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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

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THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO	
	Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
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15	Pops	1899-1900
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63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
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87	Tanglewood	1954-1955
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95	BSO	1957-1958
96	BSO	
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98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
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127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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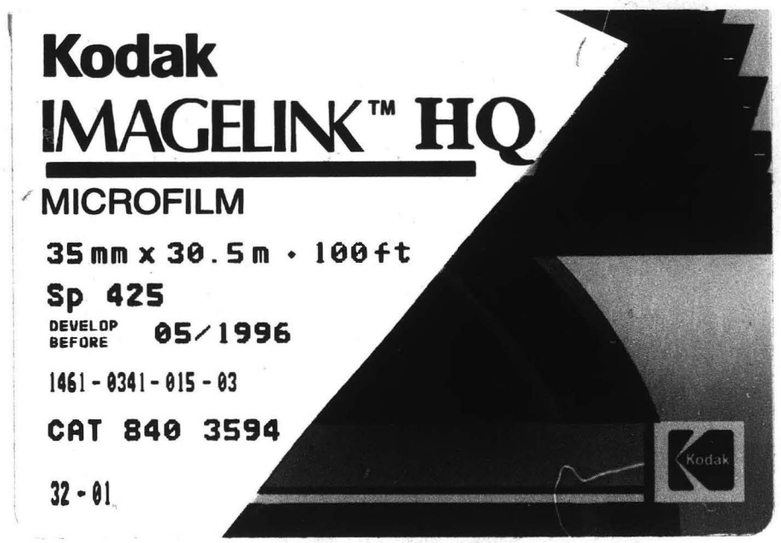

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Volumes 115-116

Tanglewood, BSO, Pops

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VOLUME 115

Tanglewood

1966

NATIONAL
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PRE-SEASON

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Sunday Courant
HARTFORD, Conn.
Circ. 175,923
FEB 27 1966

New England Newsclip Agency, Inc.
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Herald (e)
MANCHESTER, Conn.
Circ. 13,358
FEB 28 1966

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
FEB 28 1966

Dallas Times Herald
D. 205,498 SUN. 221,016
FEB 27 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
FEB 26 1966

The Knickerbocker News
ALBANY, N.Y.
D. 55,163
FEB 25 1966

The Lively Arts —

Tanglewood '66

By T. H. Parker

There is going to be more than a dash of showmanship about the Berkshire Festival this summer.

Erich Leinsdorf, musical director and conductor of the Boston Symphony Orchestra, is shaking up the format, billing new faces, and adding new acts. For example:

— The festival will open with programs by the full orchestra.

— The theme of the operation will be The Romantic Concerto.

— Five of the six guest conductors will be making their first appearance at these Tanglewood concerts.

— The Friday night concerts will begin at 9 o'clock.

— Before the Friday concerts there will be Weekend Preludes.

— And the winners of the Moscow Tschaikovsky Competition will make their American debuts at Tanglewood.

This is the general shape of things to come at Tanglewood. And fie on him who first cries "Hold, enough!" (Cf. Shakespeare.)

In more detail:

In the past, the festival has opened with Bach and Mozart programs. These will occupy the second and third weekends this time. On the first weekend, opening Saturday evening, July 2, the full orchestra will play large-scale works. And since this is the Fourth of July weekend, the programs will continue through both Sunday and Monday.

★

It is now popular to find a *raison d'etre* for summer programming, and in selecting The Romantic Concerto, Mr. Leinsdorf is cutting it two ways. In addition to a theme, there will be the box-office lure of a whole stable of soloists. This ploy was formerly known as One-Upmanship.

If one needs a theme, or theme song, for the roster of guest conductors, let it be that favorite, "I Wonder What Became of That Old Gang of Mine." In the past, the guest list at Tanglewood had become a veritable Establishment. But 1966 will be a summer of new faces. Included will be Sixten Ehrling of the Detroit Symphony, Seiji Ozawa of the Toronto Symphony, Stanislaw Skrowaczewski of the Minneapolis, Sir Adrian Boult, the well-known British maestro, Szymon Goldberg, who is a noted violinist, and Thomas Schippers, an alumnus of the Berkshire Music Center.

As an experiment, a later Friday-night starting hour of 9 o'clock will be tried for seven weekends to allow visitors from Boston, New York, and other cities to surmount the problems of leaving after work and still arrive on time for the regular symphony concert.

Just exactly how the other experiment of the Weekend Preludes fits in, I could not learn from the BSO news release. Mr. Leinsdorf is quoted as saying "For many years I have thought of doing such an extended or expanded concert because the composers of great variety and consequence have so many interesting compositions which do not fit a normal symphonic, recital, or chamber program. Thus these works make extremely rare appearances."

★

The news release points out that the Weekend Preludes will precede each of the seven Friday programs, and that soloists and members of the Boston Symphony in small ensembles will be heard on these events. But just what the time relationship to the main program will be other than "before," we'll have to wait to learn. Anyhow, it sounds rather mouthwatering.

At the August 13 and 14 concerts, the winners of the Moscow Tschaikovsky Competitions will be featured soloists. The prize recipients in violin, 'cello, voice, and piano will appear in their first American concerts following the competitions. The Boston Symphony Orchestra's invitation has been accepted by the competition officials. The programs will include violin and piano concerti, vocal works, and the Rococo Variations for 'cello.

In the past, Mr. Leinsdorf has ornamented the Tanglewood fare with opera in concert form. He had also dispensed with the Beethoven Ninth Symphony as a season closer. This time the customer will hit the daily double. Mr. Leinsdorf will offer a concert version of Mozart's Magic Flute, and is also restoring the Ninth to its customary niche.

These are the highlights of the 1966 Berkshire Festival. As for the regular programs, as far as I can see the fare will be pretty standard stuff. There are going to be new personalities indeed, but it looks like Old Home Week the rest of the way in.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,171
MAR 13 1966

GREENSBORO DAILY NEWS
GREENSBORO, N. C.
D. 93,567 SUN. 100,433
MAR 27 1966

Schenectady Gazette
SCHENECTADY, N.Y.
D. [illegible]
MAR 2 [illegible]

CHICAGO DAILY NEWS
D. 494,940 SUN. 496,144
MAR 15 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 114,860
FEB 27 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
MAR 6 1966

Romantic Concerto Theme of '66 Tanglewood Season

The romantic concerto will be the theme of this year's Berkshire Festival at Tanglewood opening on Saturday, July 2 with a concert by the full Boston Symphony Orchestra.

Guest condutcors for this season will be Sixten Ehrling, Szymon Goldberg, Stanislaw Skrowaczewski, Sir Adrian Boult, Thomas Schippers, Seiji Ozawa and Arthur Fiedler, who will lead the traditional Boston Pops appearance Aug. 3.

Soloists will include Malcolm Frager, Van Cliburn, Claude Frank, Abbey Simon, Shmuel Askenaisi, Joseph Silverstein, Jules Eskin, Lillian Kallir, Leslie Parnas, Grant Johannesen, Jeanne-Marie Darre, Jorge Bolet and Mr. Goldberg.

As it has for the past several years, the festival will span eight weeks (July 2-Aug. 21) and include 24 concerts by the orchestra in the Music Shed.

Concerts this year will have an experimental starting time of 9 p.m. for seven Fridays.

The plan is to offer more time to patrons traveling to the concerts. Each of these concerts will be preceded by a weekend prelude.

★ ★ ★

THE PRELUDES will enable Tangelwood patrons to hear some of the less frequently performed music of each weekend's composer. The weekend soloists and small ensembles of Boston Symphony players will be heard at these programs.

Three concerti of Brahms will be performed on Tanglewood's opening weekend (July 2, 3, 4.)

Shmuel Ashkenaisi will be heard for the first time on July 2, performing Brahms Violin Concerto.

Joseph Silverstein, concertmaster, and Jules Eskin, principal cello, will play Concerto for Violin and Cello by Brahms on July 3. Abbey Simon will be soloist in the Brahms Piano Concerto No. 2 the afternoon of July 4.

The festival's second and third weekend will be devoted to the music of Mozart and Bach performed by the chamber orchestra and guest artists.

★ ★ ★

ON JULY 8 pianist Malcolm Frager, returning for his fourth consecutive summer, will be soloist on Mozart's Piano Concerto in B Flat, K 450 with Erich Leinsdorf conducting. July 10 he'll play Mozart's Piano Concerto in D Major, K. 175, with Sir Adrian Boult, the summer's first guest conductor.

On the 9th Mr. Leinsdorf will conduct with Claude Frank as soloist in Mozart's Piano Concerto in C Major, K. 503.

The third weekend's program will be all Bach. Syzmon Goldberg will be guest conductor and soloist in the Violin Concerto in A Minor on July 15. The St. John Passion, with Mr. Leinsdorf conducting and Phyllis Curtin among the soloists, will be performed on the 16th. On the 17th it will be Cantata No. 55 and the Magnificat in E Flat.

On the fourth weekend guest conductor Seiji Ozawa will resume the romantic concerto theme with Mr. Ozawa, Mr. Silverstein and the orchestra performing Mendelssohn's Violin Concert on July 22.

★ ★ ★

PIANIST VAN CLIBURN will be Erich Leinsdorf's guest July 23, performing Rachmaninoff's Piano Concerto No. 3. On July 24, Lilian Kallir will play the Piano Concerto in F Minor by Chopin.

The festival's fifth week will be concentrated on Robert Schumann's works with Jules Eskin playing the Cello Concerto on July 29.

Miss Kallir will be heard again on the 30th in the Konzertstuck in G for Piano and Orchestra. Mr. Silverstein will play the Fantasy in C Major.

Pianist Claude Frank, who created a sensation at last year's opening concert, along with guest condutcor Thomas Schippers will perform Schumann's Piano Concerto on July 31.

Two of the Berkshire Festivals sixth week concerts will be conducted by Stanislaw Skrowaczewski, conductor of the Minneapolis Symphony.

He will have Leslie Parnas as soloist in Saint-Saens Cello Concert on Aug. 5 and Grant Johannesen will be heard in the Saint-Saens Piano Concerto on Aug. 7.

★ ★ ★

THE SEVENTH WEEK will feature the Tchaikovsky Competition's first prize winners playing the Russian composer's Violin Concerto, one of his piano concerti, Variations on a Rococo Theme for Cello and Orchestra, and music for voice and orchestar.

The final three concerts of the season will be conducted by Mr. Leinsdorf, who has invited Jeanne-Marie Darre to be his guest of Aug. 19.

Miss Darre will play two works by Liszt, the Piano Concerto No. 2 and the Totentanz.

On Aug. 20 Jorge Bolet will perform as soloist on two more Liszt compositions, Piano Concerto No. 1 and "The Ruins of Athens."

The festival will conclude on the 21st with Mr. Leinsdorf, for the first time since he became music diretcor, conducting Beethoven's Symphony No. 9.

★ ★ ★

In addition to this program, a concert version of Mozart's "The Magic Flute" will be given Aug. 6. Mr. Leinsdorf will conduct the well-known opera with a large cast of singers.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAR 31 1966

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
MAY 25 1966

Times (e)
HARTFORD, Conn.
Circ. 132,266
MAY 21 1966

Leinsdorf Lists Programs At Tanglewood This Summer

BOSTON — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the complete programs for the 1966 Berkshire Festival season at Tanglewood.

Mr. Leinsdorf will conduct 17 of the season's concerts and 7 other programs will be directed by guest conductors Sir Adrian Boult, Szymon Goldberg, Sixten Ehrling, Seiji Ozawa, Thomas Schippers and Stanislaw Skrowaczewski.

The opening weekend of the festival will extend through the July 4th holiday with concerts on Saturday evening at 8 and Sunday and Monday afternoons at 2:30. Concerts for the remaining seven weeks will be performed Fridays at 9, Saturdays at 8 and Sundays at 2:30.

Weekend Preludes

A weekend prelude of infrequently performed music by the weekend's principal composer at 7 p.m. will precede each of the Friday concerts. Guest artists and BSO members performing in small ensembles will be heard at the preludes. The prelude programs will be announced next month.

Tickets for the 1966 festival will go on sale Monday at the Festival Ticket Office, Symphony Hall, Boston. A brochure, with complete program and ticket information, is also available.

WEEK 1
Leinsdorf conducting
July
2 Wagner—Overture Tannhauser
Stravinsky—Suite from Petrouchka
Brahms—Violin Concerto
(Ashkenasi)
3 Brahms—Double Concerto
(Silverstein and Eskin)
Mahler—Symphony No. 4
(Elgar)
4 Prokofieff—Symphony No. 1, Classical
Sessions—Prelude 146
(Elgar)
Strauss—Till Eulenspiegel
Brahms—Piano Concerto No. 2
(Simon)
WEEK 2
8 Mozart—Symphony No. 31, K. 297, Paris
(Mozart—Piano Concerto, in B-flat, K. 450
(Frager)
Mozart—Symphony in C major, Jupiter, K. 551
9 Mozart—Symphony No. 25, K. 201
Mozart—Piano Concerto, in C major, K. 503
(Frank)
Mozart—"Posthorn" Serenade, K. 320
Boult conducting
10 Mozart—Symphony No. 34, K. 338
Mozart—Piano Concerto, in D major, K. 175
(Frager)
Mozart—Symphony No. 39, K. 543
WEEK 3
Goldberg conducting
15 Bach—Violin Concerto in E major
(Goldberg)
Bach—Suite No. 3
Bach—Four Fugues from "The Art of Fugue"
Bach—Suite No. 4
Leinsdorf conducting
16 Bach—St. John Passion
(Carringer, Curtin, Haefliger, Paul, Treigle, Wolff)
17 Bach—Brandenburg Concerto No. 1 in F major
Bach—Cantata 55, "Ich armer Mensch"
(Haefliger)
Bach—Magnificat (D major version)
(Curtin, Haefliger, Treigle, Wolff)
WEEK 4
Ozawa conducting
22 Schumann—American Festival Overture
Schubert—Symphony No. 5
Mendelssohn—Violin Concerto
(Silverstein)
Stravinsky—"Firebird" Suite
Leinsdorf conducting
23 Wagner—Excerpts from Act III, "Die Meistersinger"
Schumann—Symphony No. 2
Rachmaninoff—Piano Concerto No. 3 in D minor
(Graffman)
SUNDAY at 2:30
24 Beethoven—Overture, "Coriolanus"
Tchaikovsky—Symphony No. 6
Chopin—Piano Concerto in F minor
(Kallir)
WEEK 5
29 Smetana—Overture to "The Bartered Bride"
Dvorak—Three Nocturnes
Schumann—Cello Concerto
(Eskin)
Elgar—"Enigma" Variations
30 Weber—Overture "Der Freischutz"
Schumann—Konzertstuck, in G major
(Kallir)
Schumann—Fantasy in C major
(Silverstein)
Dvorak—Symphony No. 8
Schippers conducting
31 Rossini—Overture, "La Gazza Ladra"
Schumann—Piano Concerto in A minor
(Franck)
Mussorgksy-Ravel—Pictures at an Exhibition
WEEK 6
August
Skrowaczewski conducting
5 Prokofieff—"Romeo and Juliet" 2nd Suite
Saint-Saens—Cello Concerto in A minor
(Parnas)
Schumann—Symphony No. 4
Leinsdorf conducting
6 Mozart—"The Magic Flute"
(Berberian, Caballé, Castel, Elgar, Flagello, Godfrey, Jones, Marsh, Reardon, Shirley, Sills, Simon)
Skrowaczewski conducting
7 Barber—Medea's Meditation and Dance of Vengeance
Saint-Saens—Piano Concerto No. 4, in C minor
(Johannesen)
Beethoven—Symphony No. 3 "Eroica"
WEEK 7
Ehrling conducting
12 Sibelius—Symphony No. 1
Tchaikovsky—Symphony No. 4
Leinsdorf conducting
13 Hindemith—Symphony "Mathis der Maler"
Tchaikovsky—Rococo Variations
Tchaikovsky—A Piano Concerto
(Tchaikovsky Competition Winners)
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Tchaikovsky—An Aria
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Liszt—Totentanz
Liszt—Piano Concerto No. 2, in A major
(Darre)
20 Brahms—Symphony No. 4
Liszt—Fantasy on "The Ruins of Athens"
Liszt—Piano Concerto No. 1, in E-flat
(Bolet)
21 Beethoven—Symphony No. 9
(Marsh, Alberts, Cassilly, Paul)

Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
APR 14 1966

Festival Tickets Ready in Hub, Opens July 2

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The change indicated by Mr. Perry will affect Berkshire County residents in that the Friday Berkshire Nights series will also be suspended along with the regular weekend series sale. A brochure with complete program and ticket information is available from the festival ticket office, Symphony Hall, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
APR 28 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
MAR 31 1966

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Erich Leinsdorf, music director, announced that he will conduct 17 concerts this summer and that seven will be directed by the summer's guest conductors: Sir Adrian Boult, Szymon Goldberg, Sixten Ehrling, Seiji Ozawa, Thomas Schippers and Stanislaw Skrowaczewski.

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The opening weekend of the Berkshire Festival, featuring three concerti by Brahms, will extend through the Fourth of July holiday with concerts on Saturday evening (July 2; 8 p.m.), Sunday and Monday afternoon (July 3 and 4; 2:30 p.m.). For the remaining seven weeks the Boston Symphony Orchestra concerts will be given on Fridays at 9, Saturdays at 8 and Sundays at 2:30.

Preceding each of the Friday evening concerts, will be a Weekend Prelude at 7 o'clock consisting of infrequently performed music by the weekend's principal composer.

Guest artists at the Festival and members of the Boston Symphony Orchestra performing in small ensembles will be heard at the Preludes. Music for the Weekend Preludes will be announced in mid-April.

Ticket sales for the 1966 Berkshire Festival will begin on Monday, April 4 from the Festival Ticket Office, Boston, Mass.

OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700
MAR 19 1966

This summer's Berkshire Festival at Tanglewood (Lenox, Massachusetts), which has scheduled twenty-four programs between July 2 and August 21, will offer a concert performance of Mozart's *Magic Flute* (8/6), conducted by Erich Leinsdorf and featuring Montserrat Caballé, Beverly Sills, Anne Elgar, George Shirley, John Reardon and Ezio Flagello.

AMERICAN BANKER
NEW YORK, N.Y.
D. 9,800
APR 29 1966

Boston Symphony's Summer Home

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Evening Echo
PROVIDENCE, R. I.
Weekly Circ. 2,780
APR 8 1966

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
MAR 31 1966

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 174,850
APR 5 1966

Sunday Courant
HARTFORD, Conn.
Circ. 175,923
APR 17 1966

KINGSTON, N.Y.
FREEMAN
D. 18,000
MAR 30 1966

BILLBOARD
NEW YORK, N.Y.
W. 50,000
APR 23 1966

TIMES UNION
ALBANY, N.Y.
D. 69,614 SUN. 119,[illegible]
APR 10 1966

The Flint Journal
FLINT, MICH.
D. 105,422 SUN. 105,533
APR 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
APR 19 1966

Mrs. Johnson Invited To Tanglewood

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Mr. Geary said the First Lady was asked to attend the opening concert of the 1966 season, July 2, or any other concert which might better fit her schedule.

The invitation is part of the conference program to celebrate the 30th anniversary of the BSO's affiliation with the Berkshire Music Festival at Tanglewood, Mr. Geary said.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
APR 16 1966

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Circ. 29,177
APR 7 1966

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The dinner will be held at Eastover in Lenox. Mr. Geary said 250 already have made reservations. The deadline for reservations is tomorrow noon.

Speaker at the affair will be Harry Bowser of New York City, a representative of the All-Star Dairy Association.

7

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAR 31 1966

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 49,474
MAY 25 1966

Times (e)
HARTFORD, Conn.
Circ. 132,266
MAY 21 1966

Leinsdorf Lists Programs At Tanglewood This Summer

BOSTON — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the complete programs for the 1966 Berkshire Festival season at Tanglewood.

Mr. Leinsdorf will conduct 17 of the season's concerts and 7 other programs will be directed by guest conductors Sir Adrian Boult, Szymon Goldberg, Sixten Ehrling, Seiji Ozawa, Thomas Schippers and Stanislaw Skrowaczewski.

The opening weekend of the festival will extend through the July 4th holiday with concerts on Saturday evening at 8 and Sunday and Monday afternoons at 2:30. Concerts for the remaining seven weeks will be performed Fridays at 9, Saturdays at 8 and Sundays at 2:30.

Weekend Preludes

A weekend prelude of infrequently performed music by the weekend's principal composer at 7 p.m. will precede each of the Friday concerts. Guest artists and BSO members performing in small ensembles will be heard at the preludes. The prelude programs will be announced next month.

Tickets for the 1966 festival will go on sale Monday at the Festival Ticket Office, Symphony Hall, Boston. A brochure, with complete program and ticket information, is also available.

WEEK 1
Leinsdorf conducting
July
2 Wagner—Overture Tannhauser
Stravinsky—Suite from Petrouchka
Brahms—Violin Concerto (Ashkenasi)
3 Brahms—Double Concerto (Silvertein and Eskin)
Mahler—Symphony No. 4 (Elgar)
4 Prokofieff—Symphony No. 1, Classical
Sessions—Psalm 140 (Elgar)
Strauss—Till Eulenspiegel
Brahms—Piano Concerto No. 2 (Simon)

WEEK 2
8 Mozart—Symphony No. 31, K. 297, Paris
Mozart—Piano Concerto, in B-flat, K. 450 (Frager)
Mozart—Symphony in C major, Jupiter, K. 551
9 Mozart—Symphony No. 29, K. 201
Mozart—Piano Concerto, in C major, K. 503 (Frank)
Mozart—"Posthorn" Serenade, K. 320
Boult, conducting
10 Mozart Symphony No. 34, K. 338
Mozart Piano Concerto, in D major, K. 175 (Frager)
Mozart Symphony No. 39, K. 543

WEEK 3
Goldberg conducting
15 Bach—Violin Concerto in E major (Goldberg)
Bach—Suite No. 2
Bach—Four Fugues from "The Art of Fugue"
Bach—Suite No. 4
Leinsdorf conducting
16 Bach—St. John Passion (Carringer, Curtin, Haefliger, Paul, Treigle, Wolff)
17 Bach—Brandenburg Concerto No. 1 in F major
Bach—Cantata 55, "ich armer Mensch" (Haefliger)
Bach—Magnificat (D major version) (Curtin, Haefliger, Treigle, Wolff)

WEEK 4
Ozawa conducting
22 Schumann—American Festival Overture
Schubert—Symphony No. 5
Mendelssohn—Violin Concerto (Silverstein)
Stravinsky "Firebird" Suite
Leinsdorf conducting
23 Wagner Excerpts from Act III, "Die Meistersinger"
Schumann—Symphony No. 2
Rachmaninoff—Piano Concerto No. 3 in D minor (Cliburn)

SUNDAY at 2:30
24 Beethoven—Overture, "Coriolanus"
Tchaikovsky—Symphony No. 6
Chopin—Piano Concerto in F minor (Kallir)

WEEK 5
29 Smetana—Overture to "The Bartered Bride"
Debussy—Three Nocturnes
Schumann—Cello Concerto (Eskin)
Elgar—"Enigma" Variations
30 Weber—Overture "Der Freischutz"
Schumann—Konzertstuck in G major (Kallir)
Schumann—Fantasy in C major (Silverstein)
Dvorak—Symphony No. 8
Schippers conducting
31 Rossini—Overture, "La Gazza Ladra"
Schumann—Piano Concerto in A minor (Frank)
Mussorgksy-Ravel—Pictures at an Exhibition

WEEK 6
August
Skrowaczewski conducting
5 Prokofieff—"Romeo and Juliet" 2nd Suite
Saint-Saens—Cello Concerto in A minor (Parnas)
Schumann—Symphony No. 4
Leinsdorf conducting
6 Mozart—"The Magic Flute" (Berberian, Caballe, Castel, Elgar, Flagello, Godfrey, Jones, Marsh, Reardon, Shirley, Sills, Simon
Skrowaczewski conducting
7 Barber—Medea's Meditation and Dance of Vengeance
Saint-Saens—Piano Concerto No. 4, in C minor (Johannesen)
Beethoven—Symphony No. 3 "Eroica"

WEEK 7
Ehrling conducting
12 Sibelius—Symphony No. 1
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Leinsdorf conducting
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AMERICAN BANKER
NEW YORK, N. Y.
D. 9,600
APR 29 1966

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

MAY 28 1966

Music Festivals U.S.A. Summer 1966

LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
Massachusetts Lenox	July 2-August 21	Berkshire Festival at Tanglewood	Opera: *Magic Flute* (concert performance), with Caballé, Sills, Elgar, Shirley, Reardon, Flagello. Concerts: Boston Symphony. Soloists include Goldberg, Haefliger, Kallir, Van Cliburn, Bakin, Johannesen, Daré, Bolet, many others. Winners of Moscow Tchaikovsky Competition invited	At 9 p.m. Fridays, at 8 p.m. Saturdays, at 2:30 p.m. Sunday afternoons

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995

MAY 8 1966

In the World of Music

MAY DAY is now behind us and summer begins its slow but inevitable approach, bringing with it some tempting outdoor offerings. In the light of Montserrat Caballe's recent debut with the Chicago Symphony Orchestra, two should prove almost irresistible: A concert version of Mozart's "Magic Flute" at Tanglewood and an evening of Strauss "Rosenkavalier" excerpts at the new Saratoga festival, both with Miss Caballe.

The thirtieth year of Boston Symphony orchestra concerts at Tanglewood, near Lenox, Mass., will present the orchestra in 24 symphonic and a number of chamber programs, beginning July 2 and continuing thru Aug. 21. Erich Leinsdorf has invited Seiji Ozawa, Sixten Ehrling, Sir Adrian Boult, Szymon Goldberg, Stanislaw Skrowaczewski, and Thomas Schippers to share conductorial duties. For Mr. Ozawa, the Chicago Symphony Orchestra's Ravinia conductor, it will be the third successive summer at Tanglewood. Interesting programming, in addition to the "Magic Flute," includes Bach's St. John Passion [with Ernst Haefliger and Phyllis Curtin], symphonies of Mahler, Bruckner and Prokofieff, Beethoven's Ninth Symphony, a large sampling of Schumann and Liszt, and a number of rarely heard Mozart symphonies and concertos.

George Barrington

Less than two hours' drive from Tanglewood, the new Saratoga Performing Arts center at Saratoga Springs, N. Y., will be luring visitors with the New York City Ballet and the Philadelphia Orchestra. The first festival of the upstate New York city opens July 8 with the New York City Ballet and "A Midsummer Night's Dream." The Balanchine group will dance a good portion of its repertory in 21 performances thru July 31, with the first performance of Edward Villella's new ballet, "Narkissos," scheduled for the 21st. On Aug. 4, the Philadelphia Orchestra and Eugene Ormandy supplant the ballet for 14 symphonic and four chamber concerts. Mr. Ormandy has scheduled three Beethoven concerts [including the Ninth Symphony], and programs of Rachmaninoff and Brahms. Seiji Ozawa will be a guest on the podium August 18 and 20, with programs of Russian and 20th century music. William Steinberg will conduct a Wagner concert Aug. 7 and Thomas Schippers will conduct Aug. 12 and 14. The "Rosenkavalier" excerpts are scheduled for Aug. 23, Mr. Ormandy conducting and soloists including, besides Miss Caballe, Christa Ludwig, Hilde Gueden, and Walter Berry.

* * *

Continuing in the baroque vein established with last year's performances of Handel's "Julius Caesar," the Performing Arts Foundation of Kansas City will present a three-part homage, "A Celebration of Henry Purcell," in that city's Music Hall May 22. The program will open with "Fantasy, a Homage to an Earlier England," an orchestral tribute "in the spirit of Henry Purcell, commissioned from Virgil Thomson. Purcell's masque, "The Faerie Queen," is the basis for the second part's ballet of the same name. Margot Fonteyn and Attilio Labis, first dancer of the Paris Opera ballet, will dance the leads, with choreography by Marina Svetlova. "Dido and Aeneas," in a modern edition prepared by Margaret Laurie and Thurston Dart, will conclude. Ruza Pospinov, the Yugoslav mezzo-soprano scheduled to open the Lyric Opera season in "Boris Godounov" next fall, is listed as the Dido, with Robert Kerns as Aeneas. Betty Allen, Patricia Brooks, Norma Lynn, Rosa Rimoch, and Stanley Kolk complete the cast. The production will be staged by Ellis Rabb, artistic director of the Association of Producing Artists. Three men with impressive credits, Oliver Smith, Jean Rosenthal, and Peter Hall, will be responsible for the scenic designs, lighting, and costuming of both opera and ballet. The program, to be repeated May 29 and 31, will be conducted by Nicolo Rescigno.

OPERA CANADA
MAY 1966

One of the most important of the summer festivals in the United States is that held in **Tanglewood** for eight weeks (July 2 - Aug. 21) — the **Berkshire Festival,** Lennox, Mass. Opening with the Overture to Wagner's *Tannhauser* in the July 2nd concert, conducted by Erich Leinsdorf, its primarily symphonic repertoire will also include many orchestral selections from operas, plus Excerpts from Act III, *Die Meistersinger* (July 23), a performance of the Bach *St. John Passion* (July 16), and Mozart's *The Magic Flute* (Aug. 6) with a star-studded list of names: Berberian, Caballé, Castel, Elgar, Flagello, Godfrey, Jones, Marsh, Reardon, Shirley, Sills, Simon, and the Tanglewood Choir.

Sunday Herald
BOSTON, Mass.
Circ. 286,021

MAY 29 1966

McLAREN HARRIS

Tanglewood Music Program Is Bright

By McLAREN HARRIS

Thirty years ago this summer, the Boston Symphony Orchestra made its first visit to the Berkshire Hills of western Massachusetts, giving three concerts at Holmwood, the former Vanderbilt estate, under the auspices of the Berkshire Symphonic Festival. The following autumn Tanglewood was presented to the orchestra as a gift, and except for a period during World War II, the orchestra has not missed a season at its summer home since then.

The annual Berkshire Festivals have been rewarding experiences for all concerned: an expanded season for Symphony members, a vital educational opportunity for students at the Berkshire Music Center, an artistic harvest for audiences and an economic boom for the communities surrounding Lenox.

NOT THAT ALL has been golden throughout each year of Tanglewood's history. There have been summers when the programming was remarkably dull, consisting largely of repeats from the Symphony's previous season in Boston, and with noticeable lapses of artistic endeavor. The former situation may have little appeal for those who neither attend Symphony Hall concerts nor read our newspapers, but the orchestra does owe an awe its first allegiance to Boston.

The outlook for this year, however, is fair at reasonably bright. Only a handful of works have been taken from the season just completed. A goodly number of instrumental and vocal artists have been engaged as soloists; three major works, Bach's St. John Passion, a concert version of Mozart's "Magic Flute" and Beethoven's Ninth Symphony, are scheduled; and Friday night audiences will get more music for their money.

This summer's principal innovation concerns the "Weekend Preludes," brief chamber recitals featuring works of that weekend's composers, which will be held each Friday at 7 p.m. and are open to all the evening's ticket-holders. Accordingly, the regular Friday concert time has been pushed back to 9. Remaining weekend times are Saturday nights at 8 and Sundays at 2:30.

FOR SOME YEARS the Berkshire Festival has scheduled a pair of Bach-Mozart weekends, or at the time they were generally at the beginning of the season. Since Pops was still on the Esplanade and the music required fewer players. But as the 1966 opening coincides with the July 4 holiday, music director Erich Leinsdorf has selected works and compositions with a wide appeal: Wagner, Stravinsky, Brahms, Mahler, Prokofiev, Sessions and Strauss.

The following weekend, July 8-10, is all-Mozart; the next, July 15-17, is all-Bach; and that includes the 7 o'clock "preludes." The Bach-Mozart tradition is a fine one; yet one wonders, during three days of similar-veined artistry, whether the ear will become jaded, no matter how beatific the sounds. We shall see.

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 149,058

MAY 19 1966

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

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Bee
NEWTOWN, Conn.
Weekly Circ. 7,914

MAY 20 1966

pops, 8 p.m. May 22.

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Benny Goodman will again present four concerts to benefit the Stamford Museum, starring Pete Fountain, Henryk Szeryng, Joanna Simon, Charlie Byrd, Rachel Goodman, Peter Serkin, Arnold Steinhardt; ticket application at Stamford Museum; concerts in June & July.

Performing Arts Center at Saratoga, N.Y., write for rates, reservations or phone 518-584-9330. New York City Ballet, 21 performances July 8-31; Philadelphia Orchestra, 14 concerts Aug 4-24.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

MAY 28 1966

Music Festivals U.S.A.: Summer 1966

LOCATION	DATE	TITLE	TYPE OF EVENT	PERFORMANCE PATTERN
Massachusetts				
Lenox	July 2-August 21	Berkshire Festival at Tanglewood	OPERA: *Magic Flute* (concert performance), with Caballé, Sills, Elgar, Shirley, Reardon, Flagello CONCERTS: Boston Symphony. Soloists include Goldberg, Haefliger, Kallir, Van Cliburn, Eskin, Johannesen, Daré, Bolet, many others. Winners of Moscow Tchaikovsky Competition invited	At 9 p.m. Fridays, at 8 p.m. Saturdays, at 2:30 p.m. Sunday afternoons

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995

MAY 8 1966

In the World of Music

MAY DAY is now behind us and summer begins its slow but inevitable approach, bringing with it some tempting outdoor offerings. In the light of Montserrat Caballe's recent debut with the Chicago Symphony Orchestra, two should prove almost irresistible: A concert version of Mozart's "Magic Flute" at Tanglewood and an evening of Strauss "Rosenkavalier" excerpts at the new Saratoga festival, both with Miss Caballe.

The thirtieth year of Boston Symphony orchestra concerts at Tanglewood, near Lenox, Mass., will present the orchestra in 24 symphonic and a number of chamber programs, beginning July 2 and continuing thru Aug. 21. Erich Leinsdorf has invited Seiji Ozawa, Sixten Ehrling, Sir Adrian Boult, Szymon Goldberg, Stanislaw Skrowaczewski, and Thomas Schippers to share conductorial duties. For Mr. Ozawa, the Chicago Symphony Orchestra's Ravinia conductor, it will be the third successive summer at Tanglewood. Interesting programming, in addition to the "Magic Flute," includes Bach's St. John Passion [with Ernst Haefliger and Phyllis Curtin], symphonies of Mahler, Bruckner, and Prokofieff, Beethoven's Ninth Symphony, a large sampling of Schumann and Liszt, and a number of rarely heard Mozart symphonies and concertos.

George Balanchine

Less than two hours' drive from Tanglewood, the new Saratoga Performing Arts center at Saratoga Springs, N. Y., will be luring visitors with the New York City Ballet and the Philadelphia Orchestra. The first festival at the upstate New York city opens July 8 with the New York City Ballet and "A Midsummer Night's Dream." The Balanchine group will dance a good portion of its repertory in 21 performances thru July 31, with the first performance of Edward Villella's new ballet, "Narkissos," scheduled for the 21st. On Aug. 4, the Philadelphia Orchestra and Eugene Ormandy supplant the ballet for 14 symphonic and four chamber concerts. Mr. Ormandy has scheduled three Beethoven concerts [including the Ninth Symphony], and programs of Rachmaninoff and Brahms. Seiji Ozawa will be a guest on the podium August 18 and 20, with programs of Russian and 20th century music. William Steinberg will conduct a Wagner concert Aug. 7 and Thomas Schippers will conduct Aug. 12 and 14. The "Rosenkavalier" excerpts are scheduled for Aug. 23, Mr. Ormandy conducting and soloists including, besides Miss Caballe, Christa Ludwig, Hilde Gueden, and Walter Berry.

• • •

Continuing in the baroque vein established with last year's performances of Handel's "Julius Caesar," the Performing Arts Foundation of Kansas City will present a three-part homage, "A Celebration of Henry Purcell," in that city's Music hall May 27. The program will open with "Fantasy, a Homage to an Earlier England," an orchestral tribute "in the spirit of Henry Purcell, commissioned from Virgil Thomson. Purcell's masque, "The Faerie Queen," is the basis for the second part's ballet of the same name. Margot Fonteyn and Attilio Labis, first dancer of the Paris Opera ballet, will dance the leads, with choreography by Marina Svetlova. "Dido and Aeneas," in a modern edition prepared by Margaret Laurie and Thurston Dart, will conclude. Ruza Pospinov, the Yugoslav mezzo-soprano scheduled to open the Lyric Opera season in "Boris Godounov" next fall, is listed as the Dido, with Robert Kerns as Aeneas. Betty Allen, Patricia Brooks, Norma Lynn, Rosa Rimoch, and Stanley Kolk complete the cast. The production will be staged by Ellis Rabb, artistic director of the Association of Producing Artists. Three men with impressive credits, Oliver Smith, Jean Rosenthal, and Peter Hall, will be responsible for the scenic designs, lighting, and costuming of both opera and ballet. The program, to be repeated May 29 and 31, will be conducted by Nicolo Rescigno.

OPERA CANADA
MAY 1966

One of the most important of the summer festivals in the United States is that held in **Tanglewood** for eight weeks (July 2 - Aug. 21) — the **Berkshire Festival,** Lennox, Mass. Opening with the Overture to Wagner's *Tannhauser* in the July 2nd concert, conducted by Erich Leinsdorf, its primarily symphonic repertoire will also include many orchestral selections from operas, plus Excerpts from Act III, *Die Meistersinger* (July 23), a performance of the Bach *St. John Passion* (July 16), and Mozart's *The Magic Flute* (Aug. 6) with a star-studded list of names: Berberian, Caballé, Castel, Elgar, Flagello, Godfrey, Jones, Marsh, Reardon, Shirley, Sills, Simon, and the Tanglewood Choir.

Sunday Herald
BOSTON, Mass.
Circ. 286,021

MAY 29 1966

McLAREN HARRIS

Tanglewood Music Program Is Bright

By McLAREN HARRIS

Thirty years ago this summer, the Boston Symphony Orchestra made its first visit to the Berkshire Hills of western Massachusetts, giving three concerts at Holmwood, the former Vanderbilt estate, under the auspices of the Berkshire Symphonic Festival. The following autumn Tanglewood was presented to the orchestra as a gift, and except for a period during World War II, the orchestra has not missed a season at its summer home since then.

The annual Berkshire Festivals have been rewarding experiences for all concerned: an expanded season for Symphony members, a rich educational opportunity for students at the Berkshire Music Center, an artistic harvest for audiences and an economic boom for the communities surrounding Lenox.

NOT THAT ALL has been golden throughout each year of Tanglewood's history. There have been summers when the programming was remarkably dull, consisting largely of repeats from the Symphony's previous season in Boston, and with noticeable lapses of artistic endeavor. The former situation may have little import for those who neither attend Symphony Hall concerts nor read our newspapers, but the orchestra does, after all, owe its first allegiance to Boston.

The outlook for this year, however, is just as remarkably bright. Only a handful of works have been picked from the season just completed; a goodly number of instrumental and vocal artists have been engaged as soloists; three major works, Bach's St. John Passion, a concert version of Mozart's "Magic Flute" and Beethoven's Ninth Symphony, are scheduled; and Friday night audiences will get more music for their money.

This summer's principal innovation concerns the "Weekend Preludes," brief chamber recitals featuring works of that weekend's composers, which will be held each Friday at 7 p.m. and are open to all the evening's ticketholders. Accordingly, the regular Friday concert time has been pushed back to 9. Remaining weekend times are Saturday nights at 8 and Sundays at 2:30.

FOR SOME YEARS the Berkshire Festival has scheduled a pair of Bach-Mozart weekends, or the like; these were generally at the beginning of the season. Since Pops was still on the Esplanade and the music requires fewer players. But as the 1966 opening coincides with the July 4 holiday, music director Erich Leinsdorf has selected works and composers with a wide appeal: Wagner, Stravinsky, Brahms, Mahler, Prokofiev, Sessions and Strauss.

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Bee
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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
MAY 29 1966

The Home of Music

[redacted]

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For this summer's Berkshire Festival at Tanglewood, Music Director Erich Leinsdorf has chosen the Romantic concerto as the theme. On each of six weekends with full orchestra two or three concerts will be performed by well known soloists.

The festival opens on July 2, the Saturday of the long Fourth of July weekend and continues eight weeks from the Sunday, July 3, ends August 21 with a performance of Beethoven's Symphony No. 9. Brahms will be the featured composer during the three concerts of the opening weekend with three concerts devoted to Mozart and three to Bach on the succeeding weekends. On August 6, Mr. Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" and for the following weekend (August 13, 14) the winners of this June's Moscow Tchaikovsky Competitions have been invited to be the soloists in several of the Russian composer's works.

Prior to each of the seven Friday evening Boston Symphony Orchestra concerts there will be a weekend prelude in which the soloists and members of the orchestra will perform lesser known works of the weekend's principal composer. The guest conductors for the summer include Sir Adrian Boult, Sixten Ehrling, Szymon Goldberg, Seiji Ozawa, Thomas Schippers, and Stanislaw Skrowaczewski.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News
W. HARTFORD, Conn.
Weekly Circ. 5,920
MAY 26 1966

Good Listening

by AMELIA ALLEN

The Berkshire Symphonic Festival began its series of concerts in the summer of 1934, under the direction of Henry Hadley. Two successful seasons indicated greater interest than anticipated, and in 1936 the 210-acre Tanglewood estate overlooking Lake Mahkeenac, between Lenox and Stockbridge, in Berkshire County, Massachusetts, was given to the Boston Symphony Orchestra by Mrs. Mary Gorham Brooks and Miss Mary Aspinwall Tappen. With this gift the Festival expanded and its committee raised funds for the building of the 6037-seat Music Shed opened in 1938. The fine natural acoustics of the Music Shed were improved in 1958 with the installation of the Edmund Hawes Talbot Memorial Stage Canopy.

In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine, and great lawns, the Boston Symphony Orchestra not only gives a series of twenty-four concerts, the Berkshire Festivals, but also maintains the Berkshire Music Center, the Orchestra's summer educational center for the advanced study of music.

The public is invited to visit and enjoy the beauty of the Tanglewood grounds and Formal Gardens at concert time; When the Music Center is in session visitors are asked to meet at the Main Gate and go through the grounds with a Guide.

The Berkshire Festival opens on Saturday, July 2 at 8:00 p.m. with Erich Leinsdorf conducting a program opening with Wagner's Overture to "Tannhauser"; Stravinsky's Suite from "Petrouchka" and the Brahms Violin Concerto, Ashkenasi, soloist.

Sunday, July 3, at 2:30 p.m. Dr. Leinsdorf will conduct the Brahms Double Concerto for violin and cello, (the soloists will be Silverstein and Eskin;) and Mahler's Symphony No. 4.

Monday, July 4, the concert will be in the afternoon also (2:30); the program includes the Brahms Piano Concerto No. 2, with Simon as soloist; Strauss: "Till Eulenspiegel"; Sessions: Psalm 140 and Prokrfiev: "Classical Symphony".

The remaining weeks of the Festival the orchestra concerts will be given on Friday and Satu. ay evenings and Saturday afternoons.

Open Rehearsals will be held each Saturday morning at 10:30 for the benefit of the Boston Symphony Orchestra's Pension Fund, admission $2.00.

For this summer Mr. Leinsdorf has chosen the Romantic Concerto as a theme. Two week-ends will be devoted to the music of Bach and Mozart, performed by a chamber orchestra of Boston Symphony players, with one or two romantic composers being featured on each of the remaining five weeks-ends. Mr. Leinsdorf has invited many eminent soloists and guest conductors to appear with the Orchestra at this summer's Festival. The prize winners of the Moscow Tchaikowsky Competitions have been invited to appear during the Festival's seventh week. A concert version of Mozart's "Magic Flute" will be given on August 6 and the 1966 Festival will close on Sunday afternoon, August 21 with a performance of Beethoven's Symphony No. 9.

The final Winter Chamber Music Festival program on May 23 at Millard Auditorium was given by the Hartt Woodwind Quintet. The opening Quintet, Opus 71 by Beethoven, a composition conservative in idiom and traditional in form was the least effective of the five pieces played. The tempo

(Continued on Page 4)

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
MAY 1966

Conductors and Orchestras

Winners of the International Tchaikovsky Competition in Moscow next month will appear at the Tanglewood Festival on August 13 and 14, a bonus to the [illegible] prize. Conductor Erich Leinsdorf [illegible] all through talks with cellist [illegible] during his recent Amer[illegible] tour and through correspondence [illegible] composer Shostakovich. The pian[illegible] cellist and singer who win the trip will all be heard in Tchaikov[illegible] Leinsdorf has also an[illegible] works which will have Boston Symphony premieres next sea[illegible] concerto by Elliott Carter, [illegible] and orchestra drawn [illegible] Robert Moevs, and a [illegible] and narrator with words drawn from President Kennedy's speeches by William Sydeman.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
MAY 1966

TANGLEWOOD (LENOX), July 2–August 21. Music director Erich Leinsdorf has planned the programs for [illegible] Tanglewood Festival around the theme of the Romantic concerto. The Boston Symphony will give concerts on Fridays, Saturdays and Sundays. Friday concert-goers will have a bonus of a prelude to the programs (which begin at 9.00 p.m.), consisting of some of the less frequently performed music of the weekend's principal [illegible] the soloists will [illegible] Jeanne-Marie [illegible] Ashkenasi; and [illegible] Tchaikovsky Com[illegible] and piano). Opera will be [illegible] of Mozart's *The Magic Flute*. Guest conductors who will join Leinsdorf at Tanglewood are Sixten Ehrling, Szymon Goldberg, Stanislaw Skrowaczewski, Seiji Ozawa, Thomas Schippers, and Sir Adrian Boult.

New [illegible] Agency, Inc.
Box 20[illegible]
FALL [illegible]
Circ. [illegible]
MAY 17 1966

Berkshire Fete Is to Feature Symphony

Area residents are looking forward with interest to the annual Berkshire Festival at Tanglewood in Lenox.

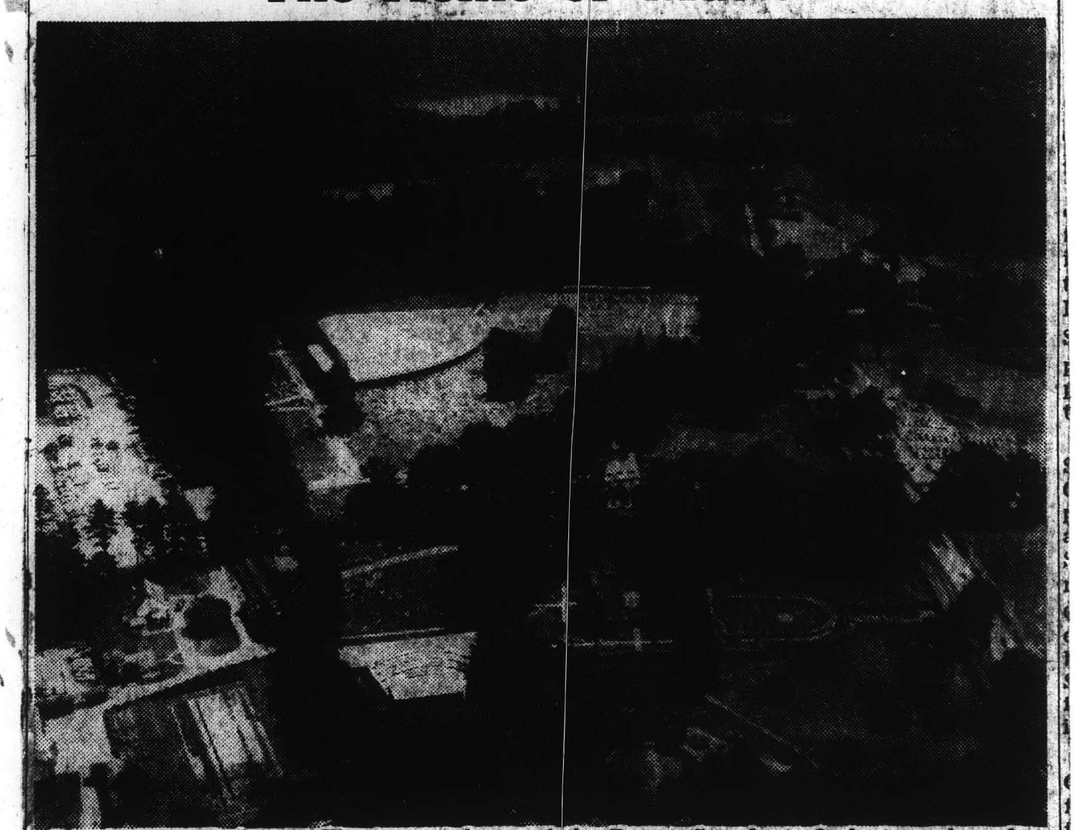
One of the highlights of this summer's festival will be the presentation of Mozart's "The Magic Flute" by the Boston Symphony Orchestra under the direction of Erich Leinsdorff.

Casting for the concert version of the composition has been completed, Leinsdorff announced. [illegible] the performance [illegible] the entire program [illegible] concert on Satur[illegible] during the festival's [illegible]

The [illegible] Festival is usually [illegible] summer attraction [illegible] specially popular [illegible] students. Tanglewood [illegible] almost always [illegible] students who sit [illegible] lawns or on the [illegible] to the concerts [illegible] music performed by [illegible] and the orchestra.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
MAY 29 1966

The Home of Music



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Good Listening

by AMELIA ALLEN

The Berkshire Symphonic Festival began its series of concerts in the summer of 1934, under the direction of Henry Hadley. Two successful seasons indicated greater interest than anticipated, and in 1936 the 210-acre Tanglewood estate overlooking Lake Mahkeenac, between Lenox and Stockbridge, in Berkshire County, Massachusetts, was given to the Boston Symphony Orchestra by Mrs. Mary Gorham Brooks and Miss Mary Aspinwall Tappen. With this gift the Festival expanded and its committee raised funds for the building of the 6037-seat Music Shed opened in 1938. The fine natural acoustics of the Music Shed were improved in 1958 with the installation of the Edmund Hawes Talbot Memorial Stage Canopy.

In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pine, and great lawns, the Boston Symphony Orchestra not only gives a series of twenty-four concerts, the Berkshire Festivals, but also maintains the Berkshire Music Center, the Orchestra's summer educational center for the advanced study of music.

The public is invited to visit and enjoy the beauty of the Tanglewood grounds and Formal Gardens at concert time; When the Music Center is in session visitors are asked to meet at the Main Gate and go through the grounds with a Guide.

The Berkshire Festival opens on Saturday, July 2 at 8:00 p.m. with Erich Leinsdorf conducting a program opening with Wagner's Overture to "Tannhauser"; Stravinsky's Suite from "Petrouchka" and the Brahms Violin Concerto, Ashkenasi, soloist.

Sunday, July 3, at 2:30 p.m. Dr. Leinsdorf will conduct the Brahms Double Concerto for violin and cello, (the soloists will be Silverstein and Eskin;) and Mahler's Symphony No. 4.

Monday, July 4, the concert will be in the afternoon also (2:30); the program includes the Brahms Piano Concerto No. 2, with Simon as soloist; Strauss: "Till Eulenspiegel"; Sessions: Psalm 140 and Prokrfiev: "Classical Symphony".

The remaining weeks of the Festival the orchestra concerts will be given on Friday and Satu. ay evenings and Saturday afternoons.

Open Rehearsals will be held each Saturday morning at 10:30 for the benefit of the Boston Symphony Orchestra's Pension Fund, admission $2.00.

For this summer Mr. Leinsdorf has chosen the Romantic Concerto as a theme. Two week-ends will be devoted to the music of Bach and Mozart, performed by a chamber orchestra of Boston Symphony players, with one or two romantic composers being featured on each of the remaining five weeks-ends. Mr. Leinsdorf has invited many eminent soloists and guest conductors to appear with the Orchestra at this summer's Festival. The prize winners of the Moscow Tchaikowsky Competitions have been invited to appear during the Festival's seventh week. A concert version of Mozart's "Magic Flute" will be given on August 6 and the 1966 Festival will close on Sunday afternoon, August 21 with a performance of Beethoven's Symphony No. 9.

The final Winter Chamber Music Festival program on May 23 at Millard Auditorium was given by the Hartt Woodwind Quintet. The opening Quintet, Opus 71 by Beethoven, a composition conservative in idiom and traditional in form was the least effective of the five pieces played. The tempo

(Continued on Page 4)

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
MAY 1966

Conductors and Orchestras

Winners of the International Tchaikovsky Competition in Moscow next month will appear at the Tanglewood Festival on August 13 and 14, a bonus to the first prize. Conductor **Erich Leinsdorf** arranged it all through talks with cellist **Rostropovich** during his recent American tour and through correspondence with composer **Shostakovich**. The pianist, violinist, cellist, and singer who win the trip will all be heard in Tchaikovsky works. Leinsdorf has also announced three works which will have Boston Symphony premieres next season: a piano concerto by **Elliott Carter**, a piece for chorus and orchestra drawn from Dante by **Robert Moevs**, and a work for orchestra and narrator with words drawn from President Kennedy's speeches by **William Sydeman**.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
MAY 1966

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NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 41,447
MAY 17 1966

Berkshire Fete Is to Feature Symphony

Area residents are looking forward with interest to the annual Berkshire Festival at Tanglewood in Lenox.

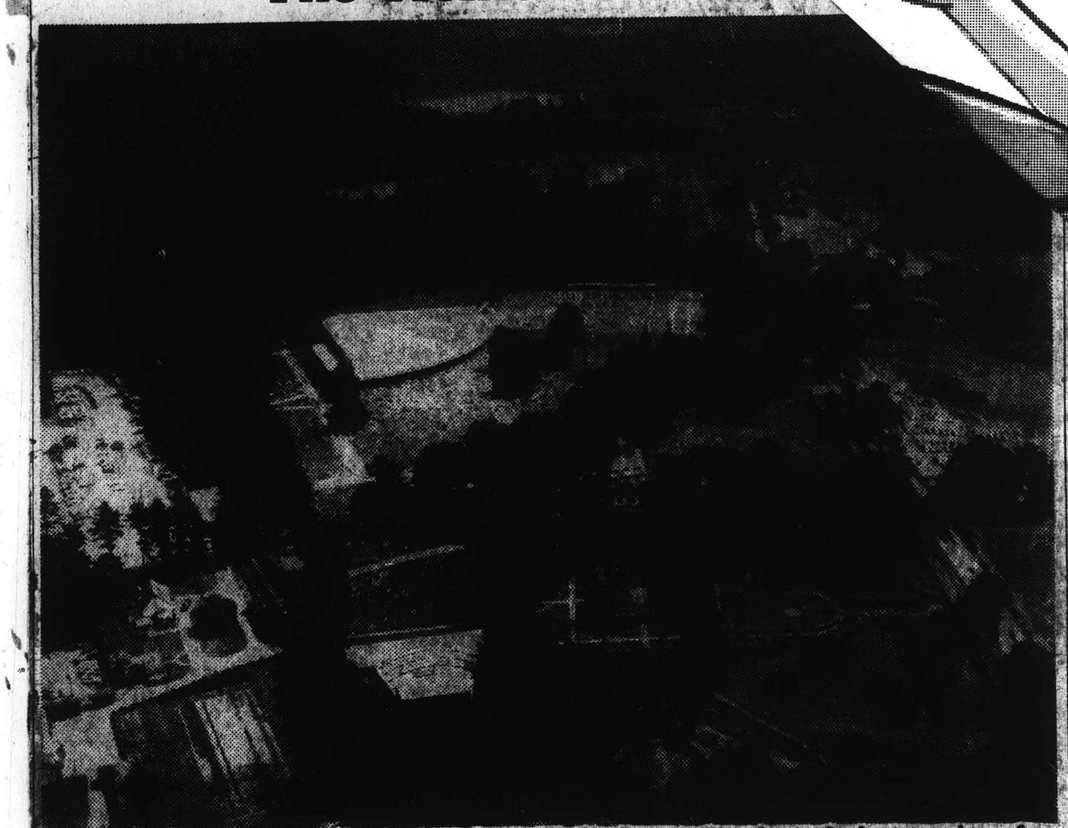
One of the highlights of this summer's festival will be the presentation of Mozart's "The Magic Flute" by the Boston Symphony Orchestra under the direction of Erich Leinsdorff.

Casting for the concert version of the composition has been completed, Leinsdorff announced recently. The performance will occupy the entire program for the night concert on Saturday, Aug. 6, during the festival's sixth week.

The Berkshire Festival is usually a major summer attraction and is especially popular with college students. Tanglewood is almost always crowded with students who sit in folding chairs or on the grass to listen to the concerts of classical music performed by Leinsdorff and the orchestra.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
MAY 29 1966

The Home of Music



TANGLEWOOD, Lenox—The summer home of the Boston Symphony Orchestra, where for eight weeks (July 2-August 21) the orchestra presents the Berkshire Festival. The 24 concerts are given in the 6000-seat Music Shed, left center. Visitors are invited to picnic and stroll about the grounds. Adequate free parking is available for 5000 automobiles.

(BOSTON — "A landscape that combines every variety of beauty—valleys, in the hollow of which lie small lakes, glittering like sapphires; uplands . . .hills. . .woods. . .noble masses of granite rock. . . clear mountain brooks — all this, under a cloud varied sky, such as generally canopies mountain districts, the sunset glories of which are often magnificent.")

Such is the manner in which Fanny Kemble, renowned Shakespearean actress of the 19th Century, described the Berkshires of Western Massachusetts. The same description could apply to the area today for once out of the few small cities and towns of the region one finds the mountain scenery much as it was a 100 or more years ago. At that period there resided in the Berkshires a number of 19th Century literary giants. Melville, Holmes, and Longfellow were sometime residents of Pittsfield. In fact, Melville wrote his Moby Dick at "Arrowhead," still to be seen on Holmes Road, Pittsfield.

Overlooking Stockbridge Bowl, or more properly, Lake Mahkeenac, was Tanglewood, the mid-19th Century gentleman's estate of William Aspinwall Tappan. At the edge of this lovely property was the little red cottage made immortal by its then struggling resident, Nathaniel Hawthorne.

Today, Tanglewood is the summer home of the Boston Symphony Orchestra as it has been for 30 summers following the 1936 gift of the property to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan.

The red cottage was destroyed by fire in the 1890's but has been rebuilt on the original foundations and now serves as studios for the orchestra's flourishing educational arm, the Berkshire Music Center which last summer celebrated its 25th anniversary.

Two years prior to the gift of Tanglewood to the Boston Symphony a series of summer concerts began in the Berkshires. These were the beginnings of today's Berkshire Festival, the best known and longest of the major music festivals in this country. In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pines, and great lawns, the Boston Symphony Orchestra gives 24 concerts in the great Music Shed which possesses such fine natural acoustics that an equal number of patrons can be seated comfortably on the grass and easily hear the music.

For this summer's Berkshire Festival at Tanglewood, Music Director Erich Leinsdorf has chosen the Romantic concerto as the theme. On each of six weekends with full orchestra two or three concerts will be performed by well known soloists.

The festival opens on July 2, the Saturday of the long Fourth of July weekend, and concludes eight weeks later on Sunday afternoon, August 21 with a performance of Beethoven's Symphony No. 9. Brahms will be the featured composer during the three concerts of the opening weekend with three concerts devoted to Mozart and three to Bach on the succeeding weekends. On August 6, Mr. Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" and for the following weekend (August 13, 14) the winners of this June's Moscow Tchaikovsky Competitions have been invited to be the soloists in several of the Russian composer's works.

Prior to each of the seven Friday evening Boston Symphony Orchestra concerts there will be a weekend prelude in which the soloists and members of the or- soloists and members of thed chestra will perform lesser known works of the weekend's principal composer. The guest conductors for the summer include Sir Adrian Boult, Sixten Ehrling, Szymon Goldberg, Seiji Ozawa, Thomas Schippers, and Stanislaw Skrowaczewski.

Arthur Fiedler will make his annual appearance at Tanglewood on August 3 for the Boston Pops at Tanglewood Pension Fund concert.

A brochure with complete program and ticket information for this summer's Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston, 02115. This brochure contains some information on the variety of other cultural attractions in the Berkshires. Further details on these and on accommodations may be obtained from the Berkshire Hills Conference, 100 North St., Pittsfield, 01203. The Berkshire Festival is featured in the United States Travel Service's Festival '66 program.

Cole
of California
$14 to $30

COLE
of California
The name Cole contures up the most advanced fashions. Truly fabrics and treatments. Truly called "escape" swimwear!

Good Listening

(Continued from Page 6)

and intonation was good but the players failed to achieve the necessary intensity of forte.

The Villa Lobos Quintet was vibrant, the scale of dynamics under better control. In this the players evidenced a sensitive feeling for the composer's unique idiom.

Robert Schaffer, bassoon, and Charles Gigliotti, piano, gave as essentially fine performance of Vivaldi's Sonata No. 3 in A minor. Mr. Schaffer is an able bassoonist; Mr. Gigliotti failed to achieve a satisfactory blend at all times; the piano tone is foreign to that of the bassoon and was obtrusive at times, the harpsichord would have been more effective as a companion instrument.

It was in the last group that the best playing of the evening was heard; both the Trois Pieces En Quintette by Deslandres and the Finale by Reiche are compositions rich in texture, full 19th century harmony and melody. So a fine series of chamber music concerts came to an end; and we have heard five fine programs, really fine playing and a variety of musical styles.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
MAY 1966

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MONTHLY 114,100
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Herald News (e)
FALL RIVER, Mass.
Circ. 41,447
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

MAY 21 1966

Shirley, Sills To Head Cast of 'The Magic Flute'

BOSTON—George Shirley and Beverly Sills will lead the cast in the Boston Symphony's concert version of "The Magic Flute" by Mozart. The performance will be Saturday, Aug. 6, at Tanglewood.

Shirley, of the Metropolitan Opera will sing the role of Tamino, the Egyptian prince. The three ladies will be Jane Marsh, Joanna Simon and Batyah Godfrey. Miss Sills will be the Queen of Night and John Reardon will sing Papengo. The queen's daughter Pamina will be sung by the Metropolitan's Judith Raskin. Ezio Flagello will play Sarastro, the High Priest of Isis.

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Bee
NEWTOWN, Conn.
Weekly Circ. 7,914

MAY 13 1966

Season tickets for Berkshire Festival of Boston Symphony at Tanglewood, July 2 thru Aug 21, now on sale. Write for programs to Symphony Hall, Boston, Mass.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377

MAY 29 1966

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 836,702 SUN. 1,151,995

APR 3 1966

Lenox: Enchanting Place for Quiet Holiday

Massachusetts' Tanglewood Is Nearby

By Arthur Meeker

The great Music Shed at Tanglewood, Lenox, Mass., summer home of the Boston Symphony orchestra, accommodates 6,000 music lovers inside and additional thousands on its spacious lawns for concerts of the orchestra's Berkshire festival every summer weekend for six weeks in July and August.

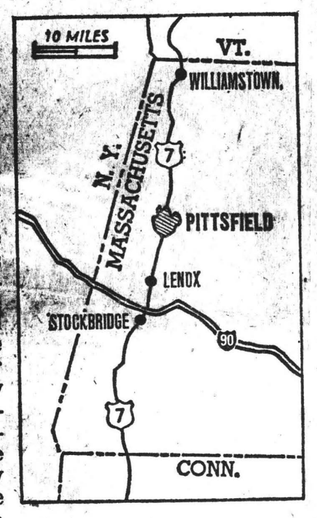
LENOX, Mass. — Altho it's one of the smaller communities in the Berkshires, Lenox is by all odds the most celebrated. Since 1939, when the festivals at Tanglewood began — perhaps the most popular and certainly the best known in America — the place has swarmed with music lovers, who jam available accommodations to capacity every summer week-end, diffusing an atmosphere of earnest culture not entirely consonant with its former reputation as a chic resort.

Meeker

Forty years ago, when we first knew it, the region was breathlessly exclusive. Aspirants to social success in the east were then always advised to try a season here before venturing on Southampton or Newport. Sometimes invincibly smart New Yorkers, eschewing the hordes at the fashionable beaches, fled to these tranquil mountains to enjoy life at a more reasonable tempo. Didn't Edith Wharton spend 10 summers in Lenox, where she gathered material for "Ethan Frome" from her observation of what she no doubt thought of smugly as the Massachusetts peasants?

• • •

In our youth the landscape was dotted by elaborate estates inhabited by a dying—only they didn't know it—race of innocently snobbish millionaires. [O, those Garden Club women in hats that *were* hats!] Not many of them, we surmised even then, cared that their well patroled reservation had known an even earlier name during the middle years of the last century. It was when Hawthorne wrote "The House of Seven Gables" in the little red house, a replica of which you may still see on the Tanglewood grounds, and when Henry Ward Beecher and the renowned English actress Fanny Kemble were regular residents.



Lenox today, we are happy to note on our latest visit, seems to have preserved a good deal of charm in spite of the rash of motels and guest houses broken out for the festival trade. A good number of fine old dwellings are left in and near the village. There, too, you may still find the pink brick Hotel Curtis, relic of the modish decades. We recall as a boy driving over from Stockbridge — which hadn't one — to patronize its barber shop. It was a good hotel then, and we're told it is yet.

• • •

Most of the big estates we remember have been sold and subdivided, but enough are left to allow the countryside to retain its gracious air of a private park. Houses here were never built too close together; originally, in fact, this wasn't a real village, just a township. The Bowl, that prettiest of alpine lakelets, has lost none of its allure as an azure cup in the green hills.

We should like nothing better than to linger here . . . not perhaps in July and August any more, tho the air on these breezy slopes over 1,000 feet above the sea is brisker by far than it is in the neighboring resorts in narrow, lower lying valleys. We'd be a bit reluctant to tangle with the crowds at Tanglewood. But in the late flowering spring or gay gold-and-scarlet autumn, could there be a more enchanting place for a quiet holiday than Lenox?

SUMMER HOME of the Boston Symphony Orchestra is Tanglewood at Lenox, Mass., where for eight weeks (July 2-Aug. 21) the orchestra presents the Berkshire Festival. The 24 concerts are given in the 6,000-seat Music Shed (left center). Visitors are invited to picnic and stroll about the grounds. Adequate free parking is available for 5,000 automobiles.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

MAY 24 1966

Judith Raskin in Cast

Mozart's 'Magic Flute' At Tanglewood Aug. 6

LENOX — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced completion of casting for the concert version of Mozart's "Magic Flute" to be performed at Tanglewood Aug. 6. The performance will occupy the entire program.

Queen's Daughter

Tamino, the Egyptian prince, will be sung by George Shirley. The three ladies will include Jane Marsh, Joanna Simon and Batyah Godfrey. John Reardon will be heard in the role of Papageno, with Beverly Sills as the Queen of the Night. Monostatos will be performed by Nico Castel.

The Queen's daughter, Pamina, will be sung by Judith Raskin. Robert Jones and Ara Berberian will be heard as the two priests, and Ezio Flagello will portray Sarastro, the high priest of Isis. Anne Elgar will be Papagena.

Miss Simon and Miss Raskin will be appearing with the Boston Symphony Orchestra for the first time as will be Jones and Reardon.

* * *

Leinsdorf Abroad

Following a 10-day State Department visit to Japan where he concluded details for the exchange of two players for next season between the Boston Symphony and the Japan Philharmonic, Leinsdorf flew to Prague for concerts with the Czech Philharmonic.

Next week he will conduct three performances of "The Marriage of Figaro" during the Metropolitan Opera Co.'s visit in Paris.

Leinsdorf next will travel to Rome to record "Un Ballo in Maschera" for RCA Victor prior to returning to this country for the opening of the Berkshire Festival.

* * *

Silverstein to Moscow

Joseph Silverstein, the Boston Symphony's concertmaster, will travel to Moscow next month to hear the Tchaikovsky Competitions. The winners of this year's competitions have been invited to appear as soloists at the Berkshire Festival concerts Aug. 13 and 14.

While in Moscow he also will talk with officials concerning the tour of the Boston Symphony Chamber Players to the Soviet Union in the spring of 1967. The players currently are on their first transcontinental tour. They now are at the Ojai Festival, Ojai, Cal.

THE BLADE
TOLEDO, OHIO
D. 180,583 SUN. 186,805
MAY 1 5 1966

A Vacation For Music Enthusiasts

By LEE STEELE
Blade Staff Writer

FOR A two-week vacation that will offer you music under the sun, as well as under the stars, consider Tanglewood—an estate of 210 acres in the Berkshire Hills of Massachusetts. You need only the talent to listen — and to look.

There's dormitory living, a rustic atmosphere conducive to meditating under a tree, or hiking with classmates, and the cost is modest: $150 for two weeks, including two meals daily.

Tanglewood is the summer home of the Boston Symphony Orchestra, and the home of the Berkshire Music Center, which sponsors weekend Boston Symphony concerts. For the talented music students, there are classes, rehearsals, performances, throughout the week.

Where does the listener come in? Just about anytime he wishes to wander into a rehearsal or a performance.

Vacationers may enroll in the seminar in Listening and Analysis for a minimum of two weeks to as long as eight weeks, between June 27 and Aug. 21. Registration dates are June 24-25; July 11, July 25, or August 8.

Lectures and class discussions (two-hour sessions thrice weekly) apply to the Boston Symphony repertory and other performances at the Center. This includes chamber music and choral singing activities.

For two weeks, tuition fee is $55 plus a $20 registration fee, and $75 for two meals daily and dormitory room. (Note: Bring your own bed linen and blankets and remember that it's cool in the Berkshires in the evenings.)

There are camping facilities for men at the Tanglewood lakefront, but none for women or families. However, information on housing and camping in the Berkshire area is available from Berkshire Hills Conference, Pittsfield, Mass.

For information and application blanks write to Berkshire Music Center, Symphony Hall, Boston, Mass.

Vacationers or visitors planning to spend only a few days listening to concerts at Tanglewood may arrange to do so by becoming members of the Friends of the Berkshire Music Center, Symphony Hall, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
APR 2 6 1966

Loving Care Maintains Fine Tanglewood Lawn

By mid-June most well cared for New England lawns take on the appearance of carefully vacuumed green carpets and tend to remain that way, barring drought, through the summer.

BUT consider such a lawn after hundreds of thousands of feet had tramped over it in the course of the "hot" months of July and August — would it still be lush, green and soft at the end of such merciless treatment?

It is a difficult question to answer but seeing is believing and it is recommended that one cast a discerning eye over the great lawns at the Boston Symphony Orchestra's summer home at Tangelwood in Lenox.

In the lovely time of late spring-early summer it is probably one of the most verdant of New England lawns and following the eight weeks of the Berkshire Festival (which last summer drew over 240,000 visitors) though not quite at its June peak the Tanglewood lawn confounds many who wonder how it can look so well after such harsh treatment.

Planned Program

The answer is simply that the 20 acres of Tanglewood lawn appears as it does from a planned program of intense care which could well be adapted by many home-owners who fret over their lawns.

The original problem at Tanglewood was compaction, too much thatch, and lack of root system. To combat the compaction the lawns are aerified several times in the spring and fall. During the summer months when the thousands of visitors are walking daily on the grass, a slicing machine is used every seven to ten days. Both of these processes allow water, fertilizer and air to reach the root system, developing and maintaining it.

In the spring and fall before fertilizing, an aero-thatch machine is used to remove thatch or dead grass. Also in the fall approximately 22 yards of top dressing are applied to the most heavily trampled areas.

Lawns Fertilized

After being aerified in September the lawns are heavily fertilized. This helps to establish a healthy root system while the growing season is still in progress. A lighter application of fertilizer is also applied when spring growth is well underway, approximately six weeks after the first mowing. In August soil samples are collected and tested for fertility and acidity. If lime is needed (to reduce acidity), it is applied during the winter when the ground is frozen.

As with any lawn weeds and pests are always a problem and these are disposed of in the early spring by application of insecticides and weed killers from a tank sprayer.

James Kiley, the superintendent of Tanglewood and the Boston Symphony Orchestra's grass expert, maintains that religiously following this program has brought the Tanglewood lawns to their present excellent condition, but none of these methods of lawn care would be of any value without sufficient water.

Irrigation System

During the last few years of severe drought in the northeast when water was not available from normal sources, the Orchestra under Kiley's supervision installed an irrigation system which draws water from a spring-fed man-made pond on the Tanglewood property. Since the great lawn is a vital part of Tanglewood providing space for thousands of concert goers the Orchestra could ill afford to lose the grass or the thousands of dollars that would be required to replace the lawn.

It is not recommended that the homeowner with lawn problems rush out and order 22 yards of top dressing, but these methods properly scaled down to home lawn size can produce gratifying results even when the lawn is subject to the children's hard treatment.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4000
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
JUN 2 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald
CHICOPEE, Mass.
Weekly Circ. 2,363
JUN 2 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4000
Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUN 2 3 1966

TANGLEWOOD, LENOX, Mass.—The Boston Symphony Orchestra's 1966 Berkshire Festival at its summer home in Tanglewood (Lenox, Massachusetts) will open its 29th season with a concert by the full orchestra under the direction of Music Director, Erich Leinsdorf on Saturday evening, July 2. There will be an eight week season with the Romantic Concerto as the theme of the Festival. There will be 24 concerts by the Orchestra in the Music Shed and added to this year's weekend schedule wil lbe Weekend Preludes be-
added to this year's weekend schedule will be Weekend Preludes be-

Featured works during this Berkshire Music Festival at Tanglewood will be the Bach St. John Passion on July 16, Mozart's "The Magic Flute" on August 6 and Beethoven's Symphony No. 9 for the final concert of the season on August 21.

KINGSTON, N. Y.
FREEMAN
D. 18,000
JUNE 1 8 1966

Eight Week Festival For Tanglewood

TANGLEWOOD, Lenox, Mass. —Three concerts given in the Music Shed here over the Fourth of July weekend by the Boston Symphony Orchestra under Music Director Erich Leinsdorf will open the eight week Berkshire Festival. In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday evening (July 2), and Sunday and Monday afternoons (July 3 and 4). Thereafter, Festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

Saturday's (July 2; 8 p. m.) program will feature the Tanglewood and Boston Symphony Orchestra debut of Schmuel Ashkenasi who will join Mr. Leinsdorf and the Orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to Tannhauser and also include Stravinsky's Suite from the ballet "Petrouchka."

Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon (July 3; 2:30 p. m.) Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon (July 4; 2:30) with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer gave two during World War 2.

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 205,878
JUN 2 7 1966

Berkshire Festival (Tanglewood, Lenox, Mass.; July 2 through Aug. 21). The Boston Symphony and conductor Erich Leinsdorf are back at their usual stand for the nation's best-known summer music festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUN 3 1966

p.m. Signs of The Zodiac.

Musical Events

Season tickets for Berkshire Festival of Boston Symphony at Tanglewood, July 2 thru Aug 21, now on sale. Write for programs to Symphony Hall, Boston, Mass.

Benny Goodman will again present four concerts to benefit the Stamford Museum, starring Pete Fountain, Henryk Szeryng, Joanna Simon, Charlie Byrd, Rachel Goodman, Peter Serkin, Arnold Steinhardt; ticket application at Stamford Museum; concerts in June & July.

Performing Arts Center at Purchase, N.Y. seeks for

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUN 2 3 1966

Tanglewood Theme, Romantic Concerti

The Boston Symphony Orchestra's 1966 Berkshire Festival at its summer home, Tanglewood (Lenox, Mass.) will open with a concert by the full Boston Symphony Orchestra under the direction of Music Director Erich Leinsdorf on Saturday evening, July 2. As it has for the past several years the Festival will span eight weeks (July 2 — August 21) and include 24 concerts by the Orchestra in the Music Shed.

In announcing his plans for Tanglewood, Mr. Leinsdorf stated a musical theme would be the Romantic concerto with one or two composers being featured on each of the eight weekends. The summer festival lends itself to certain musical ideas not practical in a more rigid winter schedule, and taking advantage of this Mr. Leinsdorf has arranged for seven Weekend Preludes before each of the Berkshire Festival Friday evenings.

Weekend Preludes

To enable patrons traveling the distances between the metropolitan area and Tanglewood in more comfortable time, and to allow more leisurely pre-concert dining the Festival will experiment this summer with a starting hour of 9:00 p.m. for the seven Friday evenings. Carrying this experiment to the musical side of the Festival, a dividend in the form of Weekend Preludes will be provided at no additional cost prior to each Friday concert.

Fourth of July Weekend

The opening days of the Festival will be extended over the Fourth of July with concerts on Saturday evening (July 2; 8:00 p.m.), Sunday and Monday afternoons (July 3 and 4; 2:30 p.m.). For each of the Festival's remaining weeks the Orchestra's programs will be given on Fridays (9:00 p.m.), and Sundays (2:30 p.m.).

Romantic Concerti

Three concerti of Brahms will be performed at Tanglewood's opening weekend (July 2, 3, 4). Shmuel Ashkenaisi will be heard for the first time at the Berkshire Festival on July 2, performing Brahms Violin Concerto. Two principals of the Boston Symphony Orchestra, Joseph Silverstein, concertmaster, and Jules Eskin, principal cello, will play the Concerto for Violin and Cello by Brahms on Sunday afternoon (July 3) and Pianist Abbey Simon will be soloist Monday afternoon (July 4) in Brahms Piano Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUN 24 1966

Berkshire Festival at Tanglewood, Lenox, Mass., concerts each week-end July 2 thru Aug. Ticket office open 9 a.m. 6 p.m. daily except Sundays p.m., phone 413-637-1600. Write Festival Ticket Office, Tanglewood, Lenox, Mass., 240 for programs.

Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUN 1 0 1966

Season tickets for Berkshire Festival of Boston Symphony at Tanglewood, July 2 thru Aug 21, now on sale. Write for programs to Symphony Hall, Boston, Mass.

THE BLADE
TOLEDO, OHIO
D. 180,5[illegible]
MAY 1 5 1966

A Vacation For Music Enthusiasts

By LEE STEELE
Blade Staff Writer

FOR A two-week vacation that will offer you music under the sun, as well as under the stars, consider Tanglewood—an estate of 210 acres in the Berkshire Hills of Massachusetts. You need only the talent to listen — and to look.

There's dormitory living, a rustic atmosphere conducive to meditating under a tree, or hiking with classmates, and the cost is modest: $150 for two weeks, including two meals daily.

Tanglewood is the summer home of the Boston Symphony Orchestra, and the home of the Berkshire Music Center, which sponsors weekend Boston Symphony concerts. For the talented music students, there are classes, rehearsals, performances, throughout the week.

Where does the listener come in? Just about anytime he wishes to wander into a rehearsal or a performance.

Vacationers may enroll in the seminar in Listening and Analysis for a minimum of two weeks to as long as eight weeks, between June 27 and Aug. 21. Registration dates are June 24-25; July 11, July 25, or August 8.

Lectures and class discussions (two-hour sessions thrice weekly) apply to the Boston Symphony repertory and other performances at the Center. This includes chamber music and choral singing activities.

For two weeks, tuition fee is $55 plus a $20 registration fee, and $75 for two meals daily and dormitory room. (Note: Bring your own bed linen and blankets and remember that it's cool in the Berkshires in the evenings.)

There are camping facilities for men at the Tanglewood lakefront, but none for women or families. However, information on housing and camping in the Berkshire area is available from Berkshire Hills Conference, Pittsfield, Mass.

For information and application blanks write to Berkshire Music Center, Symphony Hall, Boston, Mass.

Vacationers or visitors planning to spend only a few days listening to concerts at Tanglewood may arrange to do so by becoming members of the Friends of the Berkshire Music Center, Symphony Hall, Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUN 2 4 1966

[illegible] Berkshire Festival at Tanglewood, Lenox, Mass., concerts [illegible]ch week-end July 2 thru Aug [illegible] Ticket office open 9 a.m. [illegible] 6 p.m. daily except Sundays [illegible] p.m., phone 413-637-1600. [illegible]rite Festival Ticket Office, [illegible]anglewood, Lenox, Mass., [illegible]240 for programs.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
APR 2 6 1966

Loving Care Maintains Fine Tanglewood Lawn

By mid-June most well cared for New England lawns take on the appearance of carefully vacuumed green carpets and tend to remain that way, barring drought, through the summer.

BUT consider such a lawn after hundreds of thousands of feet had tramped over it in the course of the "hot" months of July and August — would it still be lush, green and soft at the end of such merciless treatment?

It is a difficult question to answer but seeing is believing and it is recommended that one cast a discerning eye over the great lawns at the Boston Symphony Orchestra's summer home at Tangelwood in Lenox.

In the lovely time of late spring-early summer it is probably one of the most verdant of New England lawns and following the eight weeks of the Berkshire Festival (which last summer drew over 240,000 visitors) though not quite at its June peak the Tanglewood lawn confounds many who wonder how it can look so well after such harsh treatment.

Planned Program

The answer is simply that the 20 acres of Tanglewood lawn appears as it does from a planned program of intense care which could well be adapted by many home-owners who fret over their lawns.

The original problem at Tanglewood was compaction, too much thatch, and lack of root system. To combat the compaction the lawns are aerified several times in the spring and fall. During the summer months when the thousands of visitors are walking daily on the grass, a slicing machine is used every seven to ten days. Both of these processes allow water, fertilizer and air to reach the root system, developing and maintaining it.

In the spring and fall before fertilizing, an aero-thatch machine is used to remove thatch or dead grass. Also in the fall approximately 22 yards of top dressing are applied to the most heavily trampled areas.

Lawns Fertilized

After being aerified in September the lawns are heavily fertilized. This helps to establish a healthy root system while the growing season is still in progress. A lighter application of fertilizer is also applied when spring growth is well underway, approximately six weeks after the first mowing. In August soil samples are collected and tested for fertility and acidity. If lime is needed (to reduce acidity), it is applied during the winter when the ground is frozen.

As with any lawn weeds and pests are always a problem and these are disposed of in the early spring by application of insecticides and weed killers from a tank sprayer.

James Kiley, the superintendent of Tanglewood and the Boston Symphony Orchestra's grass expert, maintains that religiously following this program has brought the Tanglewood lawns to their present excellent condition, but none of these methods of lawn care would be of any value without sufficient water.

Irrigation System

During the last few years of severe drought in the northeast when water was not available from normal sources, the Orchestra under Kiley's supervision installed an irrigation system which draws water from a spring-fed man-made pond on the Tanglewood property. Since the great lawn is a vital part of Tanglewood providing space for thousands of concert goers, the Orchestra could ill afford to lose the grass or the thousands of dollars that would be required to replace the lawn.

It is not recommended that the homeowner with lawn problems rush out and order 22 yards of top dressing, but these methods properly scaled down to home lawn size can produce gratifying results even when the lawn is subject to the children's hard treatment.

KINGSTON, N. Y.
FREEMAN
D. 18,000
JUNE 1 8 1966

Eight Week Festival For Tanglewood

TANGLEWOOD, Lenox, Mass. —Three concerts given in the Music Shed here over the Fourth of July weekend by the Boston Symphony Orchestra under Music Director Erich Leinsdorf will open the eight week Berkshire Festival. In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday evening (July 2), and Sunday and Monday afternoons (July 3 and 4). Thereafter, Festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

Saturday's (July 2; 8 p. m.) program will feature the Tanglewood and Boston Symphony Orchestra debut of Schmuel Ashkenasi who will join Mr. Leinsdorf and the Orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to Tannhauser and also include Stravinsky's Suite from the ballet "Petrouchka."

Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon (July 3; 2:30 p. m.) Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon, (July 4; 2:30) with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War 2.

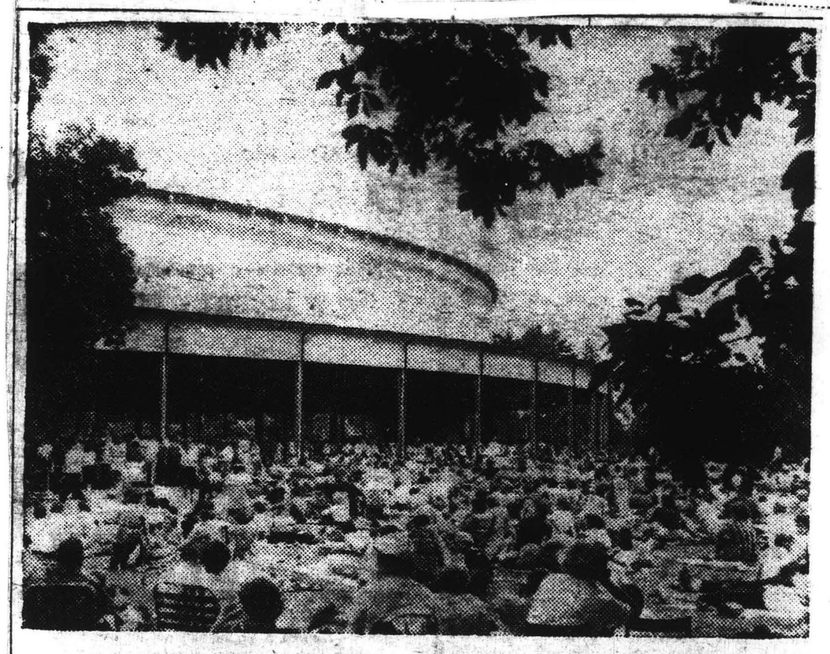
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUN 1 0 1966

Season tickets for Berkshire Festival of Boston Symphony at Tanglewood, July 2 thru Aug 21, now on sale. Write for programs to Symphony Hall, Boston, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
JUN 2 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald
CHICOPEE, Mass.
Weekly Circ. 2,363
JUN 2 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUN 2 3 1966



TANGLEWOOD, LENOX, Mass.—The Boston Symphony Orchestra's 1966 Berkshire Festival at its summer home in Tanglewood (Lenox, Massachusetts) will open its 29th season with a concert by the full orchestra under the direction of Music Director, Erich Leinsdorf on Saturday evening, July 2. There will be an eight week season with the Romantic Concerto as the theme of the Festival. There will be 24 concerts by the Orchestra in the Music Shed and added to this year's weekend schedule wil lbe Weekend Preludes be- added to this year's weekend schedule will be Weekend Preludes be-

Featured works during this Berkshire Music Festival at Tanglewood will be the Bach St. John Passion on July 16, Mozart's "The Magic Flute" on August 6 and Beethoven's Symphony No. 9 for the final concert of the season on August 21.

THE NATIONAL OBSERVER
WASHINGTON, D. C.
W. 205,873
JUN 2 7 1966

Berkshire Festival (Tanglewood, Lenox, Mass.; July 2 through Aug. 21). The Boston Symphony and conductor Erich Leinsdorf are back at their usual stand for the nation's best-known summer music festival.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUN 2 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUN 3 1966

[illegible] Signs of The Zodiac.

Musical Events

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Performing Arts Center at Saratoga, N.Y., write for [illegible]

Tanglewood Theme, Romantic Concerti

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Fourth of July Weekend

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The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JUN 18 1966

Tanglewood Berkshire Festival

Boston Symphony Orchestra concerts in the Music Shed at Tanglewood, Lenox, Mass. July 2-Aug. 21, Fridays at 9 p.m., Saturdays at 8 p.m., and Sundays at 2:30 p.m. Open rehearsals Saturdays at 10:30 a.m. Weekend Preludes at 7 p.m. Friday

July 2: Erich Leinsdorf conducting. Shmuel Ashkenasi, violin. Wagner's Overture from Tannhauser, Stravinsky's Suite from Petroushka, and Brahms' Violin Concerto.

July 3: Leinsdorf conducting. Joseph Silverstein, piano; Jules Eskin, cello; Anne Elgar, soprano. Brahms' Double Concerto and Mahler's Symphony No. 4.

July 4: Leinsdorf conducting. Anne Elgar, soprano; Joanne Simon, mezzo-soprano. Prokofiev's Symphony No. 1 (Classical), Sessions' Psalm 140, Strauss Till Eulenspiegel, and Brahm's Piano Concerto No. 2.

July 8: Leinsdorf conducting. Mozart program. Malcom Frager, piano. March No. 3 in C, Sympphony No. 31 (Paris), Piano Concerto in B flat, and Sypmphony in C major (Jupiter).

Weekend Prelude at 7 p.m.: Mozart's Scatological Canons with the Tanglewood choir and Sonata for Two Pianos, Claude Frank and Lilian Kallir, pianist.

July 9: Leinsdorf conducting. Mozart program. Claude Frank piano. Symphony No. 29, Piano Concerto in C major, and Posthorn Serenade.

July 10: Sir Adrian Boult conducting. Mozart program. Malcolm Frager, piano. Symphony No. 34, Piano Concerto in D major, and Symphony No. 39.

July 15: Szymon Goldberg conducting. Bach program. Szymon Goldberg, violin. Violin Concerto in E major, Suite No. 2, Four Fugues from the Art of Fugue, and Suite No. 4. Weekend Prelude at 7p.m.: Bach's Brandenberg Concerto No. 6 and Brandenberg Concerto No. 3.

July 16: Leinsdorf conducting. Walter Carringer, tenor; Phyllis Curtin, soprano; Ernst Haefliger, tenor; Thomas Paul, bass; Norman Treigle, bass, Beverly Wolff, mezzo-soprano; and the Tanglewood Choir. Bach's St. John Passion.

July 17: Leinsdorf conducting. Bach program. Curtin, soprano; Haefliger, tenor; Treigle, bass; Wolff, mezzo-soprano; and the Tanglewood Choir. Brandenberg Concerto No. 1 in F major, Cantata 55 (Ich armer Mensch) and the Magnificat.

July 22: Seiji Ozawa conducting. Joseph Silverstein, violin. Overture, Schubert's Symphony No. 5, Mendelssohn's Violin Concerto, and Stravinsky's Firebird Suite. Weekend Prelude at 7 p.m.: Chopin's piano Trio in G minor, Op. 8, and the Tanglewood Choir, songs of Mendelssohn and Rachmaninoff.

July 23: Leinsdorf conducting. Van Cliburn, piano. Wagner's Excerpts from Act 3 of Die Meistersinger, Schumann's Symphony No. 2, and Rachmaninoff's Piano Concerto No. 3.

July 24: Leinsdorf conducting. Beethoven's Overture to Coriolanus, Tchaikovsky's Symphony No. 6, and Chopin's Concerto in F minor with Lilian Kallir at the piano.

July 29: Leinsdorf conducting. Jules Eskin, cello. Smetana's Overture to the Bartered Bride, Debussy's Three Nocturnes, Schumann's Cello Concerto, and Elgar's Enigma Variations. Weekend Prelude at 7 p.m.: Claude Frank and Lilian Kallir, piano. Schumann's Andante and Variations for Two Pianos, and Horn, Op. 46, and Lieder.

July 30: Leinsdorf conducting. Lillian Kallir, piano; Joseph Silverstein, violin. Weber's Overture Der Freischutz, Schumann Konzertstuck in G major and Fantasy in C major, and Dvorak's Symphony No. 8.

July 31: Thomas Schippers conducting Claude Frank, piano. Rossini's Overture La Gazza Ladra, Schumann's Piano Concerto, and Mussorgsky-Ravel's Pictures at an Exhibition.

Aug. 5: Stanislaw Skrowaczewski conducting. Leslie Parnas, cello. Prokofiev's Romeo and Juliet 2nd Suite, Saint-Saen's cello Concerto, and Schumann's Symphony No. 4. Weekend Prelude at 7 p.m.: Mozart's Songs for Soprano and Piano and Organ Fantasia in F minor.

Aug. 6: Leinsdorf conducting Mozart's Magic Flute, with the Tanglewood Choir.

Aug. 7: Stanislaw Skrowaczewski conducting. Barber's Medea's Meditation and Dance of Vengeance, Saint-Saen's Piano Concerto No. 4, and Beethoven's Symphony No. 3.

Aug. 12: Sixten Ehrling conducting. Sibellus' Symphony No. 1 and Tchaikovsky's Symphony No. 4. Weekend Prelude at 7 p.m.: Tchaikovsky's Trio for Piano, Violin, and Cello.

Aug. 13: Leinsdorf conducting. The Moscow Tchaikovsky Competition Winners have been invited to be soloists Aug. 13-14 Hindemith's Mathis der Maler, Tchaikovsky's Rocco Variations and A Piano Concerto.

Aug. 14: Leinsdorf conducting. Prokofiev's Symphony No. 3, Tchaikovsky's An Aria and Vilin Concerto.

Aug. 19: Leinsdorf conducting. Jeanne-Marie Darre, piano. certo No. 2. Weekend Prelude at 7 p.m.: Liszt's Piano Transcriptions with Jorge Bolet, pianist.

Aug. 20: Leinsdorf conducting. Jorge Bolet, piano. Brahms' Symphony No. 4, Liszt's Fantasy on The Ruins of Athens, and Piano Concerto No. 1.

Aug. 21: Leinsdorf conducting. Eunice Alberts, contralto; Richard Cassilly, tenor; Jane Marsh, soprano; Thomas Paul, bass; and the Festival Chorus. Verdi's Te Deum and Beethoven Symphony No. 9.

Chamber Music

Berkshire Festival Chamber Music Concerts, Tuesdays at 8 p.m. in the teater at Tanglewood, July 5-Aug. 16.

July 5: Boston Symphony Chamber Players. Claude Frank piano. Mozart's Piano Quartet, Poulenc's Trio for Oboe, Bassoon, and Piano, Villa Lobos' Duo for Flute and Bassoon, and Schubert's Trio No. 1 for Violin Cello, and Piano Op, 99.

July 12: Guarneri Quartet. Mozart's Quartet, Webern's Five Pieces, and Beethoven's Quartet in E-flat, Op. 127.

July 19: Roman Totenberg, violin. Beethoven Sonatas.

July 26: Boston Symphony Chamber Players. Claude Frank piano. Mzart's Flute Quartet, Colgrass' Variations for Four Drums and Villa, Haieff's Duo for Oboe and Bassoon, and Brahms' Trio for Piano, Vilon and Horn, Op. 40.

Aug. 2: Phyllis Curtin, soprano.

Aug. 9: Lenox Quartet. Haydn's Quartet in G minor, Bartok's Quartet No. 5, and Beethoven's Quartet in E minor, Op. 59, No. 2.

Aug. 16: Composers Quartet. Festival of Contemporary Music in Cooperation with Fromm Music Foundation.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,172
JUN 23 1966

Many Summer Music Festivals Offer Much For Music Lovers

By IRENE JARRY

The Berkshire Tanglewood Festival at Lenox, Mass., under the baton of Erich Leinsdorf, is starting its annual 8-week concerts next week (July 2-August 21) with the Boston Symphony Orchestra.

Besides having the best and most varied music American can offer, Tanglewood is known for its scenic country setting. It is considered as high in artistic level as any festival in Europe.

As I have said every year it is there that the principals of the orchestra together with a distinguished faculty including some of the best composers of America and Europe hold the annual session of the Berkshire Music Center, a school for "Living and working in Music." New composers and compositions are born there. They have a large choral group, forums, chamber music, opera, and every other type of musical activity. It is the final roster for talent. One encounters artists, actors, writers, and personalities. People are invaried departments and the music vited to visit the school with its store with its many scores and books.

This year because of the holiday Leinsdorf has selected for the first week end a mixture of romantic and modern music with solo artists playing a different concerto at each performance. The second week is devoted to Mozart and the third to Bach. Starting July 22 are their regular varied concerts of old and new composers and soloist. You can get a full program from Boston Symphony Hall.

HOUSE BEAUTIFUL
NEW YORK, N. Y.
MONTHLY 885,000
JUN 1966

The best-known festival in the country occurs each year at Tanglewood, a 200-acre estate of meticulously cultivated elms, pines, and boxwood hedges at the edge of Lake Mahkeenac in the Berkshires. Here in Massachusetts, at first under the leadership of Serge Koussevitzky, then Charles Munch, and now Erich Leinsdorf, the Boston Symphony Orchestra performs masterpieces for audiences often as large as 6,000.

"Little did I think," said Koussevitzky, "that my own early dream of a Music and Art Center in Moscow, in the heart of Russia, would find its realization in the heart of New England a quarter of a century later. Indeed, miracles cannot be accounted for."

News (e)
FRAMINGHAM, Mass.
Circ. 15,882
JUN 20 1966

Live Tanglewood Broadcasts

TANGLEWOOD — Richard L. Kaye, Vice President and station manager of WCRB (AM & FM), announces the station will carry the Saturday evening concerts of the Boston Symphmy Orchestra live from the Berkshire Music Festival at Tanglewood in Lenox, Massachusetts, beginning Saturday, July 2.

The eight Saturday programs, in monophonic sound on AM and FM, will begin at 8 p.m. instead of the customary 8:30 p.m. broadcast time. WCRB is the only full time AM & FM concert music station in the Greater Boston area. The live Berkshire Festival concerts will be produced in cooperation with educational station WGBH which will also carry them.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUN 26 1966

B.S.O. Concerts

For the first time in the history of the Berkshire Music Festival all Boston Symphony Orchestra concerts will be broadcast live from Tanglewood on WGBH-FM.

Beginning with the inaugural concert Saturday, July 2 at 8 p.m., every major event at this year's festival will be heard direct from Lenox, Mass.

Chronicle Sun
CAMBRIDGE, Mass.
Weekly Circ. 12,845
JUN 23 1966

Tanglewood on FM

For the first time in the history of the Berkshire Music Festival all Boston Symphony Orchestra concerts will be broadcast live from Tanglewood on WGBH-FM, beginning with the inaugural concert Saturday, July 2 at 8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUN 23 1966

Tanglewood Ticket Office Now Open

TANGLEWOOD, LENOX, Mass. — The Boston Symphony Orchestra announces that its Festival Ticket Office at Tanglewood, Lenox, Mass. opened for the 1966 Berkshire Festival on June 20. Until July 2, the Ticket Office will be open daily from 9 a.m. to 6 p.m. with the exception of Sunday, June 26, when the hours will be 1 p.m. to 5 p.m.

The Boston Symphony Orchestra will open the 1966 Berkshire Festival with a concert under the direction of Music Director Erich Leinsdorf on Saturday evening, July 2. Concerts will be given each weekend throughout the eight week Festival which closes Sunday, August 21. The Berkshire Music Center, the Orchestra's summer center for the advanced study of music, will open on Sunday afternoon, June 26.

Once the Festival concerts have begun the daily hours for the Festival Ticket Office will remain 9 a.m. to 6 p.m. and on concert nights through intermission. Sunday hours will be 10 a.m. through intermission of the afternoon concert.

Information pertaining to Berkshire Festival tickets and programs may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240 or by calling Tanglewood (413) 637-1600.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
WOBURN, Mass.
Circ. 7,950
JUN 28 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUN 22 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,168
JUN 21 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
JUN 24 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 20 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUN 30 1966

Tanglewood To Be On FM

WFCR-FM (88.5 MC), Four-College Radio in Amherst, will be broadcasting live every major concert to take place at the Berkshire Music Festival at Tanglewood. Beginning July 2, these special programs six times a week, in the first three weeks of August, these live broadcasts will be heard every day.

All the weekend Boston Symphony Orchestra concerts will be broadcast, so will chamber music programs by world-famous ensembles on Tuesday evenings. On Wednesday and Thursday, the talented students at the Berkshire Music Center will perform. (Monday nights WFCR will continue broadcasting the weekly Cleveland Orchestra concerts).

The first program from Tanglewood (Saturday, July 2, at 8 o'clock) will feature Wagner's Overture to "Tannhauser," the Suite from "Petrouchka," by Stravinsky, and Brahms' Violin Concerto with soloist Shumel Ashkenasi.

The schedule for July Tanglewood Concerts to be broadcast live over WFCR (88.5 FM) is as follows: Sundays, 2:30 to 4:30; Tuesdays, 8 to 10; Wednesdays, 8 to 10; Thursdays, 8 to 10; Fridays, 9 to 11 (starting July 8); Saturdays, 8 to 10.

The Cleveland Orchestra Concerts, Mondays nights, are from 8 to 10.

WFCR is the non-commercial educational radio station operated by Amherst, Mount Holyoke, and Smith Colleges, and the University of Massachusetts. WFCR is a member of the Eastern Educational Radio Radio Network.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JUN 18 1966

Tanglewood Berkshire Festival

Boston Symphony Orchestra concerts in the Music Shed at Tanglewood, Lenox, Mass. July 2-Aug. 21, Fridays at 9 p.m., Saturdays at 8 p.m., and Sundays at 2:30 p.m. Open rehearsals Saturdays at 10:30 a.m. Weekend Preludes at 7 p.m. Friday

July 2: Erich Leinsdorf conducting. Shmuel Ashkenasi, violin. Wagner's Overture from Tannhauser, Stravinsky's Suite from Petroushka, and Brahms' Violin Concerto.

July 3: Leinsdorf conducting. Joseph Silverstein, piano; Jules Eskin, cello; Anne Elgar, soprano. Brahms' Double Concerto and Mahler's Symphony No. 4.

July 4: Leinsdorf conducting. Anne Elgar, soprano; Joanne Simon, mezzo-soprano. Prokofiev's Symphony No. 1 (Classical), Sessions' Psalm 140, Strauss Till Eulenspiegel, and Brahm's Piano Concerto No. 2.

July 8: Leinsdorf conducting. Mozart program. Malcom Frager, piano. March No. 3 in C, Sympphony No. 31 (Paris), Piano Concerto in B flat, and Sypmphony in C major (Jupiter).

Weekend Prelude at 7 p.m.: Mozart's Scatological Canons with the Tanglewood choir and Sonata for Two Pianos, Claude Frank and Lilian Kallir, pianist.

July 9: Leinsdorf conducting. Mozart program. Claude Frank piano. Symphony No. 29, Piano Concerto in C major, and Posthorn Serenade.

July 10: Sir Adrian Boult conducting. Mozart program. Malcolm Frager, piano. Symphony No. 34, Piano Concerto in D major, and Symphony No. 39.

July 15: Szymon Goldberg conducting. Bach program. Szymon Goldberg, violin. Violin Concerto in E major, Suite No. 2, Four Fugues from the Art of Fugue, and Suite No. 4. **Weekend Prelude at 7p.m.:** Bach's Brandenberg Concerto No. 6 and Brandenberg Concerto No. 3.

July 16: Leinsdorf conducting. Walter Carringer, tenor; Phylis Curtin, soprano; Ernst Haefliger, tenor; Thomas Paul, bass; Norman Treigle, bass, Beverly Wolff, mezzo-soprano; and the Tanglewood Choir. Bach's St. John Passion.

July 17: Leinsdorf conducting. Bach program. Curtin, soprano; Haefliger, tenor; Treigle, bass; Wolff, mezzo-soprano; and the Tanglewood Choir. Brandenberg Concerto No. 1 in F major, Cantata 55 (Ich armer Mensch) and the Magnificat.

July 22: Seiji Ozawa conducting. Joseph Silverstein, violin. Overture, Schubert's Symphony No. 5, Mendelssohn's Violin Concerto, and Stravinsky's Firebird Suite. **Weekend Prelude at 7 p.m.:** Chopin's piano Trio in G minor, Op. 8, and the Tanglewood Choir, songs of Mendelssohn and Rachmaninoff.

July 23: Leinsdorf conducting. Van Cliburn, piano. Wagner's Excerpts from Act 3 of Die Meistersinger, Schumann's Symphony No. 2, and Rachmaninoff's Piano Concerto No. 3.

July 24: Leinsdorf conducting. Beethoven's Overture to Coriolanus, Tchaikovsky's Symphony No. 6, and Chopin's Concerto in F minor with Lilian Kallir at the piano.

July 29: Leinsdorf conducting. Jules Eskin, cello. Smetana's Overture to the Bartered Bride, Debussy's Three Nocturnes, Schumann's Cello Concerto, and Elgar's Enigma Variations. **Weekend Prelude at 7 p.m.:** Claude Frank and Lilian Kallir, piano. Schumann's Andante and Variations for Two Pianos, and Horn, Op. 46, and Lieder.

July 30: Leinsdorf conducting. Lillian Kallir, piano; Joseph Silverstein, violin. Weber's Overture Der Freischutz, Schumann Koncertstuck in G major and Fantasy in C major, and Dvorak's Symphony No. 8.

July 31: Thomas Schippers conducting Claude Frank, piano. Rossini's Overture La Gazza Ladra, Schumann's Piano Concerto, and Mussorgsky-Ravel's Pictures at an Exhibition.

Aug. 5: Stanislaw Skrowaczewski conducting. Leslie Parnas, cello. Prokofiev's Romeo and Juliet 2nd Suite, Saint-Saen's cello Concerto, and Schumann's Symphony No. 4. **Weekend Prelude at 7 p.m.:** Mozart's Songs for Soprano and Piano and Organ Fantasia in F minor.

Aug. 6: Leinsdorf conducting Mozart's Magic Flute, with the Tanglewood Choir.

Aug. 7: Stanislaw Skrowaczewski conducting. Barber's Medea's Meditation and Dance of Vengeance, Saint-Saen's Piano Concerto No. 4, and Beethoven's Symphony No. 3.

Aug. 12: Sixten Ehrling conducting. Sibelius' Symphony No. 1 and Tchaikovsky's Symphony No. 4. **Weekend Prelude at 7 p.m.:** Tchaikovsky's Trio for Piano, Violin, and Cello.

Aug. 13: Leinsdorf conducting. The Moscow Tchaikovsky Competition Winners have been invited to be soloists Aug. 13-14 Hindemith's Mathis der Maler, Tchaikovsky's Rocco Variations and A Piano Concerto.

Aug. 14: Leinsdorf conducting. Prokofiev's Symphony No. 3, Tchaikovsky's An Aria and Vilin Concerto.

Aug. 19: Leinsdorf conducting. Jeanne-Marie Darre, piano. certo No. 2. **Weekend Prelude at 7 p.m.:** Liszt's Piano Transcriptions with Jorge Bolet, pianist.

Aug. 20: Leinsdorf conducting, Jorge Bolet, piano. Brahms' Symphony No. 4, Liszt's Fantasy on The Ruims of Athens, and Piano Concerto No. 1.

Aug. 21: Leinsdorf conducting. Eunice Alberts, contralto; Richard Cassilly, tenor; Jane Marsh, soprano; Thomas Paul, bass; and the Festival Chorus. Verdi's Te Deum and Beethoven Symphony No. 9.

Chamber Music

Berkshire Festival Chamber Music Concerts, Tuesdays at 8 p.m. in the teater at Tanglewood, July 5-Aug. 16.

July 5: Boston Symphony Chamber Players. Claude Frank piano. Mozart's Piano Quartet, Poulenc's Trio for Oboe, Bassoon, and Piano, Villa Lobos' Duo for Flute and Bassoon, and Schubert's Trio No. 1 for Violin Cello, and Piano Op. 99.

July 12: Guarneri Quartet. Mozart's Quartet, Webern's Five Pieces, and Beethoven's Quartet in E-flat, Op. 127.

July 19: Roman Totenberg, violin. Beethoven Sonatas.

July 26: Boston Symphony Chamber Players. Claude Frank piano. Mzart's Flute Quartet, Colgrass' Variations for Four Drums and Villa, Haieff's Duo for Oboe and Bassoon, and Brahms' Trio for Piano, Vilon and Horn, Op. 40.

Aug. 2: Phyllis Curtin, soprano.

Aug. 9: Lenox Quartet. Haydn's Quartet in G minor, Bartok's Quartet No. 5, and Beethoven's Quartet in E minor, Op 59, No. 2.

Aug. 16: Composers Quartet. Festival of Contemporary Music in Cooperation with Fromm Music Foundation.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUN 23 1966

Tanglewood Ticket Office Now Open

TANGLEWOOD, LENOX, Mass. — The Boston Symphony Orchestra announces that its Festival Ticket Office at Tanglewood, Lenox, Mass. opened for the 1966 Berkshire Festival on June 20. Until July 2, the Ticket Office will be open daily from 9 a.m. to 6 p.m. with the exception of Sunday, June 26, when the hours will be 1 p.m. to 5 p.m.

The Boston Symphony Orchestra will open the 1966 Berkshire Festival with a concert under the direction of Music Director Erich Leinsdorf on Saturday evening, July 2. Concerts will be given each weekend throughout the eight week Festival which closes Sunday, August 21. The Berkshire Music Center, the Orchestra's summer center for the advanced study of music, will open on Sunday afternoon, June 26.

Once the Festival concerts have begun the daily hours for the Festival Ticket Office will remain 9 a.m. to 6 p.m. and on concert nights through intermission. Sunday hours will be 10 a.m. through intermission of the afternoon concert.

Information pertaining to Berkshire Festival tickets and programs may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240 or by calling Tanglewood (413) 637-1600.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
WOBURN, Mass.
Circ. 7,950
JUN 28 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789.
JUN 22 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,168
JUN 21 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
JUN 24 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 20 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,172
JUN 23 1966

Many Summer Music Festivals Offer Much For Music Lovers

By IRENE JARRY

The Berkshire Tanglewood Festival at Lenox, Mass., under the baton of Erich Leinsdorf, is starting its annual 8-week concerts next week (July 2-August 21) with the Boston Symphony Orchestra.

Besides having the best and most varied music American can offer, Tanglewood is known for its scenic country setting. It is considered as high in artistic level as any festival in Europe.

As I have said every year it is there that the principals of the orchestra together with a distinguished faculty including some of the best composers of America and Europe hold the annual session of the Berkshire Music Center, a school for "Living and working in Music." New composers and compositions are born there. They have a large choral group, forums, chamber music, opera, and every other type of musical activity. It is the final roster for talent. One encounters artists, actors, writers, and personalities. People are invaried departments and the music vited to visit the school with its store with its many scores and books.

This year because of the holiday Leinsdorf has selected for the first week end a mixture of romantic and modern music with solo artists playing a different concerto at each performance. The second week is devoted to Mozart and the third to Bach. Starting July 22 are their regular varied concerts of old and new composers and soloist. You can get a full program from Boston Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUN 30 1966

Tanglewood To Be On FM

WFCR-FM (88.5 MC), Four-College Radio in Amherst, will be broadcasting live every major concert to take place at the Berkshire Music Festival at Tanglewood. Beginning July 2, WFCR will air these special programs six times a week, in the first three weeks of August, these live broadcasts will be heard every day.

All the weekend Boston Symphony Orchestra concerts will be broadcast; so will chamber music programs by world-famous ensembles on Tuesday evenings. On Wednesday and Thursday, the talented students at the Berkshire Music Center will perform. (Monday nights WFCR will continue broadcasting the weekly Cleveland Orchestra concerts).

The first program from Tanglewood (Saturday, July 2, at 8 o'clock) will feature Wagner's Overture to "Tannhauser," the Suite from "Petrouchka," by Stravinsky, and Brahms' Violin Concerto with soloist Shumel Ashkenasi.

The schedule for July Tanglewood Concerts to be broadcast live over WFCR (88.5 FM) is as follows: Sundays, 2:30 to 4:30; Tuesdays, 8 to 10; Wednesdays, 8 to 10; Thursdays, 8 to 10; Fridays, 9 to 11 (starting July 8); Saturdays, 8 to 10.

The Cleveland Orchestra Concerts, Mondays nights, are from 8 to 10.

WFCR is the non-commercial educational radio station operated by Amherst, Mount Holyoke, and Smith Colleges, and the University of Massachusetts. WFCR is a member of the Eastern Educational Radio Radio Network.

HOUSE BEAUTIFUL
NEW YORK, N. Y.
MONTHLY 885,000
JUN 1966

The best-known festival in the country occurs each year at Tanglewood, a 200-acre estate of meticulously cultivated elms, pines, and boxwood hedges at the edge of Lake Mahkeenac in the Berkshires. Here in Massachusetts, at first under the leadership of Serge Koussevitzky, then Charles Munch, and now Erich Leinsdorf, the Boston Symphony Orchestra performs masterpieces for audiences often as large as 6,000.

"Little did I think," said Koussevitzky, "that my own early dream of a Music and Art Center in Moscow, in the heart of Russia, would find its realization in the heart of New England a quarter of a century later. Indeed, miracles cannot be accounted for."

News (e)
FRAMINGHAM, Mass.
Circ. 15,882
JUN 20 1966

Live Tanglewood Broadcasts

TANGLEWOOD — Richard L. Kaye, Vice President and station manager of WCRB (AM & FM), announces the station will carry the Saturday evening concerts of the Boston Symphmy Orchestra live from the Berkshire Music Festival at Tanglewood in Lenox, Massachusetts, beginning Saturday, July 2.

The eight Saturday programs, in monophonic sound on AM and FM, will begin at 8 p.m. instead of the customary 8:30 p.m. broadcast time. WCRB is the only full time AM & FM concert music station in the Greater Boston area. The live Berkshire Festival concerts will be produced in cooperation with educational station WGBH which will also carry them.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUN 26 1966

B.S.O. Concerts

For the first time in the history of the Berkshire Music Festival all Boston Symphony Orchestra concerts will be broadcast live from Tanglewood on WGBH-FM.

Beginning with the inaugural concert Saturday, July 2 at 8 p.m., every major event at this year's festival will be heard direct from Lenox, Mass.

Chronicle Sun
CAMBRIDGE, Mass.
Weekly Circ. 12,845
JUN 23 1966

Tanglewood on FM

For the first time in the history of the Berkshire Music Festival all Boston Symphony Orchestra concerts will be broadcast live from Tanglewood on WGBH-FM, beginning with the inaugural concert Saturday, July 2 at 8 p.m.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,619

JUN 30 1966

WAMC Plans Series From Tanglewood

ALBANY—FM station WAMC (90.3 mc.) begins its exclusive "live" coverage of the 1966 Berkshire Music Festival on Saturday, July 2, at 8 p.m. with a broadcast of the opening concert of the season by the Boston Symphony Orchestra.

Erich Leinsdorf, the orchestra's music director, will conduct the premier concert, which consists of Wagner's Overture to "Tannhauser," Suite from "Petrouchka" by Stravinsky, and Brahms' Violin Concerto, with Shmuel Ashkenasi as soloist.

On Sunday, WAMC's microphones will be at the Tanglewood Music Shed for a concert beginning at 2:30 p.m. Leinsdorf's program consists of Brahms' Double Concerto and Mahler's Symphony No. 4. Violinist Joseph Silverstein and cellist Jules Eskin will be soloists in the Brahms, and soprano Anne Elgar will have the solo role in the Mahler Symphony.

The concluding concert of WAMC's weekend coverage will begin at 2:30 p.m. on Monday, July 4. Leinsdorf will be on the podium for the four-work program: Prokofiev, Symphony No. 1 ("Classical); Sessions, Psalm 140; Strauss, Till Eulenspiegel; and Brahms, Piano Concerto No. 2 Abbey Simons will be soloist in the Brahms Concerto, and Miss Elgar will have the solo role in the Sessions' work.

WAMC is the non-commercial voice of Albany Medical College. The station will carry Tanglewood concerts daily through Aug. 25, including chamber concerts and concerts of the Berkshire Music Center Orchestra. The Tanglewood concerts are being carried on WAMC through the facilities of the Eastern Educational Radio Network.

16 TORONTO DAILY STAR, Sat., June 11, 1966

Discover this New England on your way to the sea

IT'S THE SEASIDE—Cape Cod, Old Orchard Beach, Hampton Beach—that lures most Canadians to New England. And that's as it should be because they're justly famous playgrounds which seem to wear better than any others.

But there's much more than the seaside to New England and many lesser known areas which will reward a visit as you head for the coast. You can take a couple of them in and still make it to the sea in any easy two day's drive from Toronto.

The Berkshires, for one, will hold a special interest for Torontonians this year. These foothills in the western part of Massachusetts are the site of the Berkshire Music Festival at Tanglewood, longest and perhaps the most famous in North America.

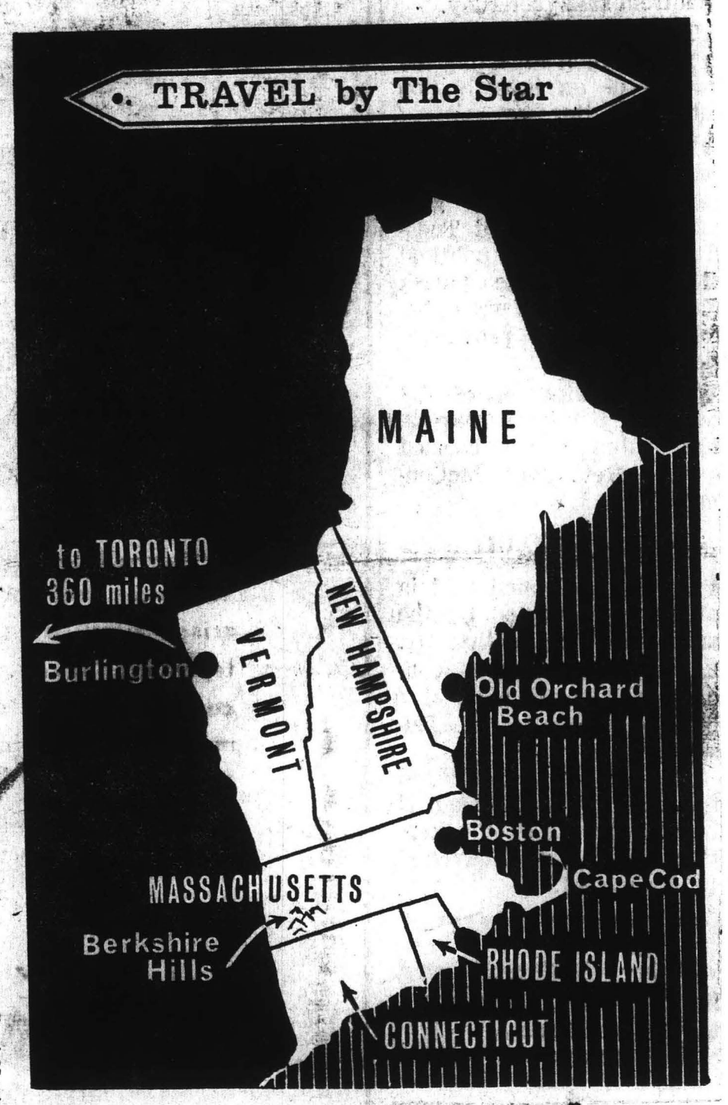
This summer the TSO's Seiji Ozawa will be one of the guest conductors at the festival which is presented each weekend from July 2 to August 21. It's set amid the nineteenth century splendor of formal gardens, hemlock hedges and tall pines of an estate overlooking Lake Mahkeenac.

RICH TRADITION

The estate was left to the Boston Symphony Orchestra as a summer home in 1936. It is situated in an area with a rich cultural tradition. Herman Melville wrote "Moby Dick" at nearby Pittsfield where you can still see his home "Arrowhead."

Longfellow also lived there during its 19th century literary heyday.

Concert tickets for Tanglewood cost anywhere from $3.50 to $7 for inside seating. But you can enter the grounds for $2 and sit outside on the lawn and listen to Bach and Beethovan. The acoustics aren't as good out there but the scenery is a lot better. Ozawa makes his appearance July 22.



THE TROY RECORD
TROY, N. Y.
D. 7,764

JUN 25 1966

FM Listeners To Get Music From Tanglewood

Tanglewood really will be a summer music festival for area FM radio listeners.

The entire Tanglewood season—from chamber quartets to orchestral concerts — will be broadcast live by WAMC (90.3mc.), FM station of the Albany Medical College.

Dr. Frank M. Woolsey Jr., director of the station, said the management of the Boston Symphony Orchestra had invited WAMC to provide exclusive area radio coverage of the 1966 Tanglewood season in the belief that "it will stimulate interest as well as attendance at this summer's Berkshire Music Festival."

Dr. Woolsey added, "We are grateful to the orchestra's management for giving us the opportunity to bring this outstanding musical and cultural event to our listeners. To broadcast the entire proram of America's most distinguished summer music festival is a rare privilege.

WAMC will broadcast music from Tanglewood every day from July 2 through Aug. 25.

Banner (e)
BENNINGTON, Vt.
Circ. 5,168

JUN 16 1966

Tanglewood Broadcasts Planned

ALBANY — The entire Tanglewood season — from chamber quartets to orchestral concerts — will be broadcast live by WAMC (90.3 mc), FM station of the Albany Medical College, station director, Frank M. Woolsey Jr., announced Wednesday.

This is believed to be the first time in the 30-year history of the Festival at Lenox, Mass., that any radio station has won the right to carry the entire program on a live basis.

WAMC will broadcast music from Tanglewood every day from July 2 through August 25. To bring its listeners all of the concerts, the station will inaugurate Saturday broadcasting, something it has never done before.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425

JUN 16 1966

WAMC-FM to Broadcast All Tanglewood Events

WAMC-FM, the radio station of the Albany Medical College, will broadcast, live, the entire season of Tanglewood concerts, both chamber and full orchestra, this summer.

Dr. Frank M. Woolsey, Jr., director of the station and associate dean of the college, announced that the Boston Symphony Orchestra had invited WAMC (90.3 mc.) to provide exclusive area radio coverage of the 1966 Tanglewood season in the belief that "it will stimulate interest as well as attendance at this summer's Berkshire Music Festival."

This will be the first time in the 30-year history of the festival at Lenox, Mass., that any radio station has won the right to carry the entire Tanglewood program on a live basis.

WAMC will broadcast from Tanglewood every day from July 2 through Aug. 25, causing the station to begin Saturday broadcasting, something it has never done before.

The broadcasts will begin at 8 p.m. Monday through Thursday and Saturday, 9 p.m. on Fridays and 2:30 p.m. on Sundays.

★ ★ ★

IN ADDITION to the featured concerts of the Boston Symphony the broadcasts will include a four-concert festival of contemporary American music, a series of seven Tuesday night chamber concerts and the concerts of the young student musicians who make up the Berkshire Music Center orchestra.

The theme at Tanglewood this year is the Romantic Concerto. Aiding Erich Leinsdorf and the Boston orchestra will be soloists such as pianist Van Cliburn, violinists Shmuel Ashkenasi and Szymon Goldberg, cellists Jules Eskin and Leslie Parnas.

A production (concert form) of Mozart's "The Magic Flute" will be one of the highlights of the season and will feature Montserrat Caballe among others.

Sir Adrian Boult, Seiji Ozawa and Thomas Shippers will be guest conductors throughout the season.

★ ★ ★

THE OPENING concert and WAMC broadcast will begin at 8 p.m. on July 2 with Mr. Ashkenasi as soloist in the featured work, the Brahms Violin Concerto. Also on the program is Wagner's "Tannhauser" overture and the suite from Stravinsky's "Petrouchka." Mr. Leinsdorf will conduct.

Mr. Leinsdorf will also conduct on July 3 beginning at 2:30 p.m. with violinist Joseph Silverstein and cellist Jules Eskin featured in Brahms Double Concerto. In the other performance of the afternoon soprano Anne Elgar and the full Boston Symphony Orchestra will be heard in Mahler's Symphony No. 4.

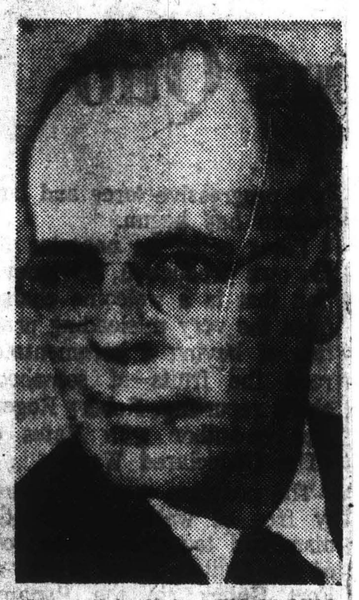
The July 4 broadcast beginning at 2:30 p.m. will have Mr. Leinsdorf conducting Prokofiev's Symphony No. 1; Miss Elgar will sing the solo in Sessions' "Psalm 140" and Abbey Simon will be soloist in Brahms Piano Concerto No. 2. Also on the program is Strauss' "Till Eulenspiegel."

The broadcasting is being undertaken as a service of the Eastern Educational Television Network which consists of WGBH in Boston, WFCR in Amherst and WAMC in Albany.

WAMC, the only FM outlet affiliated with a medical school, is a 10,000 watt educational station and carries no commercials. Its transmitter is located on top of Mt. Greylock in the northwest corner of Massachusetts, near New York and Vermont.

The station was built with funds granted the medical college by the Rockefeller Foundation and studios and offices are located at the medical college, 47 New Scotland Avenue.

Albert P. Fredette is general manager and Robert K. Wallace, program director.



DR. FRANK M. WOOLSEY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUN 16 1966

WAMC To Air BSO Concerts

Radio Station WAMG-FM (90.3) of the Albany Medical College has announced plans to produce "live" broadcasts of the entire program of the Berkshire Music Festival at Tanglewood this summer.

Each concert will be broadcast in its entirety from the festival. On Mondays, when there is no concert at Tanglewood, WAMC-FM will rebroadcast the Sunday Baroque concert from tape. All other shows will be "live."

Mr. Albert P. Fredette, the station's manager, emphasized in an interview yesterday that the broadcasts are no substitute for actual attendance at the festival concerts, but are meant to stimulate interest and to serve those who are unable to attend the programs in person.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615

JUN 30 1966

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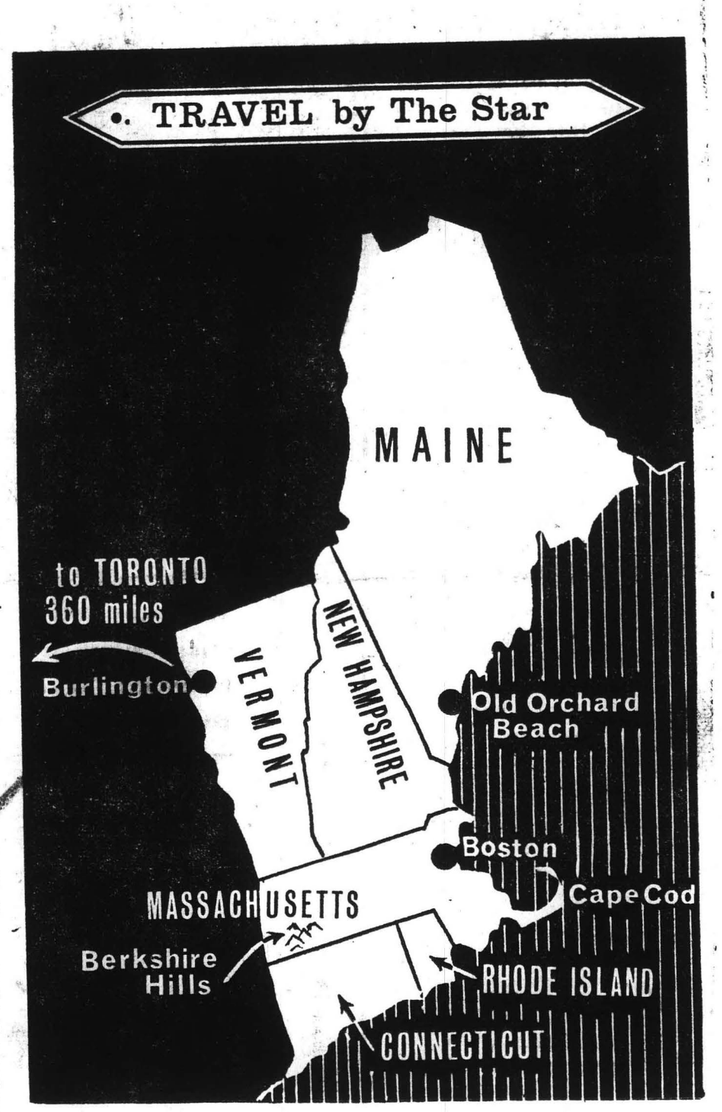

THE TROY RECORD
TROY, N. Y.
D. 7,764

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WAMC will broadcast music from Tanglewood every day from July 2 through Aug. 25.

Banner (e)
BENNINGTON, Vt.
Circ. 5,168

JUN 16 1966

Tanglewood Broadcasts Planned

ALBANY — The entire Tanglewood season — from chamber quartets to orchestral concerts — will be broadcast live by WAMC (90.3 mc), FM station of the Albany Medical College, station director, Frank M. Woolsey Jr., announced Wednesday.

This is believed to be the first time in the 30-year history of the Festival at Lenox, Mass., that any radio station has won the right to carry the entire program on a live basis.

WAMC will broadcast music from Tanglewood every day from July 2 through August 25. To bring its listeners all of the concerts, the station will inaugurate Saturday broadcasting, something it has never done before.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425

JUN 16 1966

WAMC-FM to Broadcast All Tanglewood Events

WAMC-FM, the radio station of the Albany Medical College, will broadcast, live, the entire season of Tanglewood concerts, both chamber and full orchestra, this summer.

Dr. Frank M. Woolsey, Jr., director of the station and associate dean of the college, announced that the Boston Symphony Orchestra had invited WAMC (90.3 mc.) to provide exclusive area radio coverage of the 1966 Tanglewood season in the belief that "it will stimulate interest as well as attendance at this summer's Berkshire Music Festival."

This will be the first time in the 30-year history of the festival at Lenox, Mass., that any radio station has won the right to carry the entire Tanglewood program on a live basis.

WAMC will broadcast from Tanglewood every day from July 2 through Aug. 25, causing the station to begin Saturday broadcasting, something it has never done before.

The broadcasts will begin at 8 p.m. Monday through Thursday and Saturday, 9 p.m. on Fridays and 2:30 p.m. on Sundays.

★ ★ ★

IN ADDITION to the featured concerts of the Boston Symphony the broadcasts will include a four-concert festival of contemporary American music, a series of seven Tuesday night chamber concerts and the concerts of the young student musicians who make up the Berkshire Music Center orchestra.

The theme at Tanglewood this year is the Romantic Concerto. Aiding Erich Leinsdorf and the Boston orchestra will be soloists such as pianist Van Cliburn, violinists Shmuel Ashkenasi and Szymon Goldberg, cellists Jules Eskin and Leslie Parnas.

A production (concert form) of Mozart's "The Magic Flute" will be one of the highlights of the season and will feature Montserrat Caballe among others.

Sir Adrian Boult, Seiji Ozawa and Thomas Shippers will be guest conductors throughout the season.

★ ★ ★

THE OPENING concert and WAMC broadcast will begin at 8 p.m. on July 2 with Mr. Ashkenasi as soloist in the featured work, the Brahms Violin Concerto. Also on the program is Wagner's "Tannhauser" overture and the suite from Stravinsky's "Petrouchka." Mr. Leinsdorf will conduct.

Mr. Leinsdorf will also conduct on July 3 beginning at 2:30 p.m. with violinist Joseph Silverstein and cellist Jules Eskin featured in Brahms Double Concerto. In the other performance of the afternoon soprano Anne Elgar and the full Boston Symphony Orchestra will be heard in Mahler's Symphony No. 4.

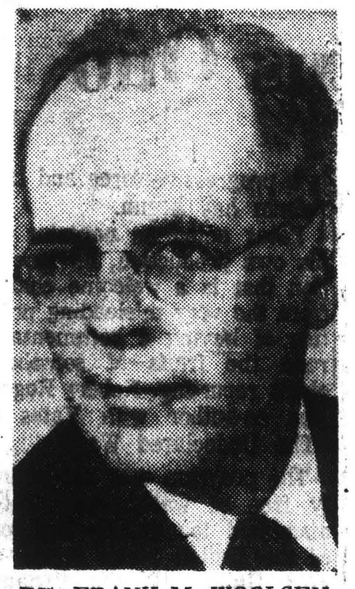
The July 4 broadcast beginning at 2:30 p.m. will have Mr. Leinsdorf conducting Prokofiev's Symphony No. 1; Miss Elgar will sing the solo in Sessions' "Psalm 140" and Abbey Simon will be soloist in Brahms Piano Concerto No. 2. Also on the program is Strauss' "Till Eulenspiegel."

The broadcasting is being undertaken as a service of the Eastern Educational Television Network which consists of WGBH in Boston, WFCR in Amherst and WAMC in Albany.

WAMC, the only FM outlet affiliated with a medical school, is a 10,000 watt educational station and carries no commercials. Its transmitter is located on top of Mt. Greylock in the northwest corner of Massachusetts, near New York and Vermont.

The station was built with funds granted the medical college by the Rockefeller Foundation and studios and offices are located at the medical college, 47 New Scotland Avenue.

Albert P. Fredette is general manager and Robert K. Wallace, program director.



DR. FRANK M. WOOLSEY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUN 16 1966

WAMC To Air BSO Concerts

Radio Station WAMC-FM (90.3) of the Albany Medical College has announced plans to produce "live" broadcasts of the entire program of the Berkshire Music Festival at Tanglewood this summer.

Each concert will be broadcast in its entirety from the festival. On Mondays, when there is no concert at Tanglewood, WAMC-FM will rebroadcast the Sunday Baroque concert from tape. All other shows will be "live."

Mr. Albert P. Fredette, the station's manager, emphasized in an interview yesterday that the broadcasts are no substitute for actual attendance at the festival concerts, but are meant to stimulate interest and to serve those who are unable to attend the programs in person.

DAYTON DAILY NEWS
DAYTON, OHIO
D. 155,541 SUN. 203,904

JUN 1 9 1966

Wooded Expanse of Tanglewood and Boston Symphony Lure Music Fans to Berkshire Festival

Have Your Country and Music, Too

By BETTY A. DIETZ
Fine Arts Editor

IF YOU can survive the paperwork ordeal of getting passports and visas, the summertime hop, skip and jump around the world may be a real joy for the music aficionado.

For Ohioans, especially opera buffs, the first stop will be the Cincinnati Zoo Opera season which begins Wednesday with a new production of Gounod's Faust. Opera fans come from all over the country, but the bulk of the listeners are drawn from a five-state area.

Starring in the Faust will be Beverly Sills, Robert Moulson and Norman Treigle. The opera will be repeated Saturday. Curtain time has been advanced to 8 p.m. this year.

Second work of the season will be an English language performance of Mozart's Cosi Fan Tutte Friday and Sunday. Heading the cast are Phyllis Curtin, Elaine Bonazzi, John McCollum and Theodore Uppman.

Chicago's Grand Park series of 33 concerts starts Saturday with a program including Schoenberg's Gurrelieder and Prokofieff's Alexander Nevsky cantata. Between then and the closing Aug. 20 and 21 with the Berlioz Requiem, programs will range from the four symphonies of Brahms to concert versions of Il Trovatore and La Cenerentola. Soloists showing up during the season will include Judith Raskin, Leopold Simoneau, Sherrill Milnes and Martina Arroyo.

RAVINIA, that bosky musical dell in Highland Park, a Chicago suburb, will bring in professional repertory theater Aug. 23 to Sept. 18.

Workmen are still putting the finishing touches on the new Performing Arts center amphitheater in Saratoga Springs, N.Y.

"We don't even have a good photograph yet," sighed a spokesman for the tremendous 1,500-acre complex there.

The New York City Ballet with George Balanchine and Lincoln Kirstein at the helm will open the eight-week season with 21 performances starting

Music and Art

July 8. Saratoga will also be the permanent summer home of the Philadelphia orchestra and Eugene Ormandy. Names like Van Cliburn, Leontyne Price, Thomas Schippers, Rudolph Firkusny liven the advance notices.

The much-touted Berkshire Festival at Tanglewood gets under way the Fourth of July week end with Erich Leinsdorf conducting the first of 17 concerts by the Boston Symphony. Seven others will be directed by guest conductors.

FOLLOWING some of the most popular soloists around may take track shoes with wings. Here again, will be Phyllis Curtin, Norman Treigle, Van Cliburn, Beverly Sills, Grant Johannesen. Spain's pride and joy, Monserrate Caballe, will be at Tanglewood on Aug. 6 for the concert version of The Magic Flute.

The same names show up, understandably, along with countless others, on the roster of the artists performing in the Metropolitan Opera's outdoor concerts at Lewisohn stadium in New York, June 28 through Aug. 13.

If music of the Renaissance and the Middle Ages is your dish, head for the Summer Collegium in Early Music from Aug. 1-26 at Windham college in Putney, Vt.

Aspen's popular festival starts June 29 and runs through Aug. 28. Chamber music, soloists and special events featuring such performers as guitarist Carlos Montoya and harpsichordist Fernando Valenti are slated.

Not so far from home is the annual Shakespeare festival at Stratford in Ontario each summer. Now an opera company has been added and a series of 15 concerts are being planned starting July 10. Soloists will include Leon Fleisher, Leonard Rose and Jose Iturbi. Oh, yes—Phyllis Curtin, as if you couldn't guess.

SCHENECTADY UNION STAR
Monday, June 20, 1966

Culture Or The Mets?

CAPITAL DISTRICT RESIDENTS who own FM as well as AM radio receiving sets will have an opportunity this summer to show whether "the public" prefers "culture" to "sports," or vice versa. Station WAMC (90.3 mc.) will broadcast live the Tanglewood programs, the first time any radio station has been given that right. The broadcasts will be aired each weekday evening and Sunday afternoons. Thus the programs will, many times, come at the same time as the Mets baseball games on AM over WGY. Of course there will be other AM and FM competition, but that directly with major league baseball games is something of a specific test of public taste—or that of a small segment of it.

At any rate, we're certain many music lovers who cannot or do not get to Tanglewood will be grateful for and appreciative of the FM broadcasts, provided by Albany Medical College of Union University.

10

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUN 16 1966

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Dr. Frank M. Woolsey Jr., director of the station, made the announcement at a press conference at the Petit Paris in Albany with Louis Speyer, English horn member of the Boston Symphony, as the guest of honor.

Dr. Woolsey said that the management of the Boston Symphony Orchestra has invited WAMC to provide exclusive area radio coverage of the Tanglewood season in the belief that "it will stimulate interest as well as attendance at this summer's Berkshire Music Festival."

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Stellar soloists assisting Erich Leinsdorf, music director of the Boston Symphony Orchestra, this summer include pianists Jorge Bolet and Van Cliburn; violinists Shmuel Ashkenasi and Szymon Goldberg; 'cellists Jules Eskin and Leslie Parnas; and more than a score of the nation's most accomplished singers. Guest conductors this season will include Sir Adrian Boult, Seiji Ozawa and Thomas Schippers.

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Dr. Woolsey stated that the Albany Medical Center station "is grateful to the orchestra's management for giving us the opportunity to bring this outstanding musical and cultural event to our listeners. To broadcast the entire program of America's most distinguished summer music festival is a rare privilege indeed."

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUN 16 1966

Berkshire Music Festival Due For Live Coverage by WAMC-FM

By JOAN SIMMONS

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For the first time in its 30 years of summer residency at the Berkshire Music Festival the Boston Symphony Orchestra has consented to have all of its programs — chamber concerts to orchestral concerts — broadcast live.

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Guest conductors for the season include Sir Adrian Boult, Seiji Ozawa and Thomas Schippers.

SECTION 1 NEWARK SUNDAY NEWS, JUNE 26, 1966

Berkshire Festival

Cultural Opportunity

"A landscape that combines every variety of beauty—valleys, in the hollow of which lie small lakes, glittering like sapphires; uplands . . . hills . . . woods . . . noble masses of granite rock . . . clear mountain brooks—all this, under a cloud varied sky, such as generally canopies mountain districts, the sunset glories of which are often magnificent."

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Two years prior to the gift of Tanglewood to the Boston Symphony a series of summer concerts began in the Berkshires. These were the beginnings of today's Berkshire Festival, the best known and longest of the major music festivals in this country. In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pines, and great lawns, the Boston Symphony Orchestra gives 24 concerts in the great Music Shed, which possesses such fine natural acoustics that an equal number of patrons can be seated comfortably on the grass and easily hear the music. Many vactioner to this area take advantage of this cultural opportunity.

LENOX, MASS.—This is Tanglewood, the summer home of the Boston Symphony Orchestra, as seen from the air. From July 2 through Aug. 21 the orchestra present the famed Berkshire Festival. The 24 concerts are given in the Music Shed, left center. Visitors are invited to picnic and stroll about the grounds. Parking is available.

For this summer's Berkshire Festival at Tanglewood Music Director Erich Leinsdorf has chosen the Romantic concerto as the theme. On each of six weekends with full orchestra two or three concerts will be performed by well-known solists. The festival opens on July 2, the Saturday of the long Fourth of July weekend, and concludes eight weeks later on Sunday afternoon, Aug. 21 with a performance of Beethoven's Symphony No. 9. Brahms will be the featured composer during the three concerts of the opening weekend with three concerts devoted to Mozart and three to Bach on the succeeding weekends. On Aug. 6 Mr. Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" and for the following weekend (Aug. 13, 14) the winners of this June's Moscow Tchaikovsky Competitions have been invited to be the soloists in several of the Russian composer's works.

Prior to each of the seven Friday evening Boston Symphony Orchestra concerts there will be a weekend prelude in which the soloists and members of the orchestra will perform lesser known works of the weekend's principal composer.

10

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUN 30 1966

Records in Review

A First Tanglewood Preview

By WILLIAM A. STORRER

Those readers of this column fortunate enough to possess tickets to some of the weekend concerts this summer at Tanglewood may wish to brush up on the items being played before the concert. Some may want to preserve on disc a particular work after they hear it one of these weekends. This article will direct readers to this critic's choice: CC, or ACD when the work is listed in the Advocate Classical Discography; to the Boston Symphony Orchestra recording; BSO/conductor; to a recording by that week's guest conductor: WGC; and/or to a recording by Erich Leinsdorf if not with the BSO: EL.

July 2. WAGNER, Tannhauser Overture, EL on Capitol. STRAVINSKY, Petrouchka Suite, best get the complete ballet, ACD with Ansermet on London. BRAHMS, Violin Concerto, Heifetz/Reiner/Chicago is the ACD choice on RCA; soloist Ashkenasi has not recorded the work.

July 3. BRAHMS, Double Concerto, ACD is Francescatti, Fournier/Walter on Columbia. MAHLER, Symphony No. 4, new ACD is Reskin/Szell/Cleveland on Columbia.

July 4. PROKOFIEV, Classical Symphony, the ACD listing is Ormandy/Philadelphia on Columbia. Perhaps EL will add this to the Prokofiev series before long. SESSIONS, Psalm 140, not recorded. STRAUSS, Till Eulenspiegel, ACD listing is Reiner/Vienna Philharmonic on Victrola, BSO/Munch on RCA. BRAHMS, Second Piano Concerto, ACD is Fleisher/Szell on Epic. EL with Richter is RCA. The soloist has not recorded the work.

MOZART WEEKEND

July 8. MOZART, Symphony No. 31,K.297 "Paris," CC is Klemperer on Angel. EL is with the Royal Philharmonic on Westminster. Piano Concerto No. 15, K.450, CC is Frankl on Turnabout. "Jupiter" Symphony, ACD is Karajan/Vienna Philharmonic on London. BSO/EL is on RCA. EL is also represented with the Royal Philharmonic on Westminster, but this is not representative of his current attitude towards the work.

July 9. MOZART, Symphony 29, K.201, ACD is Barshai/Moscow Chamber Orchestra on Artia. EL with the Royal Philharmonic is on Westminster (with "Paris" of July 8). Piano Concerto No. 25, K.503, CC choice is Fleisher/Szell on Epic. Posthorn Serenade, K-320, CC choice is Desarzens/Lausanne Chamber orchestra on Westminster.

July 10. MOZART, Symphony No. 34, CC is Klemperer on Angel. WGC Boult has not recorded the work. Piano Concerto No. 5,K.175, only recording is on Renaissance X-39. Symphony No. 39, ACD is either Szell/Cleveland on Epic, or Walter/Columbia on Columbia.

BACH WEEKEND

July 15. BACH, Violin Concerto No. 2,S.1042, ACD choice is Menuhin with the Masters Chamber Orchestra on Capitol. Orchestral Suites Nos. 2 & 4, S.1067 & 1069, CC is, in order of descending price, the Richter on Archive, the Menuhin on Capitol, and the Kehr on Vox. The Four Fugues from the Art of the Fugue, S.1080, should be sampled according to one's taste; organ only on Archive, chamber orchestra on Westminster (2 discs) or chamber ensemble on Concert Discs. The weekend prelude is the Brandenberg Concerti Nos. 3 and 6 for strings only; the ACD choice for all six is the Menuhin/Bath Festival Orchestra collaboration on Capitol.

July 16. BACH, St. John Passion, though a lesser work than the St. Matthew, is still one of the great choral works of all time and is heard to fine advantage on at lease two sets; the Archive set with Richter and his Munich Bach forces is very stylish (3 discs). The Westminster set with Scherchen in Vienna is perhaps more exciting and a little more mannered (3 discs).

July 17. BACH, Brandenberg Concerto No. 1, see July 15 for ACD. Cantata No. 55 is not available on disc. Magnificat, is ACD by Prohaska with Vienese performers on Bach Guild, but I would also recommend the Richter/Munich Bach Orchestra Choir on Archive.

FOURTH WEEK

July 22. SCHUMAN, American Festival Overture, recorded once by the American Recording Society, now on Desto (do not get electronic stereo). SCHUBERT, Symphony No. 5, ACD with either Beecham on Capitol or Klemperer on Angel. MENDELSSOHN, Violin Concerto, ACD is Milstein on Angel. STRAVINSKY, Firebird Suite is ACD by Szell/Cleveland on either Epic BC.1149 or 1280. BSO/EL is RCA. Guest conductor Ozawa is one of the young greats, but is sparsely represented on disc.

July 23. WAGNER, Meistersinger Act III excerpts and no disc will exactly supply Erich Leinsdorf chooses. SCHUMANN, Symphony No. 2, CC choice is Szell/Cleveland on Epic. RACHMANINOFF, Piano Concerto No. 3, is ACD with BSO/Munch and Byron Janis on Victrola. Soloist Van Cliburn may be heard with Kyril Kondrashin on RCA.

July 24. BEETHOVEN, Coriolanus Overture, BSO/Munch is Victrola with the Ninth Symphony, 2 discs. TCHAIKOVSKY, Symphony No. 6 "Pathetique," is ACD with BSO/Munch on RCA. BSO/Monteux is Victrola but among bargain versions the Barbirolli is to be preferred, Vanguard Everyman.

On July 21 this column will consider the final four weeks of Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUN 22 1966

BSO Musicians Play Tanglewood

After Arthur Fiedler conducts the final concert of the 8th season of the Boston Pops a week from today, his Boston Symphony Orchestra musicians will head from Symphony Hall to Tanglewood.

There they will take part in the opening of the Berkshire Festival on Saturday, July 2. On Tuesday, July 5, at 8:30 p.m., the major segment of the musicians 8will be 8back in Boston for the two weeks of free outdoor Esplanade Concerts at the Hatch Memorial Shell off Storrow Drive.

This series will continue nightly, with the exception of Sunday, July 10, through Saturday, July 16. On 8Wednesday mornings, July 6 and 13, Children's Concerts will be given for an hour starting at 10:15.

Contributions for the Esplanade Concerts Fund are accepted at the New England Merchants National Bank, located in Copley Square.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
JUN 29 1966

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The first program from Tanglewood, Saturday at 8 p.m. will feature Wagner's Overture to "Tannhauser", the Suite from "Petrouchka", by Stravinsky, and Brahms' Violin Concerto with soloist Shemuel Ashkenasi.

The schedule for July Tanglewood concerts broadcast live over WFCR follows: Sundays, 2:30 to 4:30; Tuesdays, 8 to 10; Wednesdays, 8 to 10; Thursdays, 8 to 10; Fridays, 9 to 11, starting July 2, and Saturdays, 8 to 10.

The Cleveland Orchestra concerts Monday nights are from 8 to 10.

The Washington Post
WASHINGTON, D. C.
JUN 12 1966

Summer Swathed In Music

By Thomas Putnam

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Since Friday concerts will begin at 9 p.m., there will be a special "Weekend Prelude," beginning at 7 p.m., before the seven Friday concerts. There will be chamber music throughout the festival and a Festival of Contemporary American Music Aug. 14 through 18. Gunther Schuller will make a guest appearance in this festival within a festival.

BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS-
W. 4,200
JUN 9 1966

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These excursions organized by the Academy of Music are one of the great summer fun bargains. Included in the price of the ticket are round trip transportation via air conditioned, rest room equipped buses of the Campus Coach Lines, a box lunch at Tanglewood, and a supper snack on the way home.

Each year the Academy of Music is the host to hundreds of Brooklynites who have made this trip a regular part of their summer schedule. Last year nine buses were filled to capacity for the run to Tanglewood.

The reservation deadline is Tuesday, July 19 at 5 p.m. at the Membership Office (third floor) of the Academy. You may make your reservation by mail (postmarked no later than July 15) or in person.

Mrs. Monroe D. Stein is the Chairman of this year's Tanglewood Excursion Committee of the Women's Committee for the Boston Symphony Orchestra Concerts in Brooklyn.

For further information call Mrs. Sarah Walder at STerling 3-6700.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUN 30 1966

Records in Review

A First Tanglewood Preview

By WILLIAM A. STORRER

Those readers of this column fortunate enough to possess tickets to some of the weekend concerts this summer at Tanglewood may wish to brush up on the items being played before the concert. Some may want to preserve on disc a particular work after they hear it one of these weekends. This article will direct readers to this critic's choice: CC, or ACD when the work is listed in the Advocate Classical Discography; to the Boston Symphony Orchestra recording: BSO/conductor; to a recording by that week's guest conductor: WGC; and/or to a recording by Erich Leinsdorf if not with the BSO: EL.

July 2. WAGNER, Tannhauser Overture, EL on Capitol. STRAVINSKY, Petrouchka Suite, best get the complete ballet, ACD with Ansermet on London. BRAHMS, Violin Concerto, Heifetz/Reiner/Chicago is the ACD choice on RCA; soloist Ashkenasi has not recorded the work.

July 3. BRAHMS, Double Concerto, ACD is Francescatti, Fournier/Walter on Columbia. MAHLER, Symphony No. 4, new ACD is Raskin/Szell/Cleveland on Columbia.

July 4. PROKOFIEV, Classical Symphony, the ACD listing is Ormandy/Philadelphia on Columbia. Perhaps EL will add this to the Prokofiev series before long. SESSIONS, Psalm 140, not recorded. STRAUSS, Till Eulenspiegel, ACD listing is Reiner/Vienna Philharmonic on Victrola, BSO/Munch on RCA. BRAHMS, Second Piano Concerto, ACD is Fleisher/Szell on Epic. EL with Richter is RCA. The soloist has not recorded the work.

MOZART WEEKEND

July 8. MOZART, Symphony No. 31,K.297 "Paris," CC is Klemperer on Angel. EL is with the Royal Philharmonic on Westminster. Piano Concerto No. 15, K.450, CC is Frankl on Turnabout. "Jupiter" Symphony, ACD is Karajan/Vienna Philharmonic on London. BSO/EL is on RCA. EL is also represented with the Royal Philharmonic on Westminster, but this is not representative of his current attitude towards the work.

July 9. MOZART. Symphony 29, K.201, ACD is Barshai/Moscow Chamber Orchestra on Artia. EL with the Royal Philharmonic is on Westminster (with "Paris" of July 8). Piano Concerto No. 25, K.503, CC choice is Fleisher/Szell on Epic. Posthorn Serenade, K.-320, CC choice is Desarzens/Lausanne Chamber orchestra on Westminster.

July 10. MOZART. Symphony No. 34, CC is Klemperer on Angel. WGC Boult has not recorded the work. Piano Concerto No. 5,K.175, only recording is on Renaissance X-29. Symphony No. 39, ACD is either Szell/Cleveland on Epic, or Walter/Columbia on Columbia.

BACH WEEKEND

July 15. BACH. Violin Concerto No. 2,S.1042, ACD choice is Menuhin with the Masters Chamber Orchestra on Capitol. Orchestral Suites Nos. 2 & 4, S.1067 & 1069, CC is, in order of descending price, the Richter on Archive, the Menuhin on Capitol, and the Kehr on Vox. The Four Fugues from the Art of the Fugue, S.1080, should be sampled according to one's taste; organ only on Archive, chamber orchestra on Westminster (2 discs) or chamber ensemble on Concert Discs. The weekend prelude is the Brandenberg Concerti Nos. 3 and 6 for strings only; the ACD choice for all six is the Menunin/Bath Festival Orchestra collaboration on Capitol.

July 16. BACH. St. John Passion, though a lesser work than the St. Matthew, is still one of the great choral works of all time and is heard to fine advantage on at lease two sets; the Archive set with Richter and his Munich Bach forces is very stylish (3 discs). The Westminster set with Scherchen in Vienna is perhaps more exciting and a little more mannered (3 discs).

July 17. BACH. Brandenberg Concerto No. 1, see July 15 for ACD. Cantata No. 55 is not available on disc. Magnificat, is ACD by Prohaska with Vienese performers on Bach Guild, but I would also recommend the Richter/Munich Bach Orchestra Choir on Archive.

FOURTH WEEK

July 22. SCHUMAN, American Festival Overture, recorded once by the American Recording Society, now on Desto (do not get electronic stereo). SCHUBERT, Symphony No. 5, ACD with either Beecham on Capitol or Klemperer on Angel. MENDELSSOHN, Violin Concerto, ACD is Milstein on Angel. STRAVINSKY, Firebird Suite is ACD by Szell/Cleveland on either Epic BC.1149 or 1290. BSO/EL is RCA. Guest conductor Ozawa is one of the young greats, but is sparsely represented on disc.

July 23. WAGNER, Meistersinger Act III excerpts and no disc will exactly supply Erich Leinsdorf chooses. SCHUMANN, Symphony No. 2, CC choice is Szell/Cleveland on Epic. RACHMANINOFF, Piano Concerto No. 3, is ACD with BSO/Munch and Byron Janis on Victrola. Soloist Van Cliburn may be heard with Kyril Kondrashin on RCA.

July 24. BEETHOVEN, Coriolanus Overture, BSO/Munch is Victrola with the Ninth Symphony, 2 discs. TCHAIKOVSKY, Symphony No. 6 "Pathetique," is ACD with BSO/Munch on RCA. BSO/Monteux is Victrola but among bargain versions the Barbirolli is to be preferred, Vanguard Everyman.

On July 21 this column will consider the final four weeks of Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUN 22 1966

BSO Musicians Play Tanglewood

After Arthur Fiedler conducts the final concert of the 31st season of the Boston Pops a week from today, his Boston Symphony Orchestra musicians will head from Symphony Hall to Tanglewood.

There they will take part in the opening of the Berkshire Festival on Saturday, July 2. On Tuesday, July 5, at 8:30 p.m., the major segment of the musicians will be back in Boston for the two weeks of free outdoor Esplanade Concerts at the Hatch Memorial Shell off Storrow Drive.

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Recorder-Gazette (e)
GREENFIELD, Mass.
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BROOKLYN, N. Y.
BROOKLYN HEIGHTS
PRESS-
W. 4,200
JUN 9 1966

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The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
JUN 12 1966

Tanglewood music in the air

By S. R. SISTARE

BOSTON — In the Berkshires of western Massachusetts, overlooking Stockbridge Bowl, or more properly, Lake Mahkeenac, is Tanglewood, the mid-19th century gentleman's estate of William Aspinwall Tappan and now the summer home of the Boston Symphony Orchestra.

It has been the orchestra's home for 30 summers, following a gift of the property to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan.

A red cottage on the property, destroyed by fire in the 1890s, has been rebuilt on original foundations and now serves as studios for the orchestra's flourishing educational arm, the Berkshire Music Center, which this summer celebrated its 25th anniversary.

Two years prior to the gift of Tanglewood to the Boston Symphony, a series of summer concerts began in the Berkshires. These were the beginnings of today's Berkshire Festival.

In the beautiful surroundings of formal gardens, hemlock hedges, [illegible] of tall pines and great lawns, the orchestra gives 24 concerts in the Music Shed.

This structure possesses such fine natural acoustics that an equal number of patrons can be seated comfortably on the grass and easily hear the music.

LEINSDORF DIRECTOR

For this summer's Berkshire Festival at Tanglewood, music director Erich Leinsdorf has chosen the romantic concerto as the theme. On each of six weekends with full orchestra, two or three concerti will be performed by well-known soloists.

The festival opens on July 2 and concludes eight weeks later on Aug. 21 with a performance of Beethoven's Symphony No. 9.

Brahms will be the featured composer during the three concerts of the opening weekend, with three concerts devoted to Mozart and three to Bach on succeeding weekends.

On Aug. 6 Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" and for the following weekend (Aug. 13-14) the winners of this June's Moscow Tchaikovsky Competitions have been invited to be the soloists in several of the Russian composer's works.

WEEKEND PRELUDES

Prior to each of the seven Friday evening concerts, there will be a Weekend Prelude in which the soloists and members of the orchestra will perform lesser known works of the weekend's principal composer.

The guest conductors for the summer include Sir Adrian Boult, Sixten Ehrling, Szymon Goldberg, Seiji Ozawa, Thomas Schippers and Stanislaw Skrowaczewski. Arthur Fiedler will make his annual appearance at Tanglewood on Aug. 3 for the Boston Pops at a Tanglewood Pension Fund concert.

A brochure on this summer's Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 02115. Further details may be obtained from the Berkshire Hills Conference, 100 North St., Pittsfield, Mass. 01203.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUN 19 1966

New England Music Dates

MASSACHUSETTS

BERKSHIRE FESTIVAL (Lenox)—July 2-August 21, Boston Symphony Orchestra, conducted by Erich Leinsdorf.

Tanglewood Concerts

WCRB will broadcast the Saturday evening concerts of the Boston Symphony Orchestra from the Berkshire Music Festival in Tanglewood beginning Saturday, July 2. Eight programs, in monophonic sound on AM and FM, will begin at 8 p.m., instead of the customary 8:30 p.m. time. The live Berkshire Festival concerts will be produced in cooperation with WGBH-FM, which will carry all the broadcasts.

Erich Leinsdorf is scheduled to conduct all the Saturday concerts, which include the complete Bach St. John Passion July 16; Van Cliburn's performance of the Rachmaninoff Piano Concerto No. 3, July 23; Mozart's "The Magic Flute" on Aug. 6 and winners of the Moscow Tchaikovsky Competition on Aug. 13.

San Jose Mercury-News
SAN JOSE, CALIFORNIA
SUN. 153,213
JUN 19 1966

"When's that big outdoor music festival they have every summer in Massachusetts?"

Guess you mean the Berkshire Festival, the Boston Symphony Orchestra's summer program. Begins July 2 this year, continues through Aug. 21, with performances Friday and Saturday evenings and Sunday afternoons. The place is Tanglewood, a handsome 19th Century country estate between Lenox and Stockbridge in the Berkshire hills.

You sit on the grass. Acoustics are just about perfect. Admission is fairly steep ($3.50 to $7), but the Saturday morning rehearsals are a bargain—only $2. You can get a brochure with complete program information by writing Berkshire Festival Ticket Office, Symphony Hall, Boston, Massachusetts 02115.

LEE TAYLOR

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUN 21 1966

Tanglewood Tickets Being Sold in Lenox

The Boston Symphony Orchestra announces that its ticket office at Tanglewood, Lenox, is open for the 1966 Berkshire Festival. Until July 2, the ticket office will be open daily from 9 a.m. to 6 p.m. with the exception of Sunday, June 26, when the hours will be 1 to 5.

The orchestra will open the 1966 Festival with a concert under Music Director Erich Leinsdorf on Saturday evening, July 2. Concerts will be given each weekend throughout the eight-week festival, which closes on Sunday, Aug. 21. The Berkshire Music Center, the orchestra's summer center for the advanced study of music, will open on Sunday afternoon.

Once the festival concerts have begun the daily hours for the ticket office will remain 9 to 6 and on concert nights through intermission. Sunday hours will be 10 a.m. through intermission of the afternoon concert.

Information may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240; or by calling Tanglewood, (413) 637-1600.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 26 1966

MUSIC SUNDAYS

The New Haven has scheduled seven "Music Sunday" excursions to the Berkshire Festival, July 10 through Aug. 21. The ticket price of $8.95 for adults and $6.50 for children includes all transportation and admission to Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
WORCESTER, Mass.
Circ. 94,357
JUN 28 1966

Precedents Scrapped

Tanglewood Plans Changes in Format

By JOHN F. KYES
Gazette Music Critic

LENOX — With the Berkshire Music Center for advanced young musicians in full swing, things are ready for the opening of Tanglewood to the concert public this coming weekend. But don't make the mistake of thinking that details are like past years. Erich Leinsdorf and his associates have added fascinatingly novel touches. Listen carefully.

For a big "boom" on the holiday weekend, precedents have been scrapped, and the entire Boston Symphony Orchestra will appear. The opening concert will be Saturday, not Friday, and this 8 p.m. event will be followed by 2:30 afternoon concerts on July 3 and 4. The "romantic concerto" theme of this year will bring Brahms for the opening weekend, Ashkenasi's violin, Silverstein's violin and Eskin's cello in the Double Concerto, and Simon's piano.

Tradition Returns

Tradition will take over for seven Tuesday evenings, beginning July 5, with chamber music in the theater.

But novelty creeps in again on Friday, July 8. Each Friday evening the main concert will begin at 9 p.m., allowing time for people to come from considerable distances. For those nearby, there's a bonus: A "weekend prelude" starting at 7 p.m. This is less familiar music of famed composers, presented by soloists or ensembles from the Tanglewood roster. I suspect this will change the Friday attendance pattern noticeably; and so what cut rates and committee work have found difficult.

There are no "preludes" on Saturdays or Sundays, which continue in the accepted vein, at 8 and 2:30 respectively.

A fine array of guest conductors is offered this year, four on Fridays, three on Sundays, and soloists are spread generously and impartially through every concert of the Festival.

Chamber Music

The second and third weekends of concerts will be given by the chamber orchestra of Boston Symphony players, devoting one weekend exclusively to Mozart, the next to Bach. The remaining five weekends will revert to the full orchestra, with miscellaneous programs, still stressing the romantic concerto.

High points in the summer include a complete concert version of Mozart's opera "The Magic Flute" on August 6, with a superb cast. August 13 and 14 will bring as soloists winners from the Moscow Tchaikovsky competition held this month.

The Festival's finale on August 21 offers the Verdi "Te Deum" and Beethoven Ninth Symphony in a choral orchestral climax.

Wednesday events include the Boston "Pops" on August 3 under Arthur Fiedler for the benefit of the Pension Fund and the Gala Evening for the benefit of the Berkshire Music Center on August 17. There is also a festival within a festival presenting Contemporary American Music, August 14-18.

Many student programs are open to Friends of the Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 12 1966

A FEATURE of the Berkshire Music Festival at Tanglewood, Lenox, Mass., this summer, will be a concert version of Mozart's "The Magic Flute." The performance, on Saturday evening, Aug. 6, is to be conducted by Erich Leinsdorf with the following cast: Judith Raskin (Pamina), George Shirley (Tamino), Beverly Sills (Queen of the Night), Ezio Flagello (Sarastro), Anne Elgar (Papagena), John Reardon (Papageno), Nicolai Gedda (Monostatos), [illegible] Castel (Journeymen), Simon [illegible], Marais, Godfrey (the three ladies), Berry and Robert [illegible] and [illegible] Berberian (the two priests).

New England Newsclip Agency
Box 2078, Boston 02106 • 742
Journal (e)
MERIDEN, Conn.
Circ. 9,157
JUN 8 1966

Trips And Tour Visit Tanglewoo

The YWCA Trips and club will make a trip to t kshire Music Festival co Tanglewood, Lenox, Ma August 14. Those registe reminded that payment this week, so tickets n sent for. A few places on are still available.

The bus will leave the parking lot at 10 a.m., in time for lunch at the c or a picnic on the groun group will stop for dinner way home.

There are a few openi the scheduled trip to the nual Blueberry Festival chester, July 30. The gro leave at 10 a.m., and on home will stop at Farmi see the Stanley-Whitman and gardens and the So vian Gift Shop.

Further information a servations may be obtained at the YW office.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 26 1966

RESORTS EXPECT A BOOM SEASON

From Maine to New Jersey, Owners of Most Summer Hotels Are Optimistic

RECORDS ARE FORECAST

Berkshires and Atlantic City Operators Are Predicting Their Busiest Summer

By THOMAS W. ENNIS

Vacation resort business is booming from Maine to New Jersey. Owners of motels, hotels,, guest houses and cottage colonies anticipate a summer season equal to any past prosperous ones.

Resort owners in two major vacation centers, Atlantic City and New England's Berkshire Hills, are looking forward to the best season in their history.

Maine's Department of Economic Development believes that the state's tourist business this summer will even be better than last year's, which was exceptionally good. Motel chains are building throughout the state. Rates at motels during the vacation season run from $8 a day on a single basis up to about $30 daily for two persons. Sporting lodges are filling up with and are charging $12 to $28 a day on the American Plan for each person. The lodges have individual cabins and a central dining room.

Martha's Vineyard, too, will have its best season ever, according to Benjamin Morton, head of the island's chamber of commerce. Inquiries about reservations are coming earlier than usual and the volume is heavy. Rates run from $6 a night on single basis to $40 a night on the European plan, which does not include meals, for two persons in one of the island's top hotels.

About 150 summer homes were built on the island last winter. Other developments include the rebuilding by the Woods Hole-Martha's Vineyard-Nantucket Steamship Authority of the Oaks Bluff Wharf that burned down last year. The Authority also has increased its daily trips from Woods Hole from 10 to 16.

Nantucket Sees Banner Season

A banner season is expected on Nantucket, whose Chamber of Commerce has been receiving 40 to 50 letters a day asking where to stay. Most of the letter writers prefer guest houses where rates average $8 to $10 a night on a single basis. Cottages are renting well, but reservations for these are generally made long before the season starts. Cottage rentals run $100 to $200 weekly, with the average at $125. Quite a few houses were built on the island last winter, and Sherburne Associates, headed by Walter Beinecke Jr., has completed a development of several stores between Old South Wharf and Straight Wharf.

The vacationers' interest in Cape Cod this year is "fantastic," according to the local chamber of commerce. Inquiries so far total 102,000, about 40 per cent ahead of last year. Rates run from $8 daily for two persons in a guest house to $50 a day in a top hotel or motel, on a double basis. Cottages are renting from $85 to $300 weekly depending on size and location.

Berkshires Expect 400,000

The Cape has four new motels from Falmouth to Truro, and about 50 resorts have increased room capacity since last summer. The American Plan, which includes meals in the daily rate, is dying out on the Cape. Only six resorts offer the full American Plan with breakfast, lunch and dinner, and three offer a modified plan with only breakfast and dinner.

The Berkshire Hills Confer-

Continued on Page 8, Column 1

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206

JUN 1 2 1966

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The festival opens on July 2 and concludes eight weeks later on Aug. 21 with a performance of Beethoven's Symphony No. 9.

Brahms will be the featured composer during the three concerts of the opening weekend, with three concerts devoted to Mozart and three to Bach on succeeding weekends.

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The guest conductors for the summer include Sir Adrian Boult, Sixten Ehrling, Szymon Goldberg, Seiji Ozawa, Thomas Schippers and Stanislaw Skrowaczewski. Arthur Fiedler will make his annual appearance at Tanglewood on Aug. 3 for the Boston Pops at a Tanglewood Pension Fund concert.

A brochure on this summer's Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston 02115. Further details may be obtained from the Berkshire Hills Conference, 100 North st., Pittsfield, Mass. 01203.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUN 1 9 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUN 1 9 1966

Tanglewood Concerts

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Erich Leinsdorf is scheduled to conduct all the Saturday concerts, which include the complete Bach St. John Passion July 16; Van Cliburn's performance of the Rachmaninoff Piano Concerto No. 3, July 23; Mozart's "The Magic Flute" on Aug. 6 and winners of the Moscow Tchaikovsky Competition on Aug. 13.

New England Music Dates

MASSACHUSETTS

BERKSHIRE FESTIVAL (Lenox)—July 2-August 21, Boston Symphony Orchestra, conducted by Erich Leinsdorf.

San Jose Mercury-News
SAN JOSE, CALIFORNIA
SUN. 183,213

JUN 1 9 1966

"When's that big outdoor music festival they have every summer in Massachusetts?"

LEE TAYLOR

Guess you mean the Berkshire Festival, the Boston Symphony Orchestra's summer program. Begins July 2 this year, continues through Aug. 21, with performances Friday and Saturday evenings and Sunday afternoons. The place is Tanglewood, a handsome 19th Century country estate between Lenox and Stockbridge in the Berkshire hills.

You sit on the grass. Acoustics are just about perfect. Admission is fairly steep ($3.50 to $7), but the Saturday morning rehearsals are a bargain—only $2. You can get a brochure with complete program information by writing Berkshire Festival Ticket Office, Symphony Hall, Boston, Massachusetts 02115.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 94,357

JUN 28 1966

Precedents Scrapped

Tanglewood Plans Changes in Format

By JOHN F. KYES
Gazette Music Critic

LENOX — With the Berkshire Music Center for advanced young musicians in full swing, things are ready for the opening of Tanglewood to the concert public this coming weekend. But don't make the mistake of thinking that details are like past years. Erich Leinsdorf and his associates have added fascinatingly novel touches. Listen carefully.

For a big "boom" on the holiday weekend, precedents have been scrapped, and the entire Boston Symphony Orchestra will appear. The opening concert will be Saturday, not Friday, and this 8 p.m. event will be followed by 2:30 afternoon concerts on July 3 and 4. The "romantic concerto" theme of this year will bring Brahms for the opening weekend, Ashkenasi's violin, Silverstein's violin and Eskin's cello in the Double Concerto, and Simon's piano.

Tradition Returns

Tradition will take over for seven Tuesday evenings, beginning July 5, with chamber music in the theater.

But novelty creeps in again on Friday, July 8. Each Friday evening the main concert will begin at 9 p.m., allowing time for people to come from considerable distances. For those nearby, there's a bonus: A "weekend prelude" starting at 7 p.m. This is less familiar music of famed composers, presented by soloists or ensembles from the Tanglewood roster. I suspect this will change the Friday attendance pattern noticeably, and do what cut rates and committee work have found difficult.

There are no "preludes" on Saturdays or Sundays, which continue in the accepted vein, at 8 and 2:30 respectively.

A fine array of guest conductors is offered this year, four on Fridays, three on Sundays, and soloists are spread generously and impartially through every concert of the Festival.

Chamber Music

The second and third weekends of concerts will be given by the chamber orchestra of Boston Symphony players, devoting one weekend exclusively to Mozart, the next to Bach. The remaining five weekends will revert to the full orchestra, with miscellaneous programs, still stressing the romantic concerto.

High points in the summer include a complete concert version of Mozart's opera "The Magic Flute" on August 6, with a superb cast. August 13 and 14 will bring as soloists winners from the Moscow Tchaikovsky competition held this month.

The Festival's finale on August 21 offers the Verdi "Te Deum" and Beethoven Ninth Symphony in a choral - orchestral climax.

Wednesday events include the Boston "Pops" on August under Arthur Fiedler for the benefit of the Pension Fund and the Gala Evening for the benefit of the Berkshire Music Center on August 17. There also a festival within a festival presenting Contemporary American Music, August 14-18.

Many student programs are open to Friends of the Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUN 2 1 1966

Tanglewood Tickets Being Sold in Lenox

The Boston Symphony Orchestra announces that its ticket office at Tanglewood, Lenox, is open for the 1966 Berkshire Festival. Until July 2, the ticket office will be open daily from 9 a.m. to 6 p.m. with the exception of Sunday, June 26, when the hours will be 1 to 5.

The orchestra will open the 1966 Festival with a concert under Music Director Erich Leinsdorf on Saturday evening, July 2. Concerts will be given each weekend throughout the eight-week festival, which closes on Sunday, Aug. 21. The Berkshire Music Center, the orchestra's summer center for the advanced study of music, will open on Sunday afternoon.

Once the festival concerts have begun the daily hours for the ticket office will remain 9 to 6 and on concert nights through intermission. Sunday hours will be 10 a.m. through intermission of the afternoon concert.

Information may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240; or by calling Tanglewood, (413) 637-1600.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JUN 2 6 1966

MUSIC SUNDAYS

The New Haven has scheduled seven "Music Sunday" excursions to the Berkshire Festival, July 10 through Aug. 21. The ticket price of $8.95 for adults and $6.50 for children includes all transportation and admission to Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUN 1 2 1966

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New England Newsclip Agency
Box 2078, Boston 02106 • 742-

Journal (e)
MERIDEN, Conn.
Circ. 9,157

JUN 8 1966

Trips And Tour Visit Tanglewoo

The YWCA Trips and club will make a trip to t kshire Music Festival co Tanglewood, Lenox, Ma August 14. Those registe reminded that payment this week, so tickets n sent for. A few places on are still available.

The bus will leave the parking lot at 10 a.m., in time for lunch at the c or a picnic on the groun group will stop for dinner way home.

There are a few openi the scheduled trip to the nual Blueberry Festival chester, July 30. The gro leave at 10 a.m., and on home will stop at Farmi see the Stanley-Whitman and gardens and the So vian Gift Shop.

Further information a servations may be obtained at the YW office.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JUN 2 6 1966

RESORTS EXPECT A BOOM SEASON

From Maine to New Jersey, Owners of Most Summer Hotels Are Optimistic

RECORDS ARE FORECAST

Berkshires and Atlantic City Operators Are Predicting Their Busiest Summer

By THOMAS W. ENNIS

Vacation resort business is booming from Maine to New Jersey. Owners of motels, hotels,, guest houses and cottage colonies anticipate a summer season equal to any past prosperous ones.

Resort owners in two major vacation centers, Atlantic City and New England's Berkshire Hills, are looking forward to the best season in their history.

Maine's Department of Economic Development believes that the state's tourist business this summer will even be better than last year's, which was exceptionally good. Motel chains are building throughout the state. Rates at motels during the vacation season run from $8 a day on a single basis up to about $30 daily for two persons. Sporting lodges are filling up with and are charging $12 to $28 a day on the American Plan for each person. The lodges have individual cabins and a central dining room.

Martha's Vineyard, too, will have its best season ever, according to Benjamin Morton, head of the island's chamber of commerce. Inquiries about reservations are coming earlier than usual and the volume is heavy. Rates run from $6 a night on single basis to $40 a night on the European plan, which does not include meals, for two persons in one of the island's top hotels.

About 150 summer homes were built on the island last winter. Other developments include the rebuilding by the Woods Hole-Martha's Vineyard-Nantucket Steamship Authority of the Oaks Bluff Wharf that burned down last year. The Authority also has increased its daily trips from Woods Hole from 10 to 16.

Nantucket Sees Banner Season

A banner season is expected on Nantucket, whose Chamber of Commerce has been receiving 40 to 50 letters a day asking where to stay. Most of the letter writers prefer guest houses where rates average $8 to $10 a night on a single basis. Cottages are renting well, but reservations for these are generally made long before the season starts. Cottage rentals run $100 to $200 weekly, with the average at $125. Quite a few houses were built on the island last winter, and Sherburne Associates, headed by Walter Beinecke Jr., has completed a development of several stores between Old South Wharf and Straight Wharf.

The vacationers' interest in Cape Cod this year is "fantastic," according to the local chamber of commerce. Inquiries so far total 102,000, about 40 per cent ahead of last year. Rates run from $8 daily for two persons in a guest house to $50 a day in a top hotel or motel, on a double basis. Cottages are renting from $85 to $300 weekly depending on size and location.

Berkshires Expect 400,000

The Cape has four new motels from Falmouth to Truro, and about 50 resorts have increased room capacity since last summer. The American Plan, which includes meals in the daily rate, is dying out on the Cape. Only six resorts offer the full American Plan with breakfast, lunch and dinner, and three offer a modified plan with only breakfast and dinner.

The Berkshire Hills Confer-

Continued on Page 8, Column 1

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
JUN 12 1966

Tanglewood music in the air

By S. R. SISTARE

BOSTON — In the Berkshires of western Massachusetts, overlooking Stockbridge Bowl, or more properly, Lake Mahkeenac, is Tanglewood, the mid-19th century gentleman's estate of William Aspinwall Tappan and now the summer home of the Boston Symphony Orchestra.

It has been the orchestra's home for 33 summers, following a 1936 gift of the property to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan.

A red cottage on the property, destroyed by fire in the 1890s, has been rebuilt on the original foundations and now serves as studios for the orchestra's flourishing educational arm, the Berkshire Music Center, which last summer celebrated its 25th anniversary.

Two years prior to the gift of Tanglewood to the Boston Symphony, a series of summer concerts began in the Berkshires. These were the beginnings of today's Berkshire Festival.

In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pines and great lawns, the orchestra gives 24 concerts in the great Music Shed.

This structure possesses such fine natural acoustics that an equal number of patrons can be seated comfortably on the grass and easily hear the music.

LEINSDORF DIRECTOR

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUN 19 1966

New England Music Dates

MASSACHUSETTS

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San Jose Mercury-News
SAN JOSE, CALIFORNIA
SUN. 153,218
JUN 19 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
WORCESTER, Mass.
Circ. 94,357
JUN 28 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUN 21 1966

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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 26 1966

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Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 12 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (e)
MERIDEN, Conn.
Circ. 9,157
JUN 8 1966

Trips And Tours To Visit Tanglewood

The YWCA Trips and Tours club will make a trip to the Berkshire Music Festival concert at Tanglewood, Lenox, Mass., on August 14. Those registered are reminded that payment is due this week, so tickets may be sent for. A few places on the bus are still available.

The bus will leave the YWCA parking lot at 10 a.m., arriving in time for lunch at the cafeteria or a picnic on the grounds. The group will stop for dinner on the way home.

There are a few openings for the scheduled trip to the 17th annual Blueberry Festival at Winchester, July 30. The group will leave at 10 a.m., and on the way home will stop at Farmington to see the Stanley-Whitman House and gardens and the Scandinavian Gift Shop.

Further information and reservations may be obtained at the YW office.

...rk Times
...Y.
...277
Buffalo

...ND EXPECT A BOOM SEASON

Continued From Page 1

ence, established 41 years ago to develop tourism in the Berkshire Hills, estimates that 400,000 vacationers will visit the area this summer. Many of them will be attracted by music at Tanglewood, modern dance at Jacob's Pillow, and summer stock at the Berkshire Drama Festival and the Williamstown Theater.

Space in motels is virtually impossible to obtain without an advance reservation. Motel rates average $18 to $22 a day on a double basis. Hotels offer a modified American Plan at $22 a day for a single person, but require a minimum three-day stay. Rustic lodges or inns charge about $10 a day on a single basis, without meals.

New resort construction includes a 100-room motel underway in Great Barrington and a $6-million hotel planned in Pittsfield by the Berkshire Life Insurance Company, near an 86-acre urban renewal area.

Inquiries received by the Lake George Chamber of Commerce are also running ahead of last year. American Plan rates, with two meals, around Lake George proper are about $75 to $125 on a single basis. These resorts are the cottage type, with a central, family-style dining room. Housekeeping motels are very popular with vacationers in the area and their rates from about $85 to $250 weekly, providing space for an entire family.

COLUMBUS, GA.
LEDGER-ENQUIRER
SUN. 57,500

JUNE 5 1966 Buffaller

13

Especially for Music Lovers

Tanglewood, Daytona and Greece Offer Elaborate Summer Festivals

Some musically "In" places.

Of course, year after year, the leading one is Tanglewood, that melodic jewel in the cultural crown of the Massachusetts' Berkshire Hills. It also is the summer home of the Boston Symphony, being given to the orchestra in 1936.

Tanglewood was originally the mid-19th Century gentleman's estate of William Aspinwall Tappan. At the end of his lovely property was a little red cottage made immortal by its then struggling resident, Nathaniel Hawthorne.

(In fact, before the Tanglewood area was known for its music, it was known for its literary giants. Melville, Holmes and Longfellow were sometime residents of nearby Pittsfield, and in fact, Melville wrote his immortal "Moby Dick" at Arrowhead, still to be seen on the Holmes Road at Pittsfield.)

Two years prior to the gift of Tanglewood, a series of summer concerts began in the Berkshires. These were the beginning of today's festival, the best known and the longest of the major music festivals in this country. The Boston Symphony gives 24 concerts in the great music show, surrounded by the formal gardens, hemlock hedges, and avenues of tall pines.

Nearer to home — in fact in a city that for many Columbus people seems like a second home — there will be a major music festival (for the first time in the Southeast) at Daytona Beach!

The London Symphony Orchestra — one of the world's greatest — will live and work at Daytona Beach for the four weeks of the festival, beginning July 28, through Aug. 21. There will be 16 concerts, each with a noted soloist and-or guest conductor.

Additionally, the LSO's chamber players will give three concerts; there will be open rehearsals and a music institute in association with Stetson University for gifted students 15 and older, with the LSO forming the nucleus of the faculty. College credit is offered for qualified students and interested laymen may audit.

Soloists and conductors will include Aaron Copland, Jaime Laredo, John Ogdon, Janos Starker and Richard Burgin.

Imagine all that great music, combined with the usual summer resort package that Daytona offers, miles of beach, fine fishing, golf, tennis, boating, etc.

And then for that really lucky person who is going abroad this summer, certainly one of the most "In" countries is Greece.

And Greece is a summer festival.

Full schedules have not been reported in yet, however, information available to date leads the observer to conclude that something along the lines of a total national festival, perhaps the first such ambitious and far-reaching effort in the history of Europe, is going to constitute the "splendor that IS Greece" this summer.

In Athens some 40 groups — musical as well as theatrical, offering everything from "Oedipus Rex" to Stravinski — will present a bold array of performances that will stretch, virtually consecutively, from early June through late September.

In other sections of the country, 20-odd groups performing from the farthest reaches of Macedonia to some of the more obscure Greek islands, will contribute another 170 cultural and artistic performances through the summer months.

It all began with the Athens festival itself. The idea was to fuse the golden past of Greece with the cultural aspects of the present day. Once the idea had been firmly planted — this year's festival marks the 12th anniversary of the program — a move got underway to spread the cultural wealth through the hinterland and provinces.

The golden past of Greece and the present — these were the two pillars of the program from the start. This summer, a third pillar will be added.

In the village of Mystras, eight kilometers away from Sparta and 280 kilometers from Athens, a series of performances will be given to honor the Byzantine past, one of the more creative periods in post-Golden Age Greek history.

DAYTONA BEACH SLATES LONDON SYMPHONY
David Gray, Principal First Horn, Among Noted Artists

TANGLEWOOD IN THE BERKSHIRES IS FAMOUS MUSIC CENTER
World-Famous Berkshire Festival With Boston Symphony Attracts Thousands

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record (m)
MERIDEN, Conn.
Circ. 19,458
JUN 1 1966

Deadline Set For Arts Club Tanglewood Trip

The Adventure in the Arts Club of the YWCA is sponsoring a trip to the Berkshire Music Festival at Tanglewood in Lenox, Mass. on Sunday, Aug. 14, to hear the Boston Symphony under the direction of Erich Leinsdorf. Miss Marguerite Bedigie, advisor, announces that all reservations and payments must be in by June 10 as tickets must be purchased well in advance.

The chartered bus will leave the YWCA parking lot at 10 a.m. and should arrive at Tanglewood in time for a snack at the cafeteria, or one may bring a box lunch which can be enjoyed on the spacious grounds. Lunch may be followed by a tour of the grounds before the concert, which will start at 2:30 p.m. After the performance the group will stop for dinner on the way home.

Tanglewood, summer home of the Boston Symphony Orchestra, is a on a beautiful 200-acre estate on Hawthorne Road. From early July through August it is the scene of the nationally renowned Berkshire Music Festival. Seating capacity in the music shed is 6,000, but crowds which more than double that number have been accommodated easily on the lawns.

Hawthorne Cottage is on the Tanglewood grounds. Here Hawthorne wrote and collected material for Tanglewood Tales. It was destroyed by fires in 1891 and rebuilt in 1948.

The program to be heard on August 14 will include the Symphony No. 3 by Prokofiev and the Tchaikovsky's Violin Concerto.

Reservations for this trip may be made at the YWCA office by June 10. YWCA membership is required.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald
CRANSTON, R. I.
Weekly Circ. 5,498
JUN 2 3 1966

WCRQ To Carry Berkshire Festival Concerts Live

John P. Donofrio, Vice President and Manager of WCRQ in Providence has announced that the station will carry the Saturday evening concerts of the Boston Symphony Orchestra live from the Berkshire Music Festival at Tanglewood in Lenox,

WCQR Page 10

serves the greater part of Rhode Island and portions of Southeastern Massachusetts with concert music feature programs as affiliate of the CRB Network. The live Berkshire Festival concerts will be produced by Network key station WCRB in cooperation with educational station WGBH, both of which serve the Greater Boston area.

Mr. Donoffrio pointed out that the live broadcasts would include such exciting events as the complete St. John Passion by Bach July 16, Van Cliburn's performance of Rachmaninoff Piano Concerto #3, July 23, Mozart's opera "The Magic Flute" August 6 and the winners of the Tchaikovsky Competition in Moscow as soloists August 13. Erich Leinsdorf will conduct all eight Saturday broadcast concerts.

THE TIMES RECORD
TROY, N. Y.
D. 41,720

JUN 4 1966 Buffaller

Tanglewood Opens 30th Season Saturday, July 2

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COLUMBUS, GA.
LEDGER-ENQUIRER
SUN. 57,500

JUNE 5 1966

13

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David Gray, Principal First Horn, Among Noted Artists

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The London Symphony Orchestra — one of the world's greatest — will live and work at Daytona Beach for the four weeks of the festival, beginning July 28, through Aug. 21. There will be 16 concerts, each with a noted soloist and-or guest conductor.

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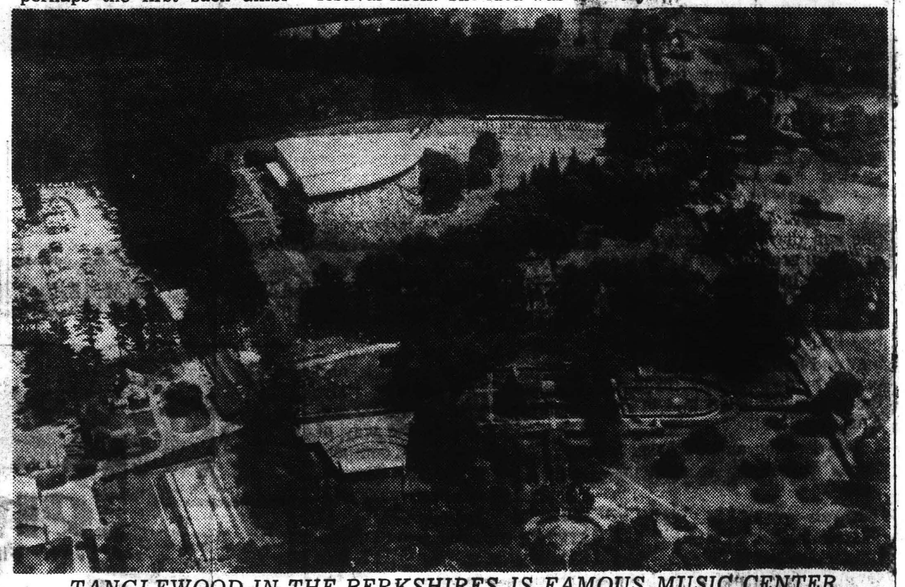

TANGLEWOOD IN THE BERKSHIRES IS FAMOUS MUSIC CENTER
World-Famous Berkshire Festival With Boston Symphony Attracts Thousands

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Box 2078, Boston 02106 • 742-4200

Record (m)
MERIDEN, Conn.
Circ. 19,458

JUN 1 1966

Deadline Set For Arts Club Tanglewood Trip

The Adventure in the Arts Club of the YWCA is sponsoring a trip to the Berkshire Music Festival at Tanglewood in Lenox, Mass. on Sunday, Aug. 14, to hear the Boston Symphony under the direction of Erich Leinsdorf. Miss Marguerite Bedigie, advisor, announces that all reservations and payments must be in by June 10 as tickets must be purchased well in advance.

The chartered bus will leave the YWCA parking lot at 10 a.m. and should arrive at Tanglewood in time for a snack at the cafeteria, or one may bring a box lunch which can be enjoyed on the spacious grounds. Lunch may be followed by a tour of the grounds before the concert, which will start at 2:30 p.m. After the performance the group will stop for dinner on the way home.

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Herald
CRANSTON, R. I.
Weekly Circ. 5,498
JUN 23 1966

WCRQ To Carry Berkshire Festival Concerts Live

John P. Donofrio, Vice President and Manager of WCRQ in Providence has announced that the station will carry the Saturday evening concerts of the Boston Symphony Orchestra live from the Berkshire Music Festival at Tanglewood in Lenox,

WCQR Page 10

serves the greater part of Rhode Island and portions of Southeastern Massachusetts with concert music feature programs as affiliate of the CRB Network. The live Berkshire Festival concerts will be produced by Network key station WCRB in cooperation with educational station WGBH, both of which serve the Greater Boston area.

Mr. Donoffrio pointed out that the live broadcasts would include such exciting events as the complete St. John Passion by Bach July 16, Van Cliburn's performance of Rachmaninoff Piano Concerto #3, July 23, Mozart's opera "The Magic Flute" August 6 and the winners of the Tchaikovsky Competition in Moscow as soloists August 13. Erich Leinsdorf will conduct all eight Saturday broadcast concerts.

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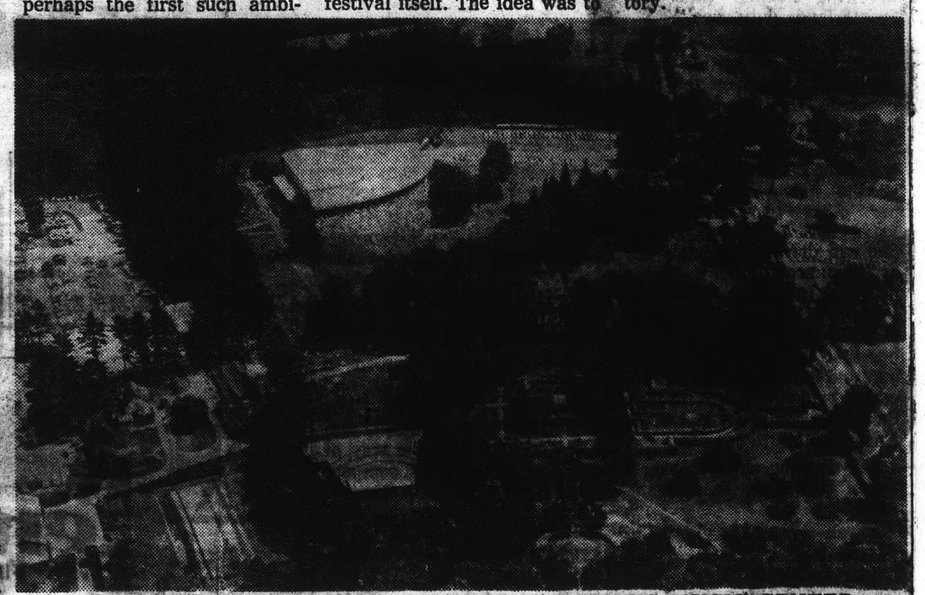

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WCRQ

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(Continued from Page 1)

Massachusetts, beginning Saturday, July 2, 1966. The eight Saturday programs, in monophonic sound, will begin at 8:00 p.m. instead of the customary 8:30 p.m. broadcast time. WCRQ-FM serves the greater part of Rhode Island and portions of Southeastern Massachusetts with concert music feature programs as affiliate of the CRB Network. The live Berkshire Festival concerts will be produced by Network key station WCRB in cooperation with educational station WGBH, both of which serve the Greater Boston area.

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Tanglewood Tale

Hawthorne was only the first artist to thrive amid the Berkshires

by Florence Stevenson

In 1960, the Berkshire Music Center at Tanglewood (near Lenox, Massachusetts) discontinued its fine opera workshop to concentrate on the training of young instrumentalists and composers. Yet, opera being dear to the heart of Erich Leinsdorf, now music director of the Boston Symphony and for many years a leading Metropolitan Opera conductor, he could not resist programing a complete concert version of *Lohengrin* for the Music Shed in 1965. The three final performances of the season were devoted to one act of this musical tapestry each day, presented in its entirety for the first time in the Western Hemisphere. Though the serialization of the Wagner epic did not meet with all the acclaim anticipated, Leinsdorf is not discouraged. He has scheduled Mozart's *Magic Flute* for the 1966 season, and profiting from previous experience he has decreed that the *Flute* shall be complete within one evening (August 6), thus eliminating the main hazard of the *Lohengrin* endeavor—sustaining excitement through night-long intermissions.

If *Lohengrin* lacked total involvement for its audiences, its effect on the performers was in tune with what experts are wont to call the "festival experience." Subjected to a fortnight of Leinsdorf's meticulous artistry, Lucine Amara, last season's Elsa, could sigh over two orchestral rehearsals a day but still relish the attention to musical detail and the chance to sing a role she would not dare attempt all in one evening. Calvin Marsh, the Herald, praised his opportunity of hearing so much of the orchestration, stating that in staged opera singers can hear only

Music-lovers stretch across the lawn in front of the Music Shed

NEW YORK
AND
BROOKLYN DAILY
D. 31,450

JUN 9 1966

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Mrs. Monroe D. Stein is the Chairman of this year's Tanglewood Excursion Committee of the Women's Committee for the Boston Symphony Orchestra Concerts in Brooklyn.

For further information call Mrs. Sarah Walder at ST 3-6700

Tenor of the House

That a Jewish cantor, American-born and American-trained, should win recognition as an opera singer "more Italiano than the Italians" presents a mixture wondrous to contemplate. Among Richard Tucker's proudest moments have been the recent decoration of "Commendatore" in the Order of Merit of the Italian Republic and the first honorary degree conferred on a singer by the University of Notre Dame. That one of the foremost Catholic universities should so honor a Jew who never graduated from high school brings him great joy.

Yet honors from afar do not detract from the satisfaction that Tucker takes in his singular position as "tenor of the house" at the Metropolitan. Now in his twenty-second season, he returned in January from his first European tour in seven years. Professionally, the Metropolitan spells home, though he himself might well designate it as his place of business. Viewing the world of opera with the same realism as he did the cloak-and-suit industry, in which he was engaged before his opera career, he has pursued a single-minded philosophy: "To produce and earn, you must work. The more roles, the more money." But he is also a homebody; not really interested in travel, he has had no special desire to become the international celebrity he is, even resisting European engagements.

Always in leading roles from his start (as Enzo in *La Gioconda*, January 25, 1945), Tucker has sung twenty-seven to date at the Metropolitan. All but two—Alfredo in *La Traviata* and Calaf in *Turandot*—have been for the first time on its stage, a record in itself. Altogether he has chalked up well past 300 performances in the house and over 150 on tour.

When he celebrated his twentieth anniversary by singing Radames in *Aida* last season, he had waited since 1949 to sing it onstage. It was a big moment in his life to have Toscanini select him for the NBC broadcast of *Aida* back then, but Tucker considered his voice too light for the role. His particular favorite is Des Grieux in *Manon Lescaut*. The one he has sung more than any other is Don José in *Carmen*; Rodolfo in *La Bohème* is a close second. His great ambition is to sing Eléazar in *La Juive*.

This role was the last in which Enrico Caruso appeared. Through the years Tucker has forged close links to Caruso, literally inheriting the earlier singer's mantle, for Gloria Caruso presented him with the brown leather jacket her father wore in the world premiere of *La Fanciulla del West* at the Metropolitan in 1910. Tucker also appeared at a Lincoln Center gala in the costume Caruso wore in *Pagliacci*. While at a preliminary fitting he donned the suit readily, he found that he more than filled Caruso's shoes. Accordingly, these were stretched so that Tucker could walk comfortably in his predecessor's footsteps—but he has yet to sing the role of Canio onstage. Ten years ago Rudolf Bing said, "Caruso, Caruso, that's all you hear! I have an idea we're going to be proud someday to tell people we heard Richard Tucker."

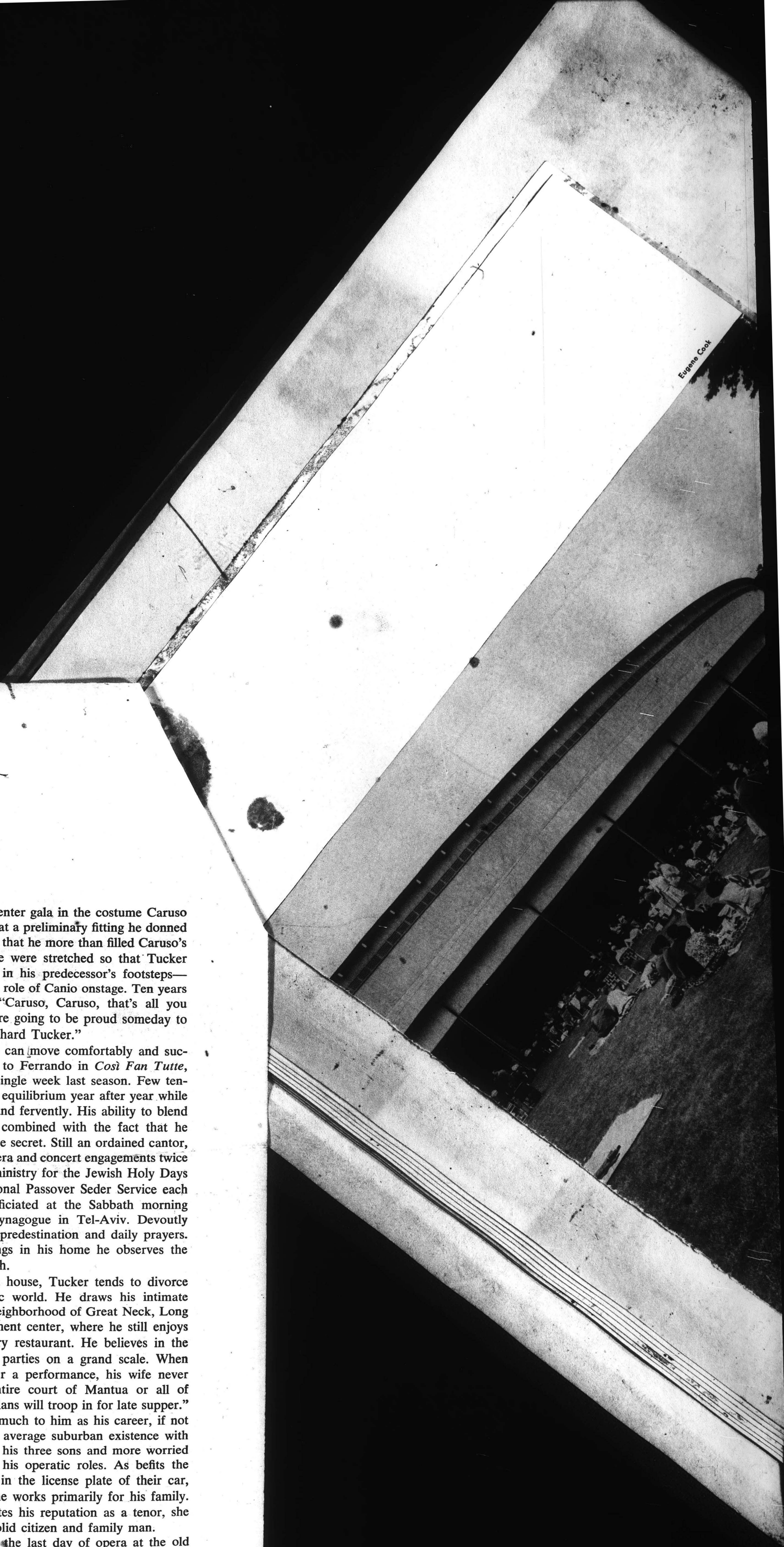
Rare is the tenor who can move comfortably and successfully from Radames to Ferrando in *Così Fan Tutte*, as Tucker did within a single week last season. Few tenors could maintain vocal equilibrium year after year while singing so energetically and fervently. His ability to blend robustness and suavity, combined with the fact that he loves to sing, provides the secret. Still an ordained cantor, he has always refused opera and concert engagements twice a year to return to the ministry for the Jewish Holy Days each fall and the traditional Passover Seder Service each spring. He has even officiated at the Sabbath morning services at the Great Synagogue in Tel-Aviv. Devoutly religious, he believes in predestination and daily prayers. At Friday-night gatherings in his home he observes the age-old rituals of his faith.

Away from the opera house, Tucker tends to divorce himself from the artistic world. He draws his intimate friends from his home neighborhood of Great Neck, Long Island, or from the garment center, where he still enjoys eating in a favorite dairy restaurant. He believes in the convivial life and loves parties on a grand scale. When he feels at his best after a performance, his wife never knows "whether the entire court of Mantua or all of Puccini's hungry Bohemians will troop in for late supper."

Family life means as much to him as his career, if not more. He leads a quiet, average suburban existence with his wife, Sara, proud of his three sons and more worried about them than about his operatic roles. As befits the relationship symbolized in the license plate of their car, which reads "RST-3," he works primarily for his family. While his wife appreciates his reputation as a tenor, she loves him for being a solid citizen and family man.

Fate decreed that on the last day of opera at the old Metropolitan, Tucker should sing *La Bohème* in the afternoon and take part in the Gala Farewell that evening. What could have been more appropriate for the tenor of the house?

MILES KASTENDIECK



THE ESSENTIAL TUCKER: *twenty-third in a series of portraits for* OPERA NEWS *by the distinguished photographer Hiro*

OR OF THE HOUSE

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Eugene Cook

at the Berkshire Festival in Tanglewood, Massachusetts

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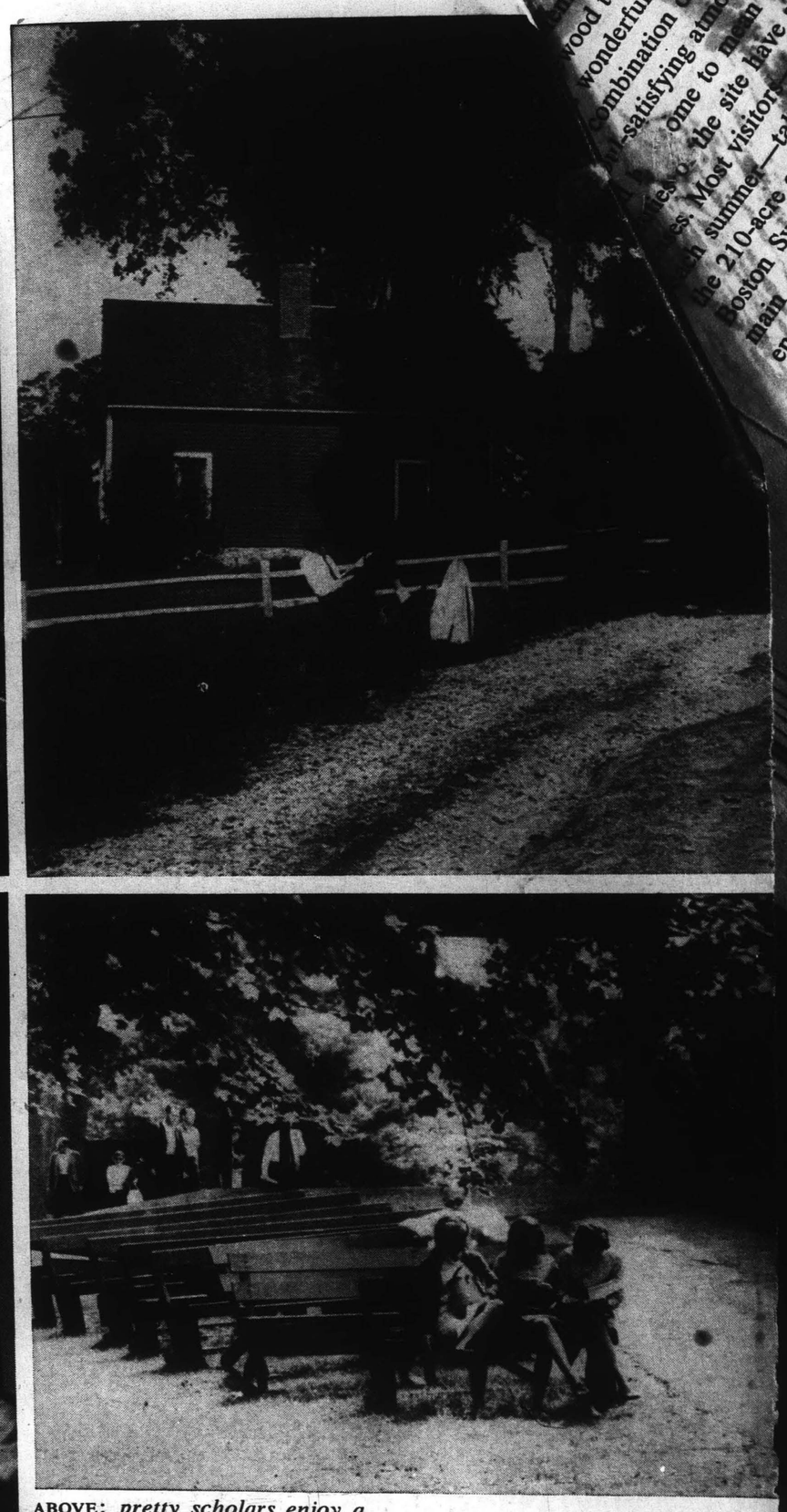
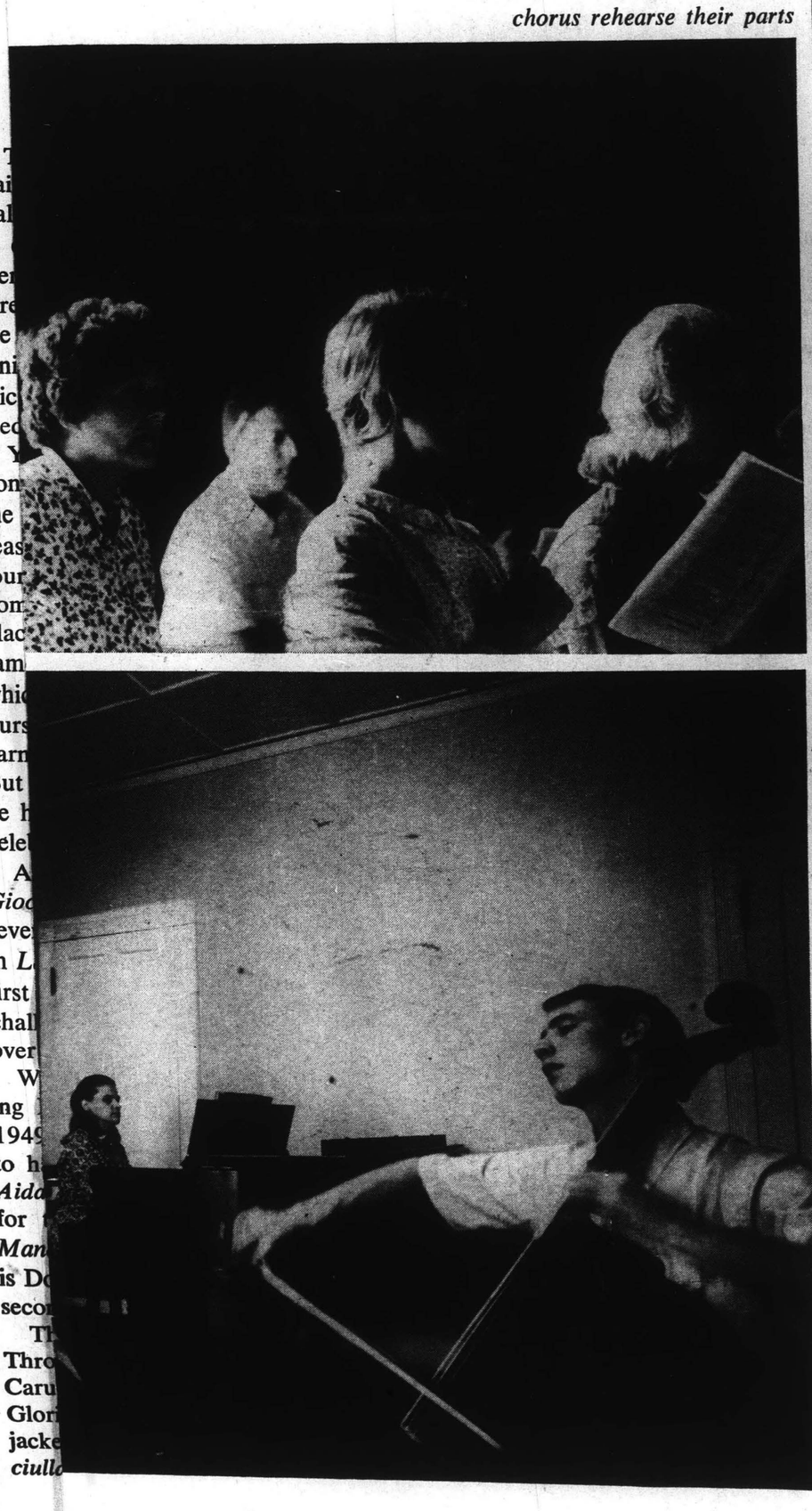
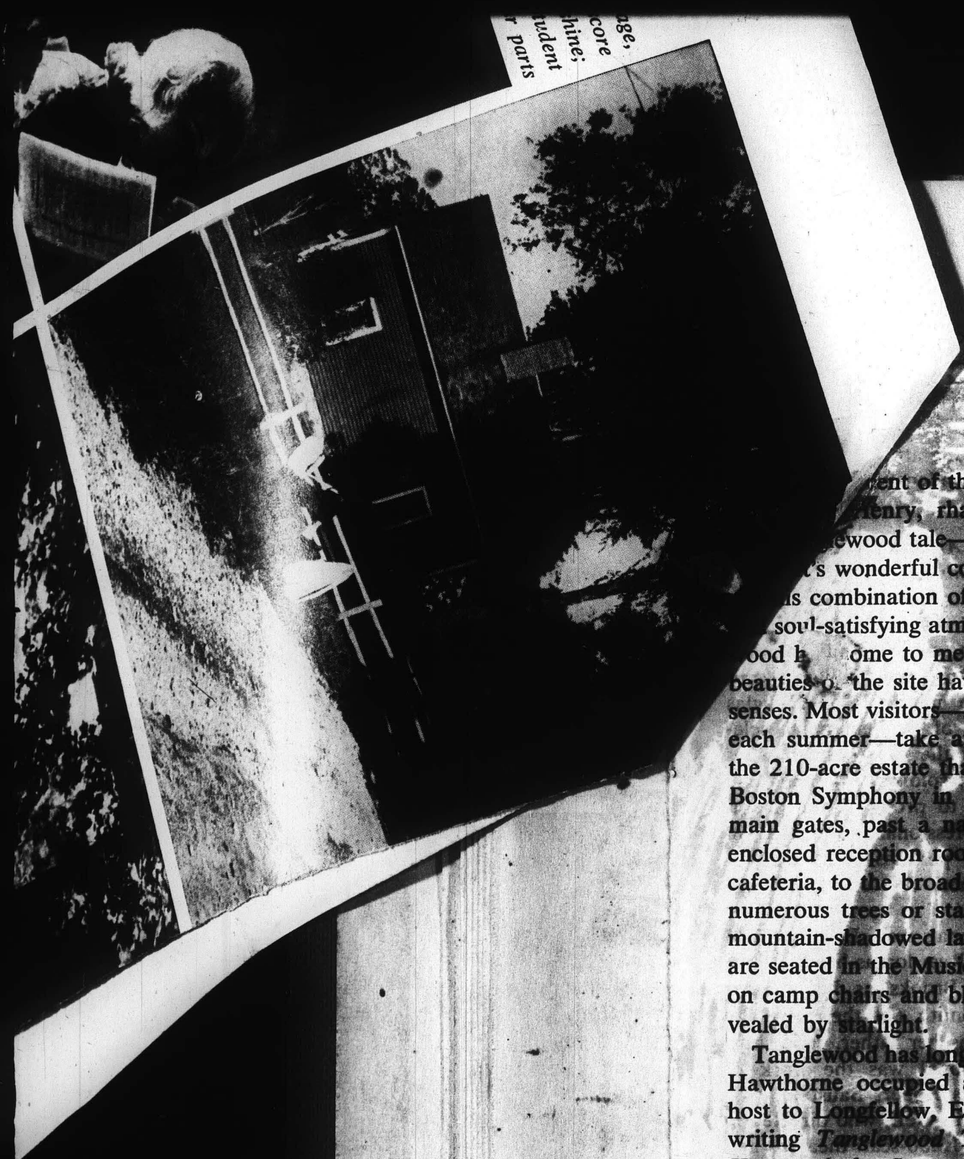




RIGHT: *near an old cottage, a young musician learns a score while taking the sunshine;* BELOW: *members of the student chorus rehearse their parts*

ABOVE: *pretty scholars enjoy a respite and study class schedule;* LEFT: *in practice room, instrumentalists prepare a new piece of chamber music*



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NEW YORK
AND
BROOKLYN DAILY
D. 31,450

JUN 9 1966

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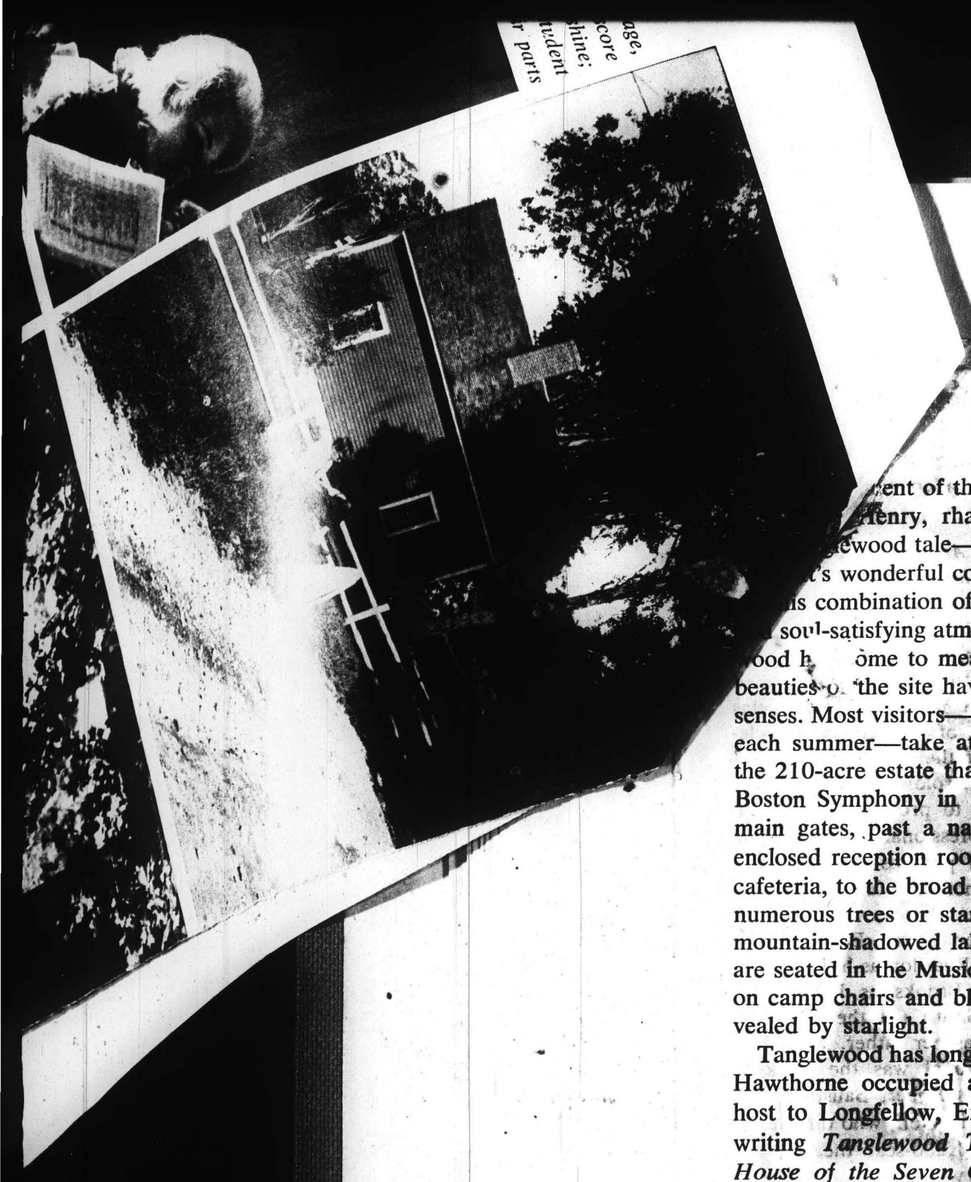

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15

Traveler (e)
BOSTON, Mass.
Circ. 146,293

JUN 30 1966

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By PEGGY BROWN
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OBSERVER DISPATCH
Sunday, June 26, 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
WAKEFIELD, Mass.
Circ. 6,620

JUN 22 1966

KINGSTON, N. Y.
FREEMAN
D. 18,000

JUNE 20 1966

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THE CATHOLIC NEWS
NEW YORK'S WEEKLY
CATHOLIC NEWSPAPER
W. 82,500

JUN 30 1966

Theater, Fishing, Dancing Headline Berkshire Summer

PITTSFIELD, Mass. — Tourist operators in Western Massachusetts' Berkshire Hills are prepared for a banner 1966 summer season.

As any native of these hills can tell you, the area known as Konkapot is a lovely trout stream in the southern reaches of Berkshire County, and Bed Bug Hollow is a section in the Northern Berkshire town of Adams.

The Konkapot has to share with the area's many other streams the reputation for a good producer of trout, but Adams is unique. Not only is Adams the only community here to have a Bed Bug Hollow, but it holds the state's highest mountain — Mount Greylock — and is the birthplace of Susan B. Anthony, one of the numerous spots of historic interest in the Berkshires' 32 communities.

NEW THEATER FESTIVAL

A new feature of the Berkshire summer this year will be the Berkshire Theatre Festival in Stockbridge. The festival will be located in what since 1928 has been the Berkshire Playhouse.

More than the name has been changed. With assistance and leadership from some of the theater's ranking professionals, the old Playhouse is being physically and culturally rearranged.

Leading the new venture in Stockbridge is William Gibson, author of "Two for the Seesaw," and "The Miracle Worker," and a year-round resident of Stockbridge.

FAMOUS ACTRESS

Other Stockbridge residents active in the Berkshire Theater Festival are Arthur Penn, who directed the opening performance of "The Skin of Our Teeth," and George Tabori and his wife, actress Viveca Lindfors, its artistic directors.

One of the productions this summer will be a "community gala" which will feature amateur actors and actresses from the Berkshires, supported in secondary parts by Broadway performers. The amateurs are being trained in a workshop program already under way.

The Boston Symphony Orchestra will open its eight-week 1966 season at Tanglewood in Lenox on Saturday. This year marks the 30th anniversary of the BSO's participation in the Berkshire Music Festival at Tanglewood.

In the Berkshires the dance capital is, of course, Ted Shawn's Jacob's Pillow Dance Festival in Becket. The Pillow's 34th season opened June 23 and will run for 10 weeks.

Two other regulars in the Berkshires' summer family also are looking forward to a banner season — The Williamstown Theatre in Williamstown and the Berkshire Music Barn in Lenox.

The Hartford Times
Saturday, June 25, 1966
24

The Arts

Tanglewood Season Opens With Holiday Schedule

THREE concerts in the Tanglewood Music Shed at Lenox, Mass., over the Fourth of July weekend by the Boston Symphony Orchestra under its music director, Erich Leinsdorf, will open the eight week Berkshire Festival, the 30th since the property was given to the orchestra. In keeping with his chosen theme, the Romantic Concerti, for this summer's festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because July 4 falls on Monday, the opening weekend concerts will be given on Saturday evening and Sunday and Monday afternoons. Thereafter, festival concerts will be given each Friday and Saturday evening and Sunday afternoon through Aug. 21.

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Mr. Leinsdorf will begin the 2:30 p.m. July 4 concert with Prokofiev's Symphony No. 1. It will be followed by Roger Sessions' Psalm 140 with soprano Anne Elgar as soloist. Richard Strauss' tone poem "Till Eulenspiegel" and pianist Abbey Simon in the Piano Concerto No. 2 by Brahms will complete the program.

The first Saturday morning open rehearsal for the benefit of the orchestra's pension fund will take place at 10:30 a.m. July 3. Ticket information on concerts and rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

Tomorrow at 3 p.m. the Berkshire Music Center, the orchestra's summer center for advanced study of music, will hold its traditional opening exercises in the Tanglewood Theater, open to the public.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUN 28 1966

Music Notes

By D. E. RITZ

The big event of this week is the opening on Saturday night of the Berkshire Music Festival at Tanglewood, Lenox, Mass.

The Boston Symphony Orchestra under Erich Leinsdorf will present three concerts at 8 p.m. Saturday; and Sunday and at 2:30 p.m. Monday. After this weekend Tanglewood concerts will be presented on Friday and Saturday nights and Sunday afternoons. The Berkshire Music Center, the summer school which the Boston Symphony conducts annually on the Tanglewood grounds, opened Sunday afternoon for its season, which runs concurrently with that of the Tanglewood concert season.

* * *

For those persons who find it impossible to get over to Tanglewood for all of the concerts this season, WAMC (90.3mc), FM station of Albany Medical College, will broadcast them live. In addition to featured concerts by the Boston Symphony Orchestra, the WAMC Tanglewood broadcasts will include a four-concert festival of contemporary American music, a series of seven Tuesday night chamber concerts, and concerts by the outstanding young musicians who comprise the Berkshire Music Centers Orchestra.

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Theater, Fishing, Daneing Headline Berkshire Summer

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As any native of these hills can tell you, the area known as Konkapot is a lovely trout stream in the southern reaches of Berkshire County, and Bed Bug Hollow is a section in the Northern Berkshire town of Adams.

The Konkapot has to share with the area's many other streams the reputation for a good producer of trout, but Adams is unique. Not only is Adams the only community here to have a Bed Bug Hollow, but it holds the state's highest mountain — Mount Greylock — and is the birthplace of Susan B. Anthony, one of the numerous spots of historic interest in the Berkshires' 32 communities.

NEW THEATER FESTIVAL

A new feature of the Berkshire summer this year will be the Berkshire Theatre Festival in Stockbridge. The festival will be located in what since 1928 has been the Berkshire Playhouse.

More than the name has been changed. With assistance and leadership from some of the theater's ranking professionals, the old Playhouse is being physically and culturally rearranged.

Leading the new venture in Stockbridge is William Gibson, author of "Two for the Seesaw," and "The Miracle Worker," and a year-round resident of Stockbridge.

FAMOUS ACTRESS

Other Stockbridge residents active in the Berkshire Theater Festival are Arthur Penn, who directed the opening performance of "The Skin of Our Teeth," and George Tabori and his wife, actress Viveca Lindfors, its artistic directors.

One of the productions this summer will be a "community gala" which will feature amateur actors and actresses from the Berkshires, supported in secondary parts by Broadway performers. The amateurs are being trained in a workshop program already under way.

The Boston Symphony Orchestra will open its eight-week 1966 season at Tanglewood in Lenox on Saturday. This year marks the 30th anniversary of the BSO's participation in the Berkshire Music Festival at Tanglewood.

In the Berkshires the dance capital is, of course, Ted Shawn's Jacob's Pillow Dance Festival in Becket. The Pillow's 34th season opened June 23 and will run for 10 weeks.

Two other regulars in the Berkshires' summer family also are looking forward to a banner season — The Williamstown Theatre in Williamstown and the Berkshire Music Barn in Lenox.

The Hartford Times
Saturday, June 25, 1966
24

The Arts

Tanglewood Season Opens With Holiday Schedule

THREE concerts in the Tanglewood Music Shed at Lenox, Mass., over the Fourth of July weekend by the Boston Symphony Orchestra under its music director, Erich Leinsdorf, will open the eight week Berkshire Festival, the 30th since the property was given to the orchestra. In keeping with his chosen theme, the Romantic Concerti, for this summer's festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because July 4 falls on Monday, the opening weekend concerts will be given on Saturday evening and Sunday and Monday afternoons. Thereafter, festival concerts will be given each Friday and Saturday evening and Sunday afternoon through Aug. 21.

* * *

Saturday's program at 8 p.m. will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will join Mr. Leinsdorf and the orchestra in Brahms' Violin Concerto. The concert will begin with Wagner's Overture to "Tannhauser" and include Stravinsky's Suite from the ballet "Petrouchka."

Two Boston Symphony principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello July 3 at 2:30 p.m. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the 2:30 p.m. July 4 concert with Prokofiev's Symphony No. 1. It will be followed by Roger Sessions' Psalm 140 with soprano Anne Elgar as soloist. Richard Strauss' tone poem "Till Eulenspiegel" and pianist Abbey Simon in the Piano Concerto No. 2 by Brahms will complete the program.

The first Saturday morning open rehearsal for the benefit of the orchestra's pension fund will take place at 10:30 a.m. July 3. Ticket information on concerts and rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

Tomorrow at 3 p.m. the Berkshire Music Center, the orchestra's summer center for advanced study of music, will hold its traditional opening exercises in the Tanglewood Theater, open to the public.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUN 28 1966

Music Notes

By D. E. RITZ

The big event of this week is the opening on Saturday night of the Berkshire Music Festival at Tanglewood, Lenox, Mass.

The Boston Symphony Orchestra under Erich Leinsdorf will present three concerts at 8 p.m. Saturday; and Sunday and at 2:30 p.m. Monday. After this weekend Tanglewood concerts will be presented on Friday and Saturday nights and Sunday afternoons. The Berkshire Music Center, the summer school which the Boston Symphony conducts annually on the Tanglewood grounds, opened Sunday afternoon for its season, which runs concurrently with that of the Tanglewood concert season.

* * *

For those persons who find it impossible to get over to Tanglewood for all of the concerts this season WAMC (90.3mc), FM station of Albany Medical College, will broadcast them live. In addition to featured concerts by the Boston Symphony Orchestra, the WAMC Tanglewood broadcasts will include a four-concert festival of contemporary American music, a series of seven Tuesday night chamber concerts, and concerts by the outstanding young musicians who comprise the Berkshire Music Centers Orchestra.

* * *

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Buffalo Evening News
D. 279,780 SAT. 292,741
JUN 25 1966

Berkshire Programs Will Stress Art, Variety of Romantic Era

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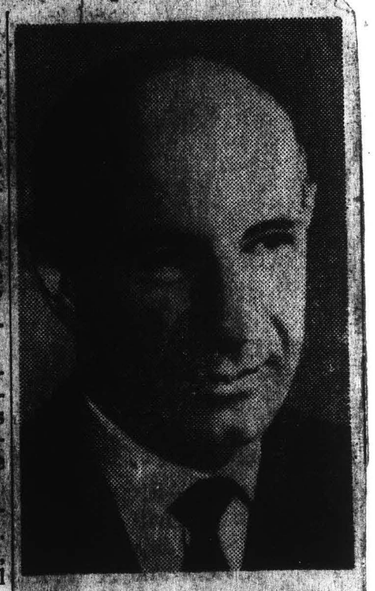

ERICH LEINSDORF
Boston Symphony Conductor

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Citizen (e)
WINSTED, Conn.
Circ. 3,797
JUN 30 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUN 23 1966

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Tanglewood

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUN 26 1966

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LENOX (UPI)—The Boston Symphony Orchestra will open its annual Berkshire Festival at Tanglewood with three concerts over the Fourth of July weekend.

The holiday weekend concerts begin the 27th year that the orchestra, now under conductor Erich Leinsdorf, has held the festival at Tanglewood.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
JUN 25 1966

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GREENVILLE, N. Y.
LOCAL
W. 500
JUNE 29 1966

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The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Saturday morning (July 3) at 10:30. These rehearsals will take place each Saturday throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Massachsetts 01240.

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Free Press
BOSTON, Mass.
Monthly Circ. 3,800
JUN 1966

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Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377
JUN 19 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUN 27 1966

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News
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Free Press
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Berkshire Eagle (e)
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Sunday Republican
SPRINGFIELD, Mass.
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JUN 26 1966

Tanglewood Time

Before this week is gone the Berkshire Festival concerts will have begun again. Opening exercises at Tanglewood are to take place today. The Bach-Mozart programs usually presented during the first two weeks have been set back this year in favor of more diversified attractions over the holiday period, and other innovations will be interwoven with Tanglewood traditions during the next eight weeks.

Also for the first time each of the seven Friday-night concerts is to be preceded by a brief "prelude" of works by one or two of that weekend's composers, and open to that evening's ticketholders: Of this year's six guest conductors five — Sir Adrian Boult, Sixten Ehrling, Thomas Schippers, Szymon Goldberg and Stanislaw Skrowaczewski—are new to the Berkshire Festival, only Seiji Ozawa returning. There's no standing still at Tanglewood.

With the "romantic" concerto as this year's central theme, no less than 18 compositions in this form are to be heard, 11 for piano and orchestra, including one on each of the three all-Mozart programs. Guest pianists will be Jorge Bolet, Van Cliburn, Jeanne-Marie Darre, Malcolm Frager, Claude Frank, Grant Johannesen, Lilian Kallir and Abbey Simon. Four violin concertos, two for cello and the Brahms double concerto for both those instruments will provide variety.

Thirty years have passed since the Boston Symphony Orchestra made its first summer appearance in the Berkshires, though not at Tanglewood until the following season. Personnel has often changed, while new leadership, as Serge Koussevitzky was succeeded by Charles Munch and he by Erich Leinsdorf, has brought alterations in style and interpretation, but the Boston Symphony remains one of the world's best orchestras.

The Berkshire Music Center has grown increasingly instructional and educational in recent years. Thousands who attend the polished performances in the Music Shed probably have no contact with or conception of the aims and accomplishments of the new Fellowship Program for the encouragement and rendition of chamber music or the Tanglewood Institute with its seminars for the musical layman. Other advanced music courses for students are again available.

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American (e)
WATERBURY, Conn.
Circ. 41,630
JUN 27 1966

'66 Season Prepared At Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221
JUL 14 1966

Berkshire Music Festival with the Boston Symphony Orchestra and guest artists, through Aug. 22, Tanglewood, Lenox, Mass.

Newark Sunday News
NEWARK, N. J.
SUN. 427,240
JUL 3 1966

The Berkshire Music Festival concerts of the Boston Symphony Orchestra from the music center at Tanglewood in Lenox, Mass., will be broadcast over Station WQXR Saturday from 7:07 to 9 p.m. starting this week. There will be 13 concerts in this broadcast series extending through Saturday, Oct. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
JUN 24 1966

Tanglewood Will Open 26th Season On Sunday

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Sunday's exercises are open to the public and tea will be served in the Tanglewood garden following the ceremonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 22 1966

Sept 3.

Berkshire Festival at Tanglewood, Lenox, Mass., concerts each week-end July 2 thru Aug 21. Ticket office open 9 a.m. to 6 p.m. daily except Sundays 1-5 p.m., phone 413-637-1600. Write Festival Ticket Office, Tanglewood, Lenox, Mass., 01240 for programs.

Performing Arts Center at Saratoga, N.Y., write for dates, reservations or phone 518-584-9330; New York City Ballet, 21 performances July 3-31; Philadelphia Orchestra 14 concerts Aug 4-24.

Norfolk Concert Series of Yale School of Music in Music Shed on Ellen Battell Stoeckel Estate, Norfolk, phone KI 2-5719, KI 2-5551 on concert nights, or New Haven 787-3131 ext 410; at junction Rte 44 & Conn 272.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUN 27 1966

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KINGSTON FREEMAN
Monday, June 20, 1966

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Times (e)
HARTFORD, Conn.
Circ. 132,266
JUL 23 1966

'Live' Berkshire

WFCR-FM (88.5 MC), Four-College Radio in Amherst, Mass., is broadcasting "live" every major concert to take place at the Berkshire Music Festival, Tanglewood.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JUL 5 1966

The Boston Symphony is offering "bonus" concerts to its weekend subscribers in the form of an early concert at 7 p.m. each Friday in addition to the regular concert at 9 p.m., Friday nights only. The later hour of 9 p.m. is thought to give commuting weekenders a bit of extra time to get from urban centers to the Tanglewood grounds. In addition the early concert is holding an extra incentive to those near enough to get there at that hour. The first of these preludes will be held this Friday and this arrangement will continue throughout this season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post
WALLINGFORD, Conn.
Weekly Circ. 6,975
JUL 21 1966

Tanglewood Weekend

Did you know that weekends at Tanglewood (Lenox, Mass.) begin with an innovation new this year to the music festival? Prior to the regularly scheduled concerts at 9 p.m. Friday nights, a Weekend Prelude at 7 p.m. is presented at no extra cost for those holding tickets to the Friday Boston Symphony Orchestra concert. It's a good idea to come early and have a bought or brought box dinner out on the grass. Dinner may be purchased right on the grounds.

THE TROY RECORD
TROY, N. Y.
D. 7,626
JUN 18 1966

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Tanglewood in Lenox, Mass., the summer home of the Boston Symphony Orchestra, will open Saturday, July 2, at 8 p.m. with a concert which will include: Wagner's Overture of Tannhauser, Stravinsky's Suite from Petrouchka, and Brahms' Violin Concerto.

A number of Troy Area residents go at least once each summer to hear a rehearsal of the orchestra. They are held each Saturday at 10:30 a.m. The small admission goes to the orchestra's pension fund.

(Additional programs will be announced later.)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUN 26 1966

Tanglewood Time

Before this week is gone the Berkshire Festival concerts will have begun again. Opening exercises at Tanglewood are to take place today. The Bach-Mozart programs usually presented during the first two weeks have been set back this year in favor of more diversified attractions over the holiday period, and other innovations will be interwoven with Tanglewood traditions during the next eight weeks.

Also for the first time each of the seven Friday-night concerts is to be preceded by a brief "prelude" of works by one or two of that weekend's composers, and open to that evening's ticketholders: Of this year's six guest conductors five — Sir Adrian Boult, Sixten Ehrling, Thomas Schippers, Szymon Goldberg and Stanislaw Skrowaczewski—are new to the Berkshire Festival, only Seiji Ozawa returning. There's no standing still at Tanglewood.

With the "romantic" concerto as this year's central theme, no less than 18 compositions in this form are to be heard, 11 for piano and orchestra, including one on each of the three all-Mozart programs. Guest pianists will be Jorge Bolet, Van Cliburn, Jeanne-Marie Darre, Malcolm Frager, Claude Frank, Grant Johannesen, Lilian Kallir and Abbey Simon. Four violin concertos, two for cello and the Brahms double concerto for both those instruments will provide variety.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221
JUL 14 1966

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Newark Sunday News
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SUN. 427,240
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New England Newsclip Agency, Inc.
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Recorder-Gazette (e)
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Circ. 13,202
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Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
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JUL 22 1966

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Hampshire Gazette (e)
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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post
WALLINGFORD, Conn.
Weekly Circ. 6,975
JUL 21 1966

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THE TROY RECORD
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JUN 18 1966

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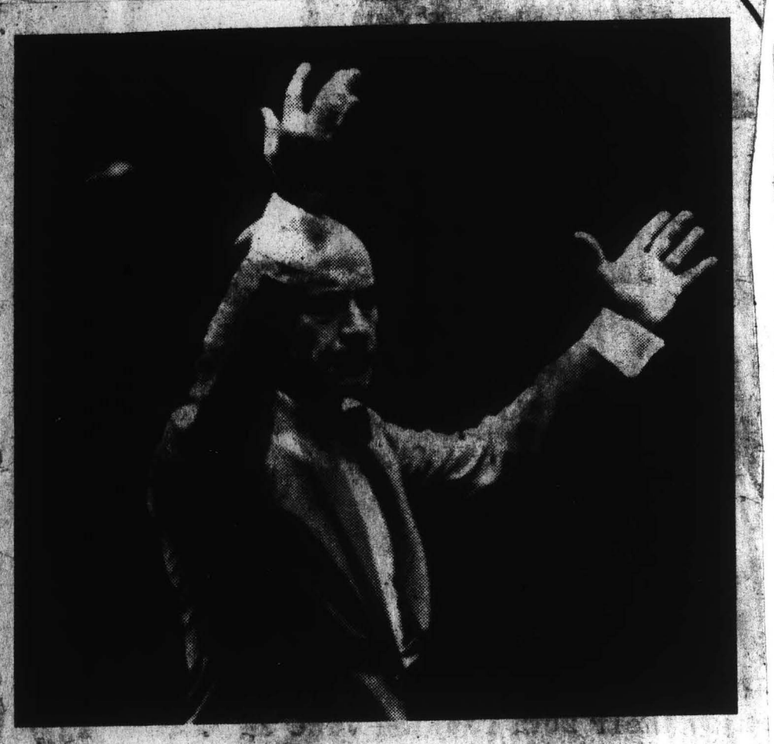
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Reporter
SPRINGFIELD, Vt.
Circ. 16,100
JUL 2 1966



ERICH LEINSDORF, DIRECTOR

Boston Symphony At Tanglewood

LENOX, Mass. -- Thirty years ago this summer the Boston Symphony Orchestra made its first appearance in the Berkshires giving three concerts under the auspices of the Berkshire Symphonic Festival at the former Vanderbilt estate, "Holmwood." With the exception of a period during World War II the Orchestra has given concerts each summer in the Berkshires which has been its permanent summer home since the gift of Tanglewood in the autumn of 1936.

Now in its Eighty-fifth season the Boston Symphony Orchestra has provided for a number of years year-round concerts for the public. The winter and spring seasons in Symphony Hall include the period from late September through June with the last two months devoted to the concerts by the Boston Pops Orchestra. The summer season includes two weeks of free open air concerts on the Charles River Esplanade in Boston in addition to the eight-week Berkshire Festival at Tanglewood.

For his fourth summer at Tanglewood Music Director Erich Leinsdorf has chosen the Romantic Concerto as a theme. Two weekends will be devoted to the music of Bach and Mozart, performed by a chamber orchestra of Boston Symphony Orchestra players, with one or two romantic composers being featured on each of the remaining five on each of the remaining five weekends. Mrs. Leinsdorf has invited many eminent soloists and guest conductors to appear with the Orchestra at this summer's Festival. The prize winners of the Moscow Tchaikovsky Competitions have been invited to appear during the Festival's Seventh Week. A concert version of Mozart's "Magic Flute" will be given on August 6 and the 1966 Berkshire Festival will close on Sunday afternoon, August 21 with a performance of Beethoven's Symphony No. 9.

Preceding each of the nine o'clock Friday evening Boston Symphony Orchestra concerts will be a Weekend Prelude consisting of some of the infrequently heard music of the weekend's principal composer. The weekend soloists and members of the Orchestra in small ensembles will perform on these programs which will be provided at no extra cost to those holding tickets for the nine o'clock concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUN 24 1966

Berkshire County, Southern Vt. Boast Many Cultural Events

By ROBERT GILLMORE

THE BERKSHIRE HILLS combine with southern Vermont to provide a wealth of summer cultural attractions that include at least four music centers, four theaters, eight art galleries and one well-known dance festival.

Tanglewood, Summer home of The Boston Symphony Orchestra, opens next Saturday for an eight-week season ending Aug. 21. Its highlight will be a July 23 appearance of Van Cliburn who will play Rachmanioffs' Piano Concerto No. 3 in D minor in a program that will also include excerpts from Wagner's "Die Meistersinger von Nurmburg (Act III.) and Schumann's Symphony No. 2.

The Boston Symphony Orchestra will be conducted by Erich Leinsdorf throughout most of the season.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JUL 5 1966

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Newsday
GARDEN CITY, N. Y.
D. 4[illegible]
JUL 5 1966

Sunday Herald
BOSTON, Mass.
Circ. 280,099
JUN 26 1966

Music Too, Takes to Country

PAGE ONE!

By McLAREN HARRIS

Can it be, one may wonder while wandering through the woods this summer, that the nightingales have really learned to sing "William Tell"? Or that birds and chipmunks have finally mastered the "Kreutzer" sonata? Or that cows can turn out a pretty fair "Shepherd on the Rock?"

Not very likely. It just may appear that way because a goodly number of the nation's musicians are departing the cities and will be waiting among the trees when the rest of us get around to escaping our urban confinement.

Not every summer music festival forsakes the metropolis, of course, but whatever the locality the pilgrimage is definitely to the out-of-doors. Saturday night the Boston Symphony opens the Berkshire Festival, an eight-week series of concerts at its 30-year home, Tanglewood, in Lenox; the schedule brings a train of conductors and soloists in orchestral, chamber, choral and concert-opera programs, plus the annual Contemporary Music Festival-within-a-festival.

CAIRO HERALD,
Thursday, June 30, 1966

Tanglewood Opens This Week End

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Saturday's program will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will join Mr. Leinsdorf and the Orchestra in performing Brahms' Violin Concerto. Overture to Tannhauser and also include Strawinsky's Suite from the ballet "Petroushka."

Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon (July 3; 2:30 p. m.) Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon (July 4; 2:30) with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War 2.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Saturday morning (July 3) at 10:30. These rehearsals will take place each Saturday throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Massachsetts 01240.

Special Touch Added By a Couple of Smiths

Howard K. Smith interviews Jack Smith on the front in Vietnam for ABC Scope Saturday night. Jack Smith, a GI, was seriously wounded in a recent battle, of which he says: "It's still a nightmare and always will be. It's the most horrible thing I think a human being can go through."

Jack Smith is Howard K. Smith's son.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 77,285
JUL 3 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 8 1966

Berkshire Festival at Tanglewood, Lenox, Mass., concerts each week-end July 2 thru Aug 21. Ticket office open 9 a.m. to 6 p.m. daily except Sundays 1-5 p.m., phone 413-637-1600. Write Festival Ticket Office, Tanglewood, Lenox, Mass., 01240 for programs.

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NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 15 1966

thru Sept 4.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Reporter
SPRINGFIELD, Vt.
Circ. 16,100
JUL 2 1966

ERICH LEINSDORF, DIRECTOR

Boston Symphony At Tanglewood

LENOX, Mass. -- Thirty years ago this summer the Boston Symphony Orchestra made its first appearance in the Berkshires giving three concerts under the auspices of the Berkshire Symphonic Festival at the former Vanderbilt estate, "Holmwood." With the exception of a period during World War II the Orchestra has given concerts each summer in the Berkshires which has been its permanent summer home since the gift of Tanglewood in the autumn of 1936.

Now in its Eighty-fifth season, the Boston Symphony Orchestra has provided for a number of years year-round concerts for the public. The winter and spring seasons in Symphony Hall include the period from late September through June with the last two months devoted to the concerts by the Boston Pops Orchestra. The summer season includes two weeks of free open air concerts on the Charles River Esplanade in Boston in addition to the eight-week Berkshire Festival at Tanglewood.

For his fourth summer at Tanglewood Music Director Erich Leinsdorf has chosen the Romantic Concerto as a theme. Two weekends will be devoted to the music of Bach and Mozart, performed by a chamber orchestra of Boston Symphony Orchestra players, with one or two romantic composers being featured on each of the remaining five on each of the remaining five weekends. Mrs. Leinsdorf has invited many eminent soloists and guest conductors to appear with the Orchestra at this summer's Festival. The prize winners of the Moscow Tchaikovsky Competitions have been invited to appear during the Festival's Seventh Week. A concert version of Mozart's "Magic Flute" will be given on August 6 and the 1966 Berkshire Festival will close on Sunday afternoon, August 21, with a performance of Beethoven's Symphony No. 9.

Preceding each of the nine o'clock Friday evening Boston Symphony Orchestra concerts will be a Weekend Prelude consisting of some of the infrequently heard music of the weekend's principal composer. The weekend soloists and members of the Orchestra in small ensembles will perform on these programs which will be provided at no extra cost to those holding tickets for the nine o'clock concert.

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Circ. 13,503
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Sunday Herald
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Circ. 280,099
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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
BRIDGEPORT, Conn.
Circ. 77,285
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Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 8 1966

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JUL 15 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
LOWELL, Mass.
Circ. 44,619
JUL 2 1966

Music

Symphony Opens Its Berkshire Festival

By Alfred Burke

LOWELL—The Boston Symphony orchestra's 1966 Berkshire festival at its summer home in Tanglewood will open this evening with a concert by the full orchestra under the direction of Music Director Erich Leinsdorf. As it has for the past several years, the festival will span eight weeks, July 2 to Aug. 23, and also included will be 24 concerts by the orchestra in the music shed.

Plans for this season call for a musical theme as represented by the Romantic Concerto, this to be observed on each of the weekends, and featuring pieces by one or two composers. Dr. Leinsdorf in formulating such an idea has always felt that a summer festival lends itself well to certain musical ideas not practical in a more frigid winter schedule. With this in mind, the Orchestra's musical director has arranged for seven Week-end Preludes before each of the Berkshire Festival Friday evenings.

Van Cliburn

To enable patrons traveling the distance between the metropolitan areas and Tanglewood in more comfortable time, the Festival will experiment this summer with a starting time of 9 p. m., for the seven Friday evenings. Carrying this experiment to the musical side of the Festival, a dividend in the form of Week-end Preludes will be provided at no additional cost prior to each Friday concert.

An excellent guest artist list of instrumentalists and singers has been announced by the music director, and a seasonal highlight is expected during the program of Saturday evening, July 23, when pianist Van Cliburn, will perform Rachmaninoff's Piano Concerto No. 3.

During the seventh week of the Berkshire Festival, on Saturday, Aug. 13, the Boston Symphony will pass a significant milestone. On that day in 1936 the Orchestra under its then music director, Serge Koussevitsky, gave its first summer concert in the Berkshires at the former Vanderbilt estate, "Holmwood" (presently Foxhollow School). With the exception of an interruption during World War II, the Boston Symphony orchestra has appeared in the area where it has since established its summer home.

ON AUG. 13 AND 14 the winners of the Moscow Tchaikovsky competitions will be featured soloists. The prize recipients in violin, cello, voice and piano will appear in their first American concerts following the competitions at the two Boston Symphony orchestra concerts conducted by Erich Leinsdorf. The orchestra's invitation for the appearance of the winners at Tanglewood has been accepted by the competition's officials.

A concert version of Mozart's "Magic Flute" will be given on Saturday, Aug. 6. Dr. Leinsdorf will conduct and included in the cast will be such gifted artists as Ara Berberian, Montserrat Caballe, Nico Castel, Anne Elgar, Ezio Flagello, Batyah Godfrey, Jane Marsh, John Reardon, George Shirley and Beverly Sills.

Five of this summer's six guest conductors will be making their first Berkshire Festival appearances and three, Sixten Erhling, Szymon Goldberg, and Stanislaw Skrowaczewski, will be appearing for the first time with the BSO. Sir Adrian Boult, in his initial performance, will conduct the Mozart program of Sunday, July 10. Thomas Schippers and Seija Ozawa, alumni of the Music Center, are scheduled for the concerts of July 31 and July 22, respectively. Arthur Fiedler will conduct the Boston Pops at the Tanglewood Pension fund concert on Wednesday, Aug. 3.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (e)
MANCHESTER, Conn.
Circ. 13,681
JUL 1 1966

Tanglewood Time

Before this week is gone the Berkshire Festival concerts will have begun again. Opening exercises at Tanglewood are to take place today. The Bach-Mozart programs usually presented during the first two weeks have been set back this year in favor of more diversified attractions over the holiday period, and other innovations will be interwoven with Tanglewood traditions during the next eight weeks.

Also for the first time each of the seven Friday-night concerts is to be preceded by a brief "prelude" of works by one of two of that weekend's composers, and open to that evening's ticketholders. Of this year's six guest conductors five—Sir Adrian Boult, Sixten Ehrling, Thomas Schippers, Szymon Goldberg and Stanislaw Skrowaczewski—are new to the Berkshire Festival, only Seiji Ozawa returning. There's no standing still at Tanglewood.

With the "romantic" concerto as this year's central theme, no less than 18 compositions in this form are to be heard, 11 for piano and orchestra, including one on each of the three all-Mozart programs. Guest pianists will be Jorge Bolet, Van Cliburn, Jeanne-Marie Darre, Malcolm Frager, Claude Frank, Grant Johannesen, Lilian Kallir and Abbey Simon. Four violin concertos, two for cello and the Brahms double concerto for both those instruments will provide variety.

Thirty years have passed since the Boston Symphony Orchestra made its first summer appearance in the Berkshires, though not at Tanglewood until the following season. Personnel has often changed, while new leadership, as Serge Koussevitzky was succeeded by Charles Munch and he by Erich Leinsdorf, has brought alterations in style and interpretation, but the Boston Symphony remains one of the world's best orchestras.

The Berkshire Music Center has grown increasingly instructional and educational in recent years. Thousands who attend the polished performances in the Music Shed probably have no contact with or conception of the aims and accomplishments of the new Fellowship Program for the encouragement and rendition of chamber music or the Tanglewood Institute with its seminars for the musical layman. Other advanced music courses for students are again available.

In 30 years many goals envisioned by maestro Koussevitzky have been achieved, and the less ambitious if not less lofty hopes of Col. Henry Lee Higginson, founder of the Boston Symphony 35 years ago, exceeded. Meanwhile new generations continue to delight in the music. "On a darkling plain swept with confused alarms of struggle and light," music, so abundantly supplied at Tanglewood, is a solace, a restorative and a saving grace. —SPRINGFIELD REPUBLICAN

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
JUL 2 1966

Extra Friday Concerts To Start at Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., at next weekend's Berkshire Festival concerts.

British conductor Sir Adrian Boult will make his first Tanglewood appearance when he conducts the Orchestra July 10 at 2:30. Malcolm Frager will be piano soloist for that concert as with music director Erich Leinsdorf July 8 at 9 p.m. As piano soloist for Saturday at 8 p.m. Leinsdorf will have Claude Frank.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place at 7 p.m. in advance of each Friday concert. The Preludes will consist of infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the orchestra performing in small ensembles will perform. The programs will be provided at no extra cost to those holding Friday evening concert tickets.

Friday's 9 p.m. all - Mozart program will inlude March No. 3, in C, K. 408; Symphony No. 31, K. 297, "Paris;" the Piano Concerto in B-flat, K. 450, with Malcolm Frager and the "Jupiter" Symphony in C, K. 551.

The Prelude program will include two groups of Mozart's canons performed by the Tanglewood Choir directed by Alfred Nash Patterson, and Mozart's sonata for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir. Saturday at 8 p.m. Frank will be soloist in Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend Sunday at 2:30 with Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Frager as soloist, and Symphony No. 39, K. 543.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 a.m. Saturday in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday evening Berkshire Festival Chamber Music series of seven programs in the Tanglewood Theater with Mozart's Piano Quartet, K. 478, with Frank as soloist; Poulenc's Trio for Oboe, Bassoon, and Piano (1926); the Duo for Flute and Bassoon by Villa Lobos; and Schubert's Trio No. 1 for Violin, Cello and Piano, Op. 99.

Erich Leinsdorf tomorrow at 2:30 will conduct Brahms' Double Concerto with Joseph Silverstein and Jules Eskin as soloists and Gustav Mahler's Symphony No. 4 with Anne Elgar as soprano soloist. The Fourth of July 2:30 program will include Prokofiev's Classical Symphony, Roger Sessions' Psalm 140 with Miss Elgar as soloist, Richard Strauss' Till Eulenspiegel and Abbey Simon performing Brahms' Piano Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740
JUN 26 1966

Boston Symphony Due At Tanglewood July 4

LENOX (UPI) — The Boston Symphony Orchestra will open its annual Berkshire Festival at Tanglewood with three concerts over the July 4 weekend.

The holiday weekend concerts begin the 27th year that the orchestra, now under conductor Erich Leinsdorf, has held the festival at Tanglewood.

220

PRE-SEASON - B.M.C.

JUNIOR KEYNOTES
WORCESTER, MASS.
5 TI. A YR. - CIRC. N. AVAIL.

JAN 1966

THE ROVIN' REPORTER REMINISCES

by Ada Holding Miller

Another Star in The Crown of The Junior Division!!

Those of you who read the little article in the last *Junior Keynotes* know that this story was but one of many which could be told of the very great love Dr. Serge Koussevitsky had for young people.

You know too that this year is the Silver Anniversary of the founding of the Berkshire Music Center and Festivals. You will think of the little Red House at Tanglewood used for teaching studios, of the famous concerts of the Boston Symphony and the Student Orchestra, of the great joy the students experience in playing together, and of our scholarships given to gifted students (and let me tell you right here, that almost all of the scholarships given through the National Federation of Music Clubs have gone West of the Mississippi River).

You may already know of the composers' studios to be built on the beautiful grounds of the Koussevitsky estate called Seranak. The purpose of these studios will be to commission struggling composers who have had one work published but not performed. The candidates will come from all parts of the world and will not be limited to Americans only. The composers whose works are accepted will be assured of a premiere by the Boston Symphony!

Our national organization has agreed to help raise the needed sum of $10,000 toward the whole cost of $25,000. You will hear all about this plan from Mrs. Ronald Dougan who is Chairman of "Who's Who in the N.F.M.C." This brings us to the crux of the whole plan and here again you will receive all details from your National, State and Club Counselors.

Thinking back over the years we recall the wonderful work of the Juniors in establishing and maintaining MacDowell's gravesite. This was done through the collection of pennies only! What a bright and shining star this has proven to be in the crown of the whole Junior Dept.! We want you to follow that star to Tanglewood where we hope to realize another dream for the Junior Dept. We want each and every Junior to give the little sum of twenty-five cents only, one penny for each of the 25 years! You will be informed of the details of this plan by your National Junior Counselor Mrs. Walter T. Swink. In our dream we see a beautiful plaque over the door of a studio which will read something like this: "This studio given by the Junior Division of the National Federation of Music Clubs in memory of Dr. Serge Koussevitsky." How proud we shall be on that day of dedication! Will you help by adding one more jewel to the Junior Crown of Achievement?

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952

FEB 28 1966

To Tanglewood

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The Knickerbocker News
ALBANY, N. Y.
D. 55,163

FEB 22 1966

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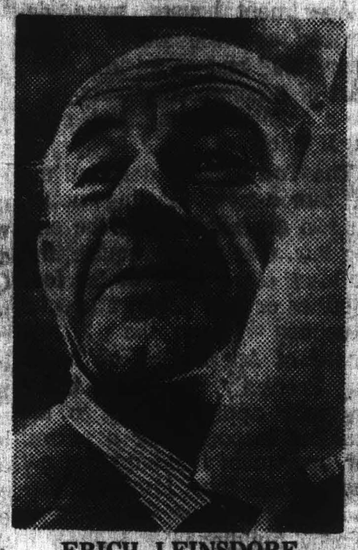

ERICH LEINSDORF

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Further information on the Fellowship Program or the Tanglewood Institute is available by writing Berkshire Music Center, Symphony Hall, Boston, Mass., 02115.

KINGSTON, N. Y.
FREEMAN
D. 18,000

FEB 22 1966

PRE-SEASON - B.M.C.

JUNIOR KEYNOTES
WORCESTER, MASS.
5 TI. A YR. - CIRC. N. AVAIL.

JAN 1966

THE ROVIN' REPORTER REMINISCES

by Ada Holding Miller

Another Star in The Crown of The Junior Division!!

Those of you who read the little article in the last *Junior Keynotes* know that this story was but one of many which could be told of the very great love Dr. Serge Koussevitsky had for young people.

You know too that this year is the Silver Anniversary of the founding of the Berkshire Music Center and Festivals. You will think of the little Red House at Tanglewood used for teaching studios, of the famous concerts of the Boston Symphony and the Student Orchestra, of the great joy the students experience in playing together, and of our scholarships given to gifted students (and let me tell you right here, that almost all of the scholarships given through the National Federation of Music Clubs have gone West of the Mississippi River).

You may already know of the composers' studios to be built on the beautiful grounds of the Koussevitsky estate called Seranak. The purpose of these studios will be to commission struggling composers who have had one work published but not performed. The candidates will come from all parts of the world and will not be limited to Americans only. The composers whose works are accepted will be assured of a premiere by the Boston Symphony!

Our national organization has agreed to help raise the needed sum of $10,000 toward the whole cost of $25,000. You will hear all about this plan from Mrs. Ronald Dougan who is Chairman of "Who's Who in the N.F.M.C." This brings us to the crux of the whole plan and here again you will receive all details from your National, State and Club Counselors.

Thinking back over the years we recall the wonderful work of the Juniors in establishing and maintaining MacDowell's gravesite. This was done through the collection of pennies only! What a bright and shining star this has proven to be in the crown of the whole Junior Dept.! We want you to follow that star to Tanglewood where we hope to realize another dream for the Junior Dept. We want each and every Junior to give the little sum of twenty-five cents only, one penny for each of the 25 years! You will be informed of the details of this plan by your National Junior Counselor Mrs. Walter T. Swink. In our dream we see a beautiful plaque over the door of a studio which will read something like this: "This studio given by the Junior Division of the National Federation of Music Clubs in memory of Dr. Serge Koussevitsky." How proud we shall be on that day of dedication! Will you help by adding one more jewel to the Junior Crown of Achievement?

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 212,455 SUN. 167,952

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B.U. Program

The Boston University program at this summer's session will include course work in applied music and chamber music, composition and orchestration, and piano pedagogy and literature. Students successfully completing any of these programs will receive credit from the university. A separate program for high school students will also be included in the Boston University program. Those wishing further information should write Boston University School of Fine and Applied Arts, Berkshire Music Center Program, 855 Commonwealth Ave., Boston, 02215.

The New England Conservatory will offer work in applied music, choral conducting, composition, and vocal pedagogy. Students seeking entry in this program must qualify by audition and interview and should write for further information to Office of the President, New England Conservatory, Berkshire Music Center Program, 290 Huntington Ave., Boston, 02115.

Commenting on the addition of the Boston University and New England Conservatory programs to the Berkshire Music Center's offerings, Mr. Leinsdorf said: "This collaboration we hope will be just the first step in an ever-increasing mutual appreciation and service among musical education institutions. It is our hope we may all be able to offer an environment of challenge to an increased number of talented professional and amateur musicians."

At the conclusion of last summer's 25th anniversary session of the music center, Mr. Leinsdorf announced the appointment of Joseph Silverstein as chairman of the faculty, and Mr. Schuller as head of the contemporary music activities, each succeeding Aaron Copland, who held both posts and presently continues as chairman of the faculty emeritus. Mr. Babin, director of the Cleveland Institute of Music, returns as chairman of the Tanglewood Institute. Sir Adrian Boult, who will be a guest conductor at one of the Boston Symphony Orchestra's concerts at Tanglewood, will also serve on the music center's faculty for a portion of the summer. Composers in residence will include the distinguished American composers Roger Sessions and George Rochberg. In addition to Mr. Silverstein, the other principals of the Boston Symphony Orchestra will also serve on the music center's faculty.

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MAR 6 1966

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Sunday Republican
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MAR 28 1966

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,171
APR 3 1966

Leinsdorf Announces Awards

Erich Leinsdorf, director of the Berkshire Music Center, has announced the award of four commissions by the Music Center.

The new works will receive their premieres at the annual Festival of Contemporary American Music held in conjunction with the Boston Symphony Orchestra's Berkshire Festival at Tanglewood (Lenox, Massachusetts).

[illegible] Fromm, prominent [illegible] businessman, also [illegible] that the Fromm [illegible] Foundation would par[illegible] with the Music Cen[illegible] in the five-day "festival within a festival." Since 1957 the Fromm Foundation has taken an active role in the commissioning and performance of new music at Tanglewood. The recipients of the Berkshire Music Center-Fromm commissions, all Berkshire Music Center alumni, are Michael Colgrass, Douglas Leedy, Roger Reynolds, and Henry Weinberg.

Michael Colgrass, 34, who now resides in New York city, is a graduate of the University of Illinois and has studied with Eugene Weigle, Wallingford Riegger, and Ben Weber. He attended the Berkshire Music Center in 1954, [illegible] a Guggenheim Fellowship to Copenhagen in 1964-1965, and is the composer of "Light Spirit," performed at last Summer's Contemporary Festival. The Boston Symphony Chamber Players are playing his "Duo for Viola and Four Drums" during this season. His commission is for an orchestral work.

Douglas Leedy, 26, a native of Portland, Ore., is presently in Warsaw on a joint United States-Polish government grant studying contemporary Polish Music and performance. A graduate of Pomona College where he studied with Karl Kohn, Mr. Leedy also attended the Music Center studying with Lukas Foss. He is on the editorial staff of the New Berlioz Complete Works (London) and his commission for this Summer is awarded for a work of instrumental chamber music.

Roger Reynolds, 32, currently in Japan under the auspices of the Institute of Current World Affairs, earned a degree in Engineering Physics from the University of Michigan. He has studied with Ross Lee Finney and later with Roberto Gerhard at Tanglewood. He was a Guggenheim Fellow in 1964 and the following year received a grant from the Rockefeller Foundation. For this Summer's Festival of Contemporary American Music he will write a work for mixed chorus with brass accompaniment.

Henry Weinberg, 35, is from Philadelphia and studied at the University of Pennsylvania and Princeton University with Milton Babbit, Luigi Dallapiccola, and George Rochberg and Roger Sessions, who will be composers in residence at Tanglewood this Summer. Mr. Weinberg attended the Berkshire Music Center in 1958 and in 1960-1961 he resided in Florence under a grant from the American and Italian governments. He teaches at Queens College, New York, and will write a work of instrumental chamber music under the terms of this commission.

Each of the four young composers will have an additional work performed at the Festival of Contemporary American Music which will be held during the final week (August 14-18) of the Berkshire Festival. Erich Leinsdorf will open his Summer's Festival on July 2 with the first week-end's concerts extending through July 4. The Berkshire Music Center's Twenty-sixth Session will begin on June 26 and the Summer programs of both the Festival and the Music Center will conclude on Sunday, August 21.

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NORTH ADAMS, Mass.
Circ. 4,926
MAR 23 1966

Music

Berkshire Center Courses Set

By RAMOND MORIN
Telegram Music Critic

The most significant news at Tanglewood this summer may be made by the Berkshire Music Center's Fellowship Program and Taglewood Institute.

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The Tanglewood Institute comprises a number of seminars for the musical laymen, teacher, student and nonperforming musician providing an environment in which he may broaden his musical horizons.

These courses range from two to six weeks.

Therefore, the approximately 100 musicians enrolled in the Fellowship Program are selected on a competitive basis and paid. Those enrolled in the institute pay tuition.

Faculty Members

Two distinguished members of this summer's center faculty are Sir Adrian Boult, who will be guest conductor at one of the Boston Symphony concerts, and composer in residence, Roger Sessions.

At the conclusion of last summer's 25th anniversary session of the center, Leinsdorf announced the appointment of Joseph Silverstein (Boston Symphony concertmaster) as chairman of the faculty, and composer Gunther Schuller as head of contemporary music activities.

They succeed Aaron Copland, who held both posts, and presently continues as chairman of the faculty, emeritus.

Speaking of contemporary music, Roger Reynolds' "[illegible] Are the Months of Earth" [illegible] one of the most colorful commentaries [illegible] in Carnegie Recital Hall [illegible] the Contemporary Chamber Ensemble.

New York Herald Tribune's William Bender described it as one "... a 16-minute piece that was intriguing for the glistening, mooing, squeaking, sliding, Ivesian, Bartokian, and mood-filled sounds it spun."

Richard D. Freed, reviewer for the New York Time, added: "... provocative, tintinnabulations from such sources as stroked piano wires, a mouth organ, and jazz vibes, punctuated by occasional thunders from the substantial percussion battery."

All of which sounds like a dulcet lullaby compared to some of the chaotic goulash of sounds we have heard at the Berkshire Center during the past several summers.

There are no more stringent requirements than those of the Johann Sebastian Bach International Competition for Young pianists with finals on Nov. 27, [illegible] Georgetown University, Washington, D.C.

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[illegible] prizes are [illegible] $500 and [illegible] financial rewards may be modest by comparison with [illegible] (for example, the van Cliburn competition first prize of $10,000), but the musical status is definitely "big league."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
MAR 23 1966

NEW YORK
Herald Tribune
D. 307,674 SUN. 385,268
MAR 30 1966

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,355,614
MAR 30 1966

SCHOOL MUSIC NEWS
ONEONTA, N. Y.
MONTHLY 6,050
APR 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
APR 27 1966

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Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 171,361
APR 27 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
APR 10 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 133,310
APR 9 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
APR 28 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,171
APR 3 1966

Leinsdorf Announces Awards

Erich Leinsdorf, director of the Berkshire Music Center, has announced the award of four commissions by the Music Center.

The new works will receive their premieres at the annual Festival of Contemporary American Music held in conjunction with the Boston Symphony Orchestra's Berkshire Festival at Tanglewood (Lenox, Massachusetts).

Paul Fromm, prominent Chicago businessman, also announced that the Fromm Music Foundation would participate with the Music Center in the five-day "festival within a festival." Since 1957 the Fromm Foundation has taken an active role in the commissioning and performance of new music at Tanglewood. The recipients of the Berkshire Music Center-Fromm commissions, all Berkshire Music Center alumni, are Michael Colgrass, Douglas Leedy, Roger Reynolds, and Henry Weinberg.

Michael Colgrass, 34, who now resides in New York city, is a graduate of the University of Illinois and has studied with Eugene Weigle, Wallingford Riegger, and Ben Weber. He attended the Berkshire Music Center in 1954, had a Guggenheim Fellowship in Copenhagen in 1964-1965, and is the composer of "Light Spirit" performed at last Summer's Contemporary Festival. The Boston Symphony Chamber Players are playing his "Duo for Viola and Four Drums" during this season. His commission is for an orchestral work.

Douglas Leedy, 28, a native of Portland, Ore., is presently in Warsaw on a joint United States - Polish government grant studying contemporary Polish Music and performance. A graduate of Pomona College where he studied with Karl Kohn, Mr. Leedy also attended the Music Center studying with Lukas Foss. He is on the editorial staff of the New Berlioz Complete Works (London) and his commission for this Summer is awarded for a work of instrumental chamber music.

Roger Reynolds, 32, currently in Japan under the auspices of the Institute of Current World Affairs, earned a degree in Engineering Physics from the University of Michigan. He has studied with Ross Lee Finney and later with Roberto Gehard at Tanglewood. He was a Guggenheim Fellow in 1964 and the following year received a grant from the Rockefeller Foundation. For this Summer's Festival of Contemporary American Music he will write a work for mixed chorus with brass accompaniment.

Henry Weinberg, 35, is from Philadelphia and studied at the University of Pennsylvania and Princeton University with Milton Babbit, Luigi Dallapiccola, and George Rochberg and Roger Sessions, who will be composers in residence at Tanglewood this Summer. Mr. Weinberg attended the Berkshire Music Center in 1958 and in 1960-1961 he resided in Florence under a grant from the American and Italian governments. He teaches at Queens College, New York, and will write a work of instrumental chamber music under the terms of this commission.

Each of the four young composers will have an additional work performed at the Festival of Contemporary American Music which will be held during the final week (August 14-18) of the Berkshire Festival. Erich Leinsdorf will open his Summer's Festival on July 2 with the first week-end's concerts extending through July 4. The Berkshire Music Center's Twenty-sixth Session will begin on June 26 and the Summer programs of both the Festival and the Music Center will conclude on Sunday, August 21.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 4,926
MAR 23 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
MAR 23 1966

NEW YORK Herald Tribune
D. 307,674 SUN. 385,268
MAR 30 1966

The New York Times
NEW YORK, N. Y.
D. 652,135 SUN. 1,365,614
MAR 30

Music

Berkshire Center Courses Set

By RAMOND MORIN
Telegram Music Critic

The most significant news at Tanglewood this summer may be made by the Berkshire Music Center's Fellowship Program and Taglewood Institute.

Operating concurrently with the Boston Symphony's Berkshire Music Festival, the center will begin its second quarter-century with opening exercises on June 26.

Erich Leinsdorf, in his fourth year as director of the center and conductor of the Boston Symphony, announced that the center will be joined by two Boston institutions. Boston University School of Fine and Applied Arts and the New England Conservatory will each offer college-level course work at Tanglewood.

Fellowships

Fellowships are offered to approximately 65 Instrumentalists, eight composers, six keyboard players and 24 singers. The basic stipend for the Fellowship Program is $450, with supplemental allowances for dependents and travel. The minimum age in this program is 21 and the maximum 35.

The Tanglewood Institute comprises a nmber of seminars for the musical laymen, teacher, student and nonperforming musician providing an environment in which he may broaden his musical horizons.

These courses range from two to six weeks.

Therefore, the approximately 100 musicians enrolled in the Fellowship Program are selected on a competitive basis and paid. Those enrolled in the institute pay tuition.

Faculty Members

Two distinguished members of this summer's center faculty are Sir Adrian Boult, who will be guest conductor at one of the Boston Symphony concerts, and composer in residence, Roger Sessions.

At the conclusion of last summer's 25th-anniversary session of the center, Leinsdorf announced the appointment of Joseph Silverstein (Boston Symphony concertmaster) as chairman of the faculty, and composer Gunther Schuller as head of contemporary music activities.

They succeed Aaron Copland, who held both posts and presently continues as chairman of the faculty, emeritus.

Speaking of contemporary music, Roger Reynolds' "Quick Are the Mouths of Earth" received some of the season's most colorful comments after its premiere in Carnegie Recital Hall by the Contemporary Chamber Ensemble.

New York Herald Tribune's William Bender described it as "... a 16-minute piece that was intriguing for the glistening, mooing, squaking, sliding, Ivesian, Bartokian, and mood-filled sounds it spun."

Richard D. Freed, reviewer for the New York Time, added: "... provocative, tintinnabulations from such sources as stroked piano wires, a mouth organ, and jazz vibes, punctuated by occasional thunders from the substantial percussion battery."

All of which sounds like a dulcet lullaby compared to some of the chaotic goulash of sounds we have heard at the Berkshire Center during the past several summers.

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As relaxation, he also has a choice of playing one of the following three partitas: No. III in A minor, No. IV in D major or No. V in G major.

Prizes are $1000, $500 and $250.

Financial rewards may be modest by comparison with some (for example, the van Cliburn competition first prize of $10,000), but the musical status is definitely "big league."

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
APR 30 1966

Unique Venture

BU Plans Playwright Seminar With Local Theatre Festival

BOSTON—A laboratory for playwrights, the first of its kind in the nation, will work in close collaboration with the Berkshire Theatre Festival this summer. Boston University, sponsors of the writing school, made the announcement today.

Harold Clurman, eminent director, critic and theater editor for the Nation magazine, will direct a symposium for four or five writers at Windsor Mountain School from July 5 to Aug. 1. The group will work on plays its invited members have written in meetings with Clurman and a faculty drawn from the Theatre Festival.

Participating in the formal and informal sessions will be William Gibson, author of "The Miracle Worker" and president of the festival corporation; George Tabori, artistic director of the festival; Gene Frankel, who will direct "Waiting for Godot" at the Berkshire Playhouse; Elliot Norton, theater critic for the Boston Record American; and Alvin Epstein, actor and assistant artistic director with Tabori.

Student Seminar

A second program will be run concurrently under the direction of John Ransford Watts, assistant professor of theater arts at BU, for about 20 students. Applicants need two years of college study, theatrical training or similar experience, according to the university.

The student group will work closely with the theater writing seminar, whose plays will be staged by actors from the festival company during the course of the summer. The presentations are not expected to be open to the public.

The new venture will also be coordinated with the Berkshire Music Festival at Tanglewood. Participants in the playwrights' seminar and the student program will be invited to performances and rehearsals of the Boston Symphony during the summer months.

The cooperation between the BTF and the university project was brought about principally by Barry Hyams, consultant to the festival, and by the national theater service department of the American National Theater and Academy (ANTA) and its director Miss Jean Guest.

A Unique Effort

Miss Guest, who has helped regional theaters all over the country get started, said the coordinated effort is unique.

A measure of the enthusiasm of the visiting participants in the new program is a comment by Tabori, author of "Flight Into Egypt" and "The Emperor's Clothes."

"Theater without dramatists is an engine without gas. If the theater is to break the stalemate of Broadway, it must return to its origins and engage in a truly collective collaboration between playwright and acting company.

Friedman-Abeles

Harold Clurman

"To my knowledge, this is the first time in this country that a playwrights' laboratory will function in an integrated program with a professional theater company. This may be the first green shoot of a hopeful beginning. Given time, it may flourish," Tabori said.

Clurman acclaimed the symposium. He said, "It is not often that playwrights can engage in their preparatory work under such favorable conditions.

Plays in Action

"They will be able to test portions of their plays in performance under professional actors and directors of the Berkshire Theatre Festival and they will have, in addition, a select number of students from the seminar in theater offered by Boston University as eager and knowledgeable auditors."

Erich Leinsdorf, director of the Berkshire Music Festival and conductor of the Boston Symphony Orchestra, praised the new cooperative venture.

"It seems fitting indeed that the Berkshires, which have inspired such literary luminaries in the past and which we hope will again exert their influence on literary creativity, should be the place where we initiate this program of cooperation among the arts."

Leinsdorf recently announced another cooperative project with Boston University whereby the university will offer college credit courses in music this

Seminar
Continued on Page 11

DAYTONA BEACH, FLA.
JOURNAL
D. 35,000
MAY 31 1966

New Orleans Critic Says:

Daytona Beach Changing Image With Summer Music Festival

PAGE ONE

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By FRANK GAGNARD

We admire the honesty of the Daytona Beach, Fla., authorities who admit that they are start-

Local News

ing a music festival to erase an unfavorable image of "sex, sand and suds."

It seems that in past summers Daytona Beach has been beset by "college students, racing crowds and other local troubles," resulting in the heady combination quoted in the above paragraph. Obviously, "a cultural counterattack" has to be prepared to combat the city's unfavorable publicity.

A little research into a possible solution convinced the worriers that music was the answer. It was discovered, among other facts, that the Southeast has no major music festival, either in existence or in the planning stage; that there is "a severe lack of opportunity" in the region for serious music students, particularly among "members of minority groups," and that professional musicians and teachers "had no place to go where they could sharpen their musical skill and receive college credits at the same time."

A method was found to combine the symphonic establishment and the academy. The London Symphony Orchestra was engaged for a series of 16 concerts, and the school of music of nearby (to Daytona Beach) Stetson University agreed to put up students and bestow earned college credits. The endeavor will extend from July 28 to Aug. 21, and will be called the Florida International Music Festival.

Apparently patterned after the Boston Symphony's summer camp at the Berkshire Music Center, the plan will engage the services of Richard Burgin, a chief mover at the Tanglewood, Mass., center and associate conductor of the Boston Symphony. Burgin is to help establish the school part of the project.

The London Symphony will give eight pairs of concerts and various members of the orchestra will play three chamber music concerts. Open rehearsals will be held.

If these musical goodies do not sway Florida visitors from sand, suds, etc., the brochure for the festival also advises that dog racing and jai alai are available nightly.

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24

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264
MAY 2 2 1966

Dramaturgy Symposium

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Harold Clurman, eminent director and critic, will direct the symposium.

STATE TIMES
BATON ROUGE, LA.
D. 36,461
MAY 2 6 1966

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THE PLAIN DEALER
CLEVELAND, OHIO
D. 370,499 SUN. 522,391
MAY 2 2 1966

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The fellowship is for the 1966 session of the Berkshire Music Center, Lenox, Mass., which lasts for eight weeks.

Miss Lanier, who has appeared in Karamu operas as well as in opera productions at the institute, auditioned for the award in New York City's Carnegie Hall in April.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
MAY 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
MAY 8 1966

Newsday
GARDEN CITY, N. Y.
D. 390,443
MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,022
MAY 7 1966

Junior High Musicians Are Sought

Talented high school instrumentalists at the junior class level are being sought throughout the country for a new program at the Berkshire Music Center at Tanglewood in western Massachusetts.

Boston University is offering the program June 26-Aug. 21 in applied music, music theory and chamber music for the first time. Students who complete the course work satisfactorily and later qualify for admission to Boston University will receive credit toward the Bachelor of Music requirements.

Also to be offered are college credit courses for college students in applied music, chamber music, composition and orchestration.

Outstanding teachers include composers Gunther Schuller, Roger Sessions and George Rochberg.

Information may be obtained by writing Boston University School of Fine and Applied Arts, Berkshire Music Program, 855 Commonwealth Ave., Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
NEWBURYPORT, Mass.
Circ. 7,025
MAY 7 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SALEM, Mass.
Circ. 26,770
MAY 7 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,882
MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,280
MAY 1 2 1966

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Times (e)
BEVERLY, Mass.
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Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
MAY 8 1966

Newsday
GARDEN CITY, N. Y.
D. 390,443
MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,022
MAY 7 1966

Junior High Musicians Are Sought

Talented high school instrumentalists at the junior class level are being sought throughout the country for a new program at the Berkshire Music Center at Tanglewood in western Massachusetts.

Boston University is offering the program June 26-Aug. 21 in applied music, music theory and chamber music for the first time. Students who complete the course work satisfactorily and later qualify for admission to Boston University will receive credit toward the Bachelor of Music requirements.

Also to be offered are college credit courses for college students in applied music, chamber music, composition and orchestration.

Outstanding teachers include composers Gunther Schuller, Roger Sessions and George Rochberg.

Information may be obtained by writing Boston University School of Fine and Applied Arts, Berkshire Music Program, 855 Commonwealth Ave., Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
NEWBURYPORT, Mass.
Circ. 7,025
MAY 7 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SALEM, Mass.
Circ. 26,770
MAY 7 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,882
MAY 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,280
MAY 1 2 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 7,991
MAY 7 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAY 16 1966

Tanglewood Offers Courses For Teachers

LENOX — The Berkshire Music Center at Tanglewood is offering two courses this summer which should be of interest to music teachers.

An eight-week seminar specially designed for music teachers will be under the chairmanship of Louis Krasner of Syracuse University. In discussions and demonstration groups, Mr. Krasner and members of the Music Center's faculty will lead the seminar in consideration of all aspects of music teaching, whether in schools or private studios. Portions of the seminar will be devoted to wind, brass, and string teaching and contemporary music.

Peter Gram Swing, chairman of the department of music at Swarthmore College, will head a seminar in listening and analysis directed to the understanding of music and the relevance of analysis to this understanding. It is designed for music teachers, amateurs, and music-lovers who have attained proficiency in an instrument or voice sufficient to participate in chamber music and choral singing, and for those interested in teaching music appreciation.

There will also be seminars in orchestral and choral conducting.

Those interested may register for any two-week period within the Music Center's session, which ends August 21. Members enrolled at the Berkshire Music Center have the privilege of attending all Boston Symphony Orchestra concerts and rehearsals of the Berkshire Festival, and also of singing in several concerts with the orchestra as a member of the festival chorus.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, is director of the center. The faculty this summer will include Sir Adrian Bould, Gunther Schuller, Igor Kipnis, Joseph Silverstein, members of the Boston Symphony Orchestra, and Richard Woitach, Paul Calloway, Iva Dee Hiatt, and Alfred Nash Patterson.

Further information on the seminars and the summer at Tanglewood may be obtained from the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Banner (e)
BENNINGTON, Vt.
Circ. 5,168
MAY 21 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
MAY 14 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
MAY 16 1966

THE NASHVILLE TENNESSEAN
Memphis Press-Scimitar
D. 137,900 SUN. 222,693
MAY 22 1966

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,372 SUN. 60,562
MAY 20 1966

MORNING ADVOCATE
BATON ROUGE, LA.
D. 54,576 SUN. 73,701
JUN 25 1966

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Riley, son of Mr. and Mrs. Benjamin E. Riley, 3715 Prescott Road, received the fellowship through a series of auditions.

He has preformed with the New York Philharmonic Orchestra, and has made a number of professional appearances.

He is a graduate of Istrouma High School and attended George Peabody College in Nashville.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 531,565
JUN 1 1966

ELLIOT NORTON WRITES:

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IN A GOOD CAUSE, to help lift the level of playwriting in America, Boston University has joined forces with some of the theater's better and busier professionals. For four weeks this summer, the college and the Berkshire Festival Theater will jointly conduct a seminar in which young writers of competence will be given a chance to work with directors and actors of repute.

Four or five playwrights—at the most six—are being selected for the B. U. "workshop," which will have its headquarters in the playhouse of the Windsor Mountain School near the Tanglewood Music Center of the Boston Symphony Orchestra. The BSO and its music director, Erich Leinsdorf, are interested in the project, which will add to the cultural resources of the Berkshire region.

Elliot Norton

Boston University has engaged Harold Clurman to operate the workshop. As a Broadway director of long-established reputation, as a founder of the Group Theater, as critic and author and lecturer, he has had a hand in forming the careers of such playwrights as Clifford Odets and others. At present, he is conducting a seminar for dramatic writers in Israel.

Five Plays to Be Presented There

With Professors Mouzon Law and John R. Watts of Boston University, Mr. Clurman will pick the writers who are to be involved and supervise their guidance.

The new Berkshire Festival Theater, which has been organized by a playwright, William Gibson, will supply actors and actresses by contract to the project. From the pool of professional players, who are already rehearsing at Stockbridge for a season of five plays, they will provide competent performers to work with the embryo dramatists.

The chosen dramatists will bring to the workshop new plays on which they have been working, which are almost, but not quite, ready for the professional theater. These they will submit to Clurman and his assistants and to other professional consultants for discussion, first, then for production.

When Clurman decides that a play is ready to be tested on the stage, he will assign the script to actors from the Berkshire Festival, who will rehearse it, then perform a scene, or scenes, under a competent director in the private playhouse of the Windsor Mountain School, under the scrutiny of all those involved in the workshop.

Analysis, Criticism and Dissection

With the author present, it will be analyzed, criticized and, if necessary, dissected. The playwright will be allowed, first of all, the opportunity to see what it looks and sounds like on a stage, then to hear what others think of it.

This kind of presentation of new drama is not new; it has been done in many colleges since the days when the late Prof. George Pierce Baker taught playwriting at Harvard to men such as Eugene O'Neill.

What is unique and extraordinary—and promising—about the B. U. project is that while it will be conducted under academic discipline, the acting will be professional and so will the criticism offered to the writers.

It would be silly to overestimate the possibilities of this new enterprise. Nobody believes it will produce overnight four new American playwrights or even one significant drama for Broadway, but it could help to establish a pattern, a new working format in which potential dramatists would be helped to discover their strengths and weaknesses and so to move across the barriers into effective professional work.

Writers Must Be Found and Encouraged

That we badly need new playwrights in America is obvious. The reason there was no Pulitzer Prize in drama for '65-'66 is simple; there was no new American drama of distinction produced during the year. That there are writers of promise waiting for a chance stands to reason, but they have to be found and they have to be encouraged to develop their abilities.

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There is nothing necessarily wrong with comedy populated by only three characters, but dramas of other kinds are in short supply. The B. U. project may point the way to getting them for the stage.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUN 19 1966

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Enrollment at 400

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Erich Leinsdorf will deliver the principal address at Sunday's exercises which include the traditional singing of Randall Thompson's Alleluia. This work written especially for the opening of the Music Center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the last two summers. Also joining in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry, Jr., manager.

Longtime faculty members Joseph Silverstein and Gunther Schuller will occupy new positions this summer. Silverstein is the new chairman of the faculty and Gunther Schuller is the head of contemporary music activities. Louis Speyer continues as assistant director of the Music Center with Victor Babin returning as chairman of the Tanglewood Institute.

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INTERNATIONAL MUSICIAN.
NEWARK, N. J.
MONTHLY 245.100
JUN 1966

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Berkshire Eagle (e)
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D. 54,[illegible]
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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUN 26 1966

Music Centers Offer Classes, Concerts for the Young

Wide Variety of Music, Dance Programs in Area

By JOAN SIMMONS

With the increase in performing arts centers for both the summer and winter seasons there is a parallel rise in the need for first class performers and for more appreciative audiences to support the new institutions.

The obvious place to turn is to the young performers and audience, and most of the area summer music and dance centers are catering to the student either through courses for young professional or future professional performers or by scheduling and presenting special programs for the student audience at special prices.

Expert Guidance

Tanglewood for many seasons has included the Berkshire Music Festival in its regular summer programing with Joseph Silverstein as chairman of the faculty and Erich Leinsdorf director of the center.

Since 1940 young musicians have been able to continue their professional training and add to their artistic experience with the guidance of some of the country's most outstanding musicians, including members of the Boston Symphony and guest conductors and artists who participate in the course work at Tanglewood as much as possible while they are there.

This year the members of the Berkshire Music Center will present six weeks of programs for the public alternating chamber with orchestral music. The first performance will be in the theatre with Sir Adrian Boult conducting on Thursday, July 7. Following weeks will have performances on Wednesday and Thursday evenings and Sunday mornings. A seventh week of concerts will be devoted to contemporary American music. All pertinent information is included on the Boston Symphony Orchestra schedule.

Jacob's Pillow

Jacob's Pillow, although well - known as a dance festival, is basically an educational institution and the theater is a part of the "laboratory" equipment in this self - styled "university of the dance."

Regular classes are held through the summer season granting college credit through an affiliation with Springfield College and performances are presented in the Ted Shawn Theatre.

Education at Jacob's Pillow is extended not only to the dancer but to the audience with a dance appreciation course offered on Sunday evenings. Opening today with a pictorial history of Jacob's Pillow the lectures will continue through August 21. Scheduled programs include Dame Alicia Markova, ballet director of the Metropolitan Opera discussing the functions, problems and goals of her position and Walter Terry of the New York Herald Tribune with Christine Hennessy and James Clouser, discussing the Art of the Ballerina. Ethnic dances will be represented by discussion of Hindu and Spanish traditions.

The Marlboro Music Festival in Marlboro, Vt., presents concerts for the public only incidently. Aimed at professional musicians who learn from each other, this summer festival, under the artistic direction of Rudolf Serkin, treats its weekend concerts rather lightly. Of more interest to both musicians and performers are the rehearsals and special week day concerts. Tickets for these are much harder to obtain, particularly during the two weeks when Pablo Casals will be in residence.

While Tanglewood is aimed at the general listening public and its school at the young performer, Marlboro is geared for the seasoned musician and the serious music student.

Newport Festival

As close as Newport, Rhode Island, opera - lovers can get special guidance in several aspects of staging and

See MUSIC CENTERS, Page G-3

IN WOODSTOCK EXHIBIT—Original prints of the first sketches of Rip Van Winkle to gain author Washington Irving's approval will be among items exhibited next Friday through Sunday at the Colony Arts Center show in Woodstock.

Music Centers Offer Youth Opportunities

Continued from Page G-1

producing an opera through afternoon workshops conducted by the Metropolitan Opera during its five day stay at the festival beginning July 12. This is the Met's first appearance at the Festival Center in Newport. The Jazz and Folk Festivals will continue as usual.

In addition to four full length operas and on program of opera highlights, all performed by soloists, chorus and orchestra of the Metropolitan Opera Company, short programs will be staged featuring the Metropolitan Opera Studio at the end of each afternoon workshop.

School Planned

Although the Saratoga Performing Arts Center plans to have its own school in the near future, affiliated with State University of New York, there will not be one during this first season. Soloists from the New York City Ballet will serve as guest instructors at the Saratoga Spa Ballet Center on the Skidmore campus.

The Saratoga Performing Arts Center and the Lake George Opera Festival are presenting special programs for students only at reduced rates. The ballet will have three matinees at Saratoga for teachers and students on Wednesday during July. During August, Wednesday matinees will be presented by the Philadelphia Orchestra. All of these programs are yet to be announced.

An additional feature of the program will be two workshops for teachers, supervisors, and school administrators. The dance workshop on July 28 starting at 9 a.m. will be hosted by Commissioner Allen, and will include addresses and dances by members of the ballet troupe.

The Aug. 18 workshop will be led by Dr. Walter Crewson, associate education commissioner. Eugene Ormandy, director of the Philadelphia Orchestra, Seiji Ozawa, guest conductor, and other musicians and managers will take part.

The Lake George Opera Festival will present four of its five productions in a special Young Audience Series on Monday, July 25 through August 22.

Tanglewood Jacob's Pillow and the Saratoga Spa Ballet Center are still accepting applications from interested students. Further information may be obtained by writing the respective centers.

Tickets are now on sale for all of the programs listed here.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
JUN 5 1966

'Playwright's Laboratory' Scheduled for Berkshires

A pioneering venture in a "playwright's laboratory" will take place this Summer in the Berkshires.

It is a symposium for promising playwrights offered by Boston University's School of Fine and Applied Arts in cooperation with the Berkshire Music Center and the recently organized Berkshire Theater Festival.

The gathering of four or five writers, along with a student seminar for 20 persons, will extend July 5 through Aug. 1 at the Windsor Mountain School near Tanglewood and Stockbridge.

Harold Clurman, director and critic, will direct the symposium. Associated with him will be William Gibson, author of "The Miracle Worker" and president of the Berkshire Theater Festival; Alvin Epstein, actor and assistant artistic director of the festival; Gene Frankel, director; Elliot Norton, theater critic of the Boston Record-American, and George Tabori, author, playwright and artistic director, with his actress wife, Viveca Lindfors, of the Berkshire Theater Festival.

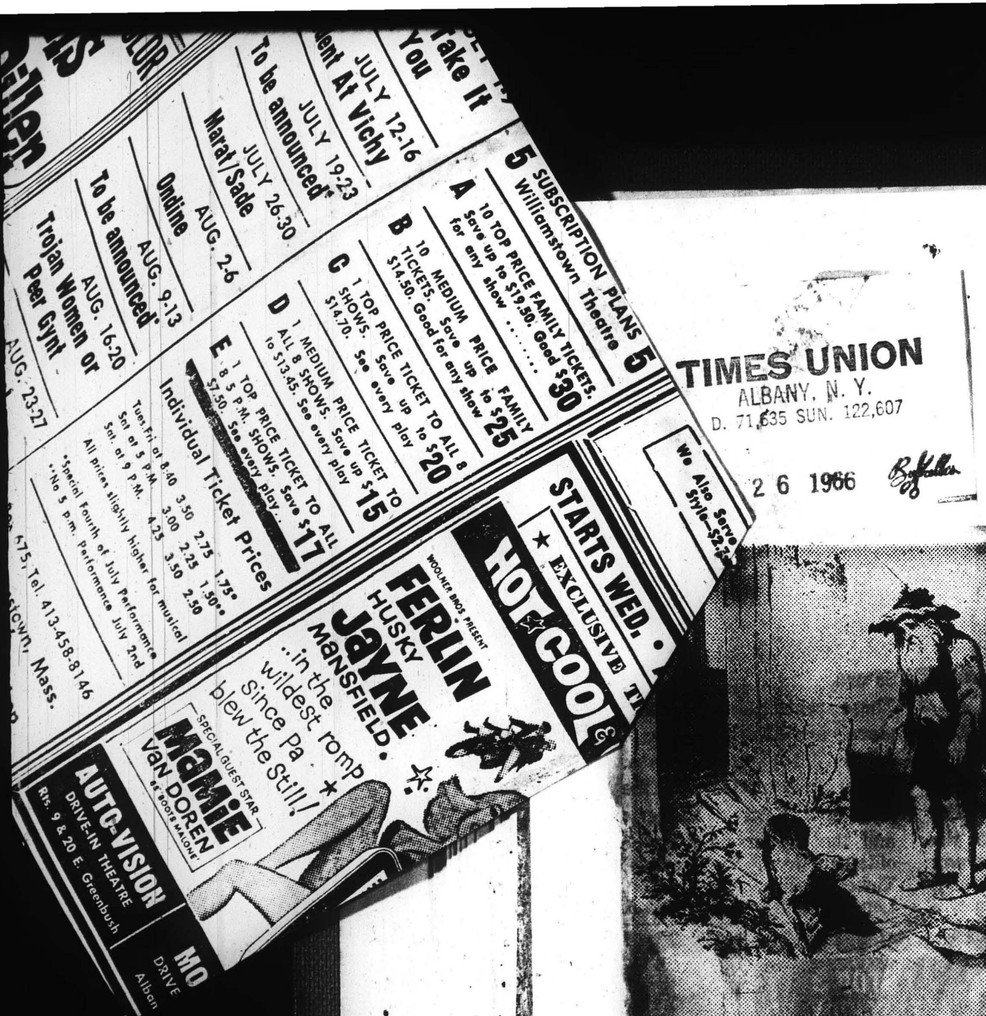
Erich Leinsdorf, director of the Berkshire Music Festival and conductor of the Boston Symphony Orchestra, praised the new cooperative venture.

"It seems fitting indeed that the Berkshires which have inspired such literary luminaries in the past and which we hope will again exert an influence on literary creativity should be the place where we initiate this program of cooperation among the arts."

Leinsdorf recently announced another cooperative project with Boston University whereby the university will offer college credit courses in music this Summer at the Berkshire Music Center.

The theater seminar is open to all students of the theater who have had at least two years of college study, theatrical training or similarly pertinent experience. John Ransford Watts, assistant professor of theater arts, will direct the seminar.

Symposium and seminar participants will be admitted to rehearsals and concerts of the Boston Symphony Orchestra and other musical events at the Music Center.



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Continued from Page G-1

producing an opera through afternoon workshops conducted by the Metropolitan Opera during its five day stay at the festival beginning July 12. This is the Met's first appearance at the Festival Center in Newport. The Jazz and Folk Festivals will continue as usual.

In addition to four full length operas and on program of opera highlights, all performed by soloists, chorus and orchestra of the Metropolitan Opera Company, short programs will be staged featuring the Metropolitan Opera Studio at the end of each afternoon workshop.

School Planned

Although the Saratoga Performing Arts Center plans to have its own school in the near future, affiliated with State University of New York, there will not be one during this first season. Soloists from the New York City Ballet will serve as guest instructors at the Saratoga Spa Ballet Center on the Skidmore campus.

The Saratoga Performing Arts Center and the Lake George Opera Festival are presenting special programs for students only at reduced rates. The ballet will have three matinees at Saratoga for teachers and students on Wednesday during July. During August, Wednesday matinees will be presented by the Philadelphia Orchestra. All of these programs are yet to be announced.

An additional feature of the program will be two workshops for teachers, supervisors, and school administrators. The dance workshop on July 28 starting at 9 a.m. will be hosted by Commissioner Allen, and will include addresses and dances by members of the ballet troupe.

The Aug. 18 workshop will be led by Dr. Walter Crewson, associate education commissioner. Eugene Ormandy, director of the Philadelphia Orchestra, Seiji Ozawa, guest conductor, and other musicians and managers will take part.

The Lake George Opera Festival will present four of its five productions in a special Young Audience Series on Monday, July 25 through August 22.

Tanglewood Jacob's Pillow and the Saratoga Spa Ballet Center are still accepting applications from interested students. Further information may be obtained by writing the respective centers.

Tickets are now on sale for all of the programs listed here.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
JUN 5 1966

'Playwright's Laboratory' Scheduled for Berkshires

A pioneering venture in a "playwright's laboratory" will take place this Summer in the Berkshires.

It is a symposium for promising playwrights offered by Boston University's School of Fine and Applied Arts in cooperation with the Berkshire Music Center and the recently organized Berkshire Theater Festival.

The gathering of four or five writers, along with a student seminar for 20 persons, will extend July 5 through Aug. 1 at the Windsor Mountain School near Tanglewood and Stockbridge.

Harold Clurman, director and critic, will direct the symposium. Associated with him will be William Gibson, author of "The Miracle Worker" and president of the Berkshire Theater Festival; Alvin Epstein, actor and assistant artistic director of the festival; Gene Frankel, director; Elliot Norton, theater critic of the Boston Record-American, and George Tabori, author, playwright and artistic director, with his actress wife, Viveca Lindfors, of the Berkshire Theater Festival.

Erich Leinsdorf, director of the Berkshire Music Festival and conductor of the Boston Symphony Orchestra, praised the new cooperative venture.

"It seems fitting indeed that the Berkshires which have inspired such literary luminaries in the past and which we hope will again exert an influence on literary creativity should be the place where we initiate this program of cooperation among the arts."

Leinsdorf recently announced another cooperative project with Boston University whereby the university will offer college credit courses in music this Summer at the Berkshire Music Center.

The theater seminar is open to all students of the theater who have had at least two years of college study, theatrical training or similarly pertinent experience. John Ransford Watts, assistant professor of theater arts, will direct the seminar.

Symposium and seminar participants will be admitted to rehearsals and concerts of the Boston Symphony Orchestra and other musical events at the Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910

JUN 12 1966

Music

Special Courses at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

The Berkshire Music Center at Tanglewood is providing special opportunity this summer for music teachers whose standards and experience are confined to their studios, in schools or private.

Boston Symphony Orchestra's summer educational center for the advanced study of music is offering two special courses.

An eight week seminar, specially designed for music teachers, will be under the chairmanship of Louis Krasner of Syracuse University. It will include discussion, demonstrations, with special emphasis on wind, brass, string teaching, and contemporary music.

Those enrolled in this department will not be expected to perform.

Peter Gram Swing, chairman of the music department at Swarthmore College, will head another seminar in Listening and Analysis.

This is designed for music teachers, amateurs, and music-lovers who have attained proficiency in an instrument or voice. It must be sufficient to participate in chamber music and choral singing. It is also available for those who teach music appreciation.

The Listening and Analysis course is operated in sessions of two weeks each, from June 26 to Aug. 21.

Further information may be obtained from the Berkshire Music Center, Symphony Hall, Boston, Mass. 02115.

News Briefs

The 10th annual Merriweather Post contest for violinists and cellists, held recently at Washington, D.C., was won by a 19-year-old Japanese violinist, Mari Tsumura, a student at Curtis Institute, Philadelphia. The prize was $1,500.

Second place, winning $750, was taken by Valter Despalj, 18-year-old cellist from Zagreb, Yugoslavia. Annie Kavafian, violinist, age 18, from Royal Oak, Michigan, won third place and $350.

The Saratoga Performing Arts Center is the recipient of an additional $300,000 from members of the Rockefeller family. This pledge is made on a one-to-one matching basis. The Rockefellers had already contributed $1 million to the $4 million cultural project.

Michael Steinberg, in his second year as music critic for the Boston Globe, will receive an honorary doctor of music degree from the New England Conservatory of Music. He will also be guest speaker, today, at the Conservatory's 96th commencement exercise.

Steinberg is a Princeton graduate, and a former recipient of a Fulbright Fellowship. Also receiving honorary doctorates today from the Conservatory are Mildred Miller, mezzo soprano with the Metropolitan Opera; Roger Sessions, American composer; and Shinichi Suzuki, developer of a widely-claimed violin - teaching method that bears his name.

Self-Made Music

According to the American Music Conference in Chicago, businessmen are taking up musical instruments in increasing numbers.

Among names chosen for groups whose members play for the sheer enjoyment of it are the "Rare Bach and Let 'em Have It Boys" (Tulsa), "The Oldest Established Floating Dixieland Jazz Band East of the Mississippi" (New York ad men), and the "Convertible Notes" (Minneapolis stockbrokers).

New York's finest are doing these one better.

Look in on a classroom at the College of Police Science, East 20th Street, New York City, and you would think that there's more interest in Verdi than vice.

Music 101 meets Monday mornings and evenings, and is obligatory for all policemen and policewomen enrolled in the college.

Says Leonard Riesman, president of the college, "We're trying to develop rounded human beings, not fingerprint technicians."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUN 9 1966

Berkshire Center Opens 26th Season Next Sunday

The Boston Symphony's Berkshire ~~Music Center~~ will begin its 26th season next Sunday afternoon at 3 with the traditional Opening Exercises in the Theater at Tanglewood. Erich Leinsdorf, Boston Symphony conductor and center music director, will be the principal speaker.

During the week some 250 musicians will register for the eight-week session held in conjunction with the orchestra's Berkshire Festival. Two new innovations at the music center this Summer will bring the total enrollmen to more than 400 as students affiliated with Boston University's School of Fine and Applied Arts and the New England Conservatory will take part in Summer programs at Tanglewood. These include music courses for college credit at the Berkshire Music Center and a Boston University theater program carried on in association with the Berkshire Theater Festival.

Next Sunday's exercises will include the singing of Randall Thompson's "Alleluia." This work, written especially for the opening of the Music Center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the last two Summers. Also joining in the Opening Exercises will be Henry B. Cabot, president of the orchestra, and Thomas D. Perry Jr., manager.

Long-time faculty members Joseph Silverstein and Gunther Schuller will occupy new positions this Summer. Silverstein is the new chairman of the faculty and Schuller is the head of contemporary music activities. Louis Speyer continues as assistant director of the music center, with Victor Babin returning as chairman of the Tanglewood Institute.

Of the music center's total enrollment, 100 will be members of the Fellowship Program. Each of the participants in this program receives a fellowship stipend, and the program is designed to emphasize chamber music for advanced instrumentalists, singers and composers. The Tanglewood Institute consisting of seven seminars, each with an informational focus for its members, provides a program for the musical layman, teacher, student, and non-performing musician in an environment in which he may broaden his musical horizons.

Throughout the Summer the participants in the music center will take part in more than 30 concerts and programs which are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's activities.

Sunday's exercises are open to the public. Tea will be served in the Tanglewood garden following the ceremonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUN 18 1966

BMC Opening Exercises Scheduled for June 26

LENOX — The Berkshire Music Center, the Boston Symphony Orchestra's ~~summer center~~ for the advanced study of music, will begin its 26th session at Tanglewood Sunday, June 26, at 3 p.m. in the theatre.

Erich Leinsdorf will deliver the principal address at the opening exercises, which will include the traditional singing of Randall Thompson's "Alleluia." This work, written especially for the opening of the Music Center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty for the past two summers. Also participating in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

Over 400 Enrolled

During the week, about 250 musicians will register for the eight-week session held in conjunction with the BSO's Berkshire Festival. Two innovations at the Music Center this summer will bring the total enrollment to more than 400, as students affiliated with the Boston University School of Fine and Applied Arts and the New England Conservatory will take part in summer programs at Tanglewood. These include music courses for college credit at the BMC and a Boston University theatre program carried on in association with the Berkshire Theatre Festival.

Throughout the summer the participants in the Music Center will take part in more than 30 concerts and programs which are open to the Friends of the Berkshire Music Center.

Faculty Appointments

Long-time faculty members Joseph Silverstein and Gunther Schuller will occupy new positions this summer, Mr. Silverstein as chairman of the faculty and Mr. Schuller as head of the contemporary music activites. Louis Speyer continues as assistant director of the Music Center, with Victor Babin returning as chairman of the Tanglewood Institute.

The opening exercises are open to the public; tea will be served in the Tanglewood gardens immediately following the ceremonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUN 19 1966

Center Opens Next Sunday

LENOX—Berkshire Music Center, the Boston Symphony Orchestra's ~~summer center~~ for advanced music study, will begin its 26th session at Tanglewood here next Sunday afternoon, with opening exercises at 3 in the theater.

Some 250 musicians will register this week for the eight-week session held in conjunction with the orchestra's Berkshire Festival.

Two innovations will bring the total enrollment to 400, as students affiliated with Boston University's School of Fine and Applied Arts and the New England Conservatory will take part in programs. These include music courses for college credit at the Berkshire Music Center and a Boston University theater program carried on in association with the Berkshire Theater Festival.

Erich Leinsdorf will deliver the principal address at next Sunday's exercises, which will include the traditional singing of Randall Thompson's "Alleluia." This work written especially for the opening of the music center in 1940 and sung each year since, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the Berkshire Music Center faculty.

Also joining in the opening exercises will be Henry B. Cabot, president of the symphony, and Thomas D. Perry, Jr., manager.

Long-time faculty members Joseph Silverstein and Gunther Schuller will occupy new positions this summer. Silverstein is the new chairman of the faculty and Gunther Schuller is the head of contemporary music activities. Louis Speyer continues as assistant music center director, with Victor Babin returning as chairman of the Tanglewood Institute.

Of the center's total enrollment, 100 will be members of the fellowship program. Each of the participants in this program receive a fellowship stipend, and the program is designed to emphasize chamber music for advanced instrumentalists, singers, and composers.

Next Sunday's exercises are open to the public. Tea will be served in the Tanglewood Garden immediately after the ceremonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUL 17 1966

'Broadway in the Berkshires

Sitting in at Playright Seminar

By MARGO MILLER

LENOX—Two young playwrights and seven students were sitting around one sunny morning last week discussing the morality of characters in Tennessee Williams' "The Glass Menagerie," the language which French theologian Teilhard de Chardin had to invent to explain his theories, the break of mood toward the end of Ravel's "Bolero," the need for writers to break away from safe center, and the notion that the playwright should be a fascist, imposing his ideas on the audience.

It was all pretty literary, not that there is anything wrong in being well-read or able to quote. But the session pointed up something about budding playwrights which this month's Boston University programs in writing for the theater hope to correct.

Playwrights, who have not had their work produced, tend to write for the typewriter, not the stage. B.U.'s "Symposium for Playwrights" has accepted four or five writers and is pushing them and their scripts into intimate contact with an acting company which will play scenes, Broadway directors who will stage them, and critics who will have their say.

On this particular morning, when I sat in on a seminar, a one act play was being defended by its author. B.U.'s John Watts, administrator of the project, was acting as devil's advocate for the audience. The young playwright was maintaining that no author should have to "baby-sit" for the public; audiences, he thought, were under obligation to listen and to work at a play. He was insisting that repetition of a single phrase in his play's climax made all meaning clear.

Up jumped Watts. It was one thing to read a play, another to hear it, he said. Suppose at the crucial moment, the actor muffed this one line. A reader could leaf back, the audience could not. The audience, Watts thought, had every right to "turn the play off," and, further, to disbelieve everything that had gone before.

But Watts was also playing fair. He reminded the seminar that any competant director of this play would of course be building toward the climax. And any competent actor would know how to play it. What Watts was pleading for was room for director and actor to work in.

MILLER
Continued On Page A-18

Playwrights, [illegible] attending the seminars, bed down at the Windsor Mountain School in Lenox, which is one of the music center dormitories. The school's new 300-seat theater is available daily, first for play readings, then for staging of scenes. Participating directors are Gene Frankel, Arthur Penn and George Tabori. Critics Harold Clurman and Elliot Norton give seminars. Watts lectures on theater history.

This bit of "Broadway in the Berkshires" lacked no takers. Recalling the mail trucks of scripts which rolled up to B.U., when the university screened plays for the Spoleto Festival, Watts set up an invitation system (agents, publishers, nominating plays), then a reading committee.

What was finally accepted is in the traditional vein but of pleasing variety — a farce, a play, an historical play, a character study.

Watts doesn't believe playwriting can be taught but that talent in writing can be directed and the possibilities of the theater shown. "A playwright sitting here," said Watts pointing to the bare stage, "reading his play to us one morning is not going to be the same playwright after he sees the director and actors work out his stuff."

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012
JUL 7 1966

FUTURE OPERA: The great opera companies of Vienna, Milan, and Hamburg will perform at the Montreal EXPO 67, the World's Fair which opens next spring. La Scala's dates are Oct. 5 through 15. Vienna precedes it from Sept. 1 to 22, with Hamburg coming in during the summer.

At the Smithsonian Institution: if you care for lunch on the Mall Terrace on Thursday or Friday, a 1920 military band organ will play for you from noon to 2 p.m. On Sundays from 1 to 5 p.m., a duplex orchestral organ, made around 1920, will play.

From July 11 to 22 the Smithsonian will present a seminar on "Instruments and Performance Conventions in Early 18th Century Music, with George Hunter of the University of Illinois in charge. The seminar will include specialists on flute, oboe, violin, viola da gamba, harpsichord, and voice. The sessions will begin at 2 p.m., Monday, in the Museum's east conference room. Inquiries should go to the Music Division of the Museum.

On July 19, the Smithsonian will open a six-month exhibition on American music. The general subject of the exhibition is "Music Making, American Style." It will include examples of genteel and folk traditions, with instrumental and vocal demonstrations and, in August, four concerts of 18th and 19th century music.

American University has commissioned David Diamond to write a string quartet for the dedication of the David Lloyd Kreeger Music Building in October. The tentative date for the opening is the 29th.

At Tanglewood this summer, Paul Callaway, organist and choirmaster of Washington Cathedral and music director of the Opera Society, is heading the seminar in choral conducting and repertoire and teaching organ.

The Washington Civic Symphony Repertoire Reading Series meets again Tuesday for an evening on Handel's "Messiah," complete with original orchestration, chorus and soloists. If you are interested in singing, it's at Roosevelt Auditorium, 8 p.m., dress is informal for hot weather. Bring your own score.

Findlay Cockrell, pianist, plays this week's Georgetown University Young Artist Series program, an all-Chopin evening at 8:15 in the Hall of Nations.

The Stockholm Girls Choir, 20 young ladies between 18 and 21 from Sweden's capital, will sing a concert at 7 p.m., Sunday, July 10, in Augustana Lutheran Church. The public is invited.

P. HUME

MILLER

Continued From Page A-17

"All it would take would be four tiny speeches," Watts told me later. "He (the playwright) wouldn't be pandering. He would be letting his idea work out. I hope, when he sees the play in rehearsal, he will realize this."

B.U.'s project got under way rather suddenly last Winter. The Boston Symphony had decided to look into arts programs which would be congenial to its eight-week Berkshire Music Center season. B.U.'s music department came up with several ideas, one a course for high school juniors.

About the time the B.S.O. was proferring its umbrella, a group of New Yorkers and Berkshirites took over the Stockbridge Playhouse, a venture which, as it turned out, has provided B.U. with actors and directors.

Playwrights, and students attending the seminars, bed down at the Windsor Mountain School in Lenox, which is one of the music center dormitories. The school's new 300-seat theater is available daily, first for play readings, then for staging of scenes. Participating directors are Gene Frankel, Arthur Penn and George Tabori. Critics Harold Clurman and Elliot Norton give seminars. Watts lectures on theater history.

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MILLER

★ Continued From Page A-17

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The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

JUL 7 1966

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P. HUME

FIRST WEEK - JULY 2, 3, AND 4

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUN 25 1966

Regional Roundup

Three Concerts Over Holiday At Tanglewood

Three concerts given in the music shed at Tanglewood in Lenox over the Fourth of July weekend by the Boston Symphony Orchestra under Erich Leinsdorf will open the eight-week Berkshire Festival.

In keeping with his chosen theme, the romantic concerti, for this summer's festival Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Schedule Change

Because of the holiday Monday, July 4, the concerts for the first weekend will be given Saturday night, July 2, and Sunday and Monday afternoons, July 3 and 4. Thereafter concerts will be given each Friday and Saturday nights and Sunday afternoon through the final program Aug. 21.

The first Saturday's program at 8 will feature the debut of Shmuel Ashkenasi who will join Leinsdorf and the orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's overture to "Tannhauser" and also include Stravinsky's suite from the ballet "Petrouchka."

Two of the orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello Sunday, July 3, at 2.30. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

July 4 Program

Leinsdorf will begin the concert July 4 at 2.30 with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the frst half of the program. After intermission, pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms

The concerts at Tanglewood this summer will mark 30 years since the orchestra first performed in the Berkshires at Holmwood in 1936. The gift of Tanglewood to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

The first open rehearsal for the benefit of the orchestra pension fund will be held on Saturday, July 3, at 10.30. These rehearsals will take place each Saturday throughout the season. Ticket information on the festival concerts and the rehearsals may be obtained from the festival ticket office at Tanglewood.

This Sunday the music center, the orchestra's summer center for the advanced study of music, will hold its opening exercises at 3. After the exercises in the theater, tea will be served in the formal gardens. Sunday's events are open to the public.

* * *

The Record
HACKENSACK, N. J.
D. 137,868
JUN 20 1966

Festival Starts July 4 Weekend

Tanglewood, Mass. — Three concerts in the Music Shed over the July 4 weekend by the Boston Symphony Orchestra under music director, Erich Leinsdorf will open the 8-week Berkshire Festival. In keeping with the theme, the romantic concerti, for this summer's Festival, Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the national holiday, the concerts for the first weekend will be on July 2, and Sunday and Monday afternoons July 3 and 4. Thereafter, Festival concerts by the Boston Symphony Orchestra will be given Friday and Saturday nights and Sunday afternoons through the final program on August 21.

THE MORNING CALL
PATERSON, N. J.
D. 20,932
JUN 21 1966

Tanglewood Season To Begin July 2

Tanglewood, Mass. — Three concerts in the Music Shed over the July 4 weekend by the Boston Symphony Orchestra under music director, Erich Leinsdorf will open the 8-week Berkshire Festival. In keeping with the theme, the romantic concerti, for this summer's Festival, Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the national holiday, the concerts for the first weekend will be on July 2, and Sunday and Monday afternoons July 3 and 4. Thereafter, Festival concerts by the Boston Symphony Orchestra will be given Friday and Saturday nights and Sunday afternoons through the final program on August 21.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
JUN 25 1966

The Arts

Tanglewood Season Opens With Holiday Schedule

THREE concerts in the Tanglewood Music Shed at Lenox, Mass., over the Fourth of July weekend by the Boston Symphony Orchestra under its music director, Erich Leinsdorf, will open the eight week Berkshire Festival, the 30th since the property was given to the orchestra. In keeping with his chosen theme, the Romantic Concerti, for this summer's festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because July 4 falls on Monday, the opening weekend concerts will be given on Saturday evening and Sunday and Monday afternoons. Thereafter, festival concerts will be given each Friday and Saturday evening and Sunday afternoon through Aug. 21.

* * *

Saturday's program at 8 p.m. will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will join Mr. Leinsdorf and the orchestra in Brahms' Violin Concerto. The concert will begin with Wagner's Overture to "Tannhauser" and include Stravinsky's Suite from the ballet "Petrouchka."

Two Boston Symphony principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello July 3 at 2:30 p.m. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the 2:30 p.m. July 4 concert with Prokofiev's Symphony No. 1. It will be followed by Roger Sessions' Psalm 140 with soprano Anne Elgar as soloist. Richard Strauss' tone poem "Till Eulenspiegel" and pianist Abbey Simon in the Piano Concerto No. 2 by Brahms will complete the program.

The first Saturday morning open rehearsal for the benefit of the orchestra's pension fund will take place at 10:30 a.m. July 3. Ticket information on concerts and rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

Tomorrow at 3 p.m. the Berkshire Music Center, the orchestra's summer center for advanced study of music, will hold its traditional opening exercises in the Tanglewood Theater, open to the public.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUN 24 1966

. . . First Concerts July 2-4

Three concerts given in the Music Shed here over the Fourth of July weekend by the Boston Symphony Orchestra under Music Director Erich Leinsdorf will open the eight week Berkshire Festival.

In keeping with his chosen theme for this summer's festival — the Romantic Concerti — Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the national holiday on July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday evening (July 2), and Sunday and Monday afternoons (July 3 and 4).

Thereafter, festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program August 21.

The first open rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Sat. July 3 at 10.30 a.m. These rehearsals will take place each Saturday throughout the Tanglewood season.

Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, 01240.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUN 26 1966

In Music

Ted Shawn and **John Lindquist** will present the first in a series of dance appreciation lectures to be held at 8:30 Sunday evenings at Jacob Pillow Dance Festival. Tonight's subject is a **"Pictorial History of Jacob's Pillow."** . . . Saratoga Performing Center will hold open house again this afternoon from 2:00 to 5:00 p.m. Jacob's Pillow will be featuring **Edward Villella and Company** with **Patricia McBride Barton Mumaw** and **Nala Najah** and **Sasha** in five performances this week. Matinee will be on Thursday Friday and Saturday at 3:00, evening performances at 8:40 will be given on Friday and Saturday . . . **Pablo Casals** will join the festival orchestra at the Marlboro Music Festival for two weeks beginning Monday. Information about rehearsals and special concerts may be obtained at the festival. Weekend concerts begin next Friday and Saturday at 8:30 p.m. with Casals as guest conductor . . . Tanglewood opens with the **Boston Symphony Orchestra** Saturday at 8:00 under **Erich Leinsdorf**, with **Samuel Ashkenasi** as guest violinist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUN 26 1966

Concertmaster at Work

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will appear with Jules Eskin to play the Brahms Double Concerto for violin and cello under the direction of Erich Leinsdorf, music director on Sunday, July 3, at Tanglewood. Also on the program will be Mahler's Fourth Symphony. Mr. Silverstein will be soloist with the orchestra again on Saturday, July 23 in the Mendelssohn Violin Concerto under the direction of Seiji Ozawa.

8 Week Festival to Open Tanglewood's 30th Season

TANGLEWOOD, Lenox — Three concerts given in the Music Shed here over the Fourth of July weekend by the Boston Symphony Orchestra under Music Director, Erich Leinsdorf will open the eight week Berkshire Festival.

In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on July 2, and Sunday and Monday afternoons (July 3 and 4).

Thereafter, Festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

Saturday's (July 2, 8 p. m.) program will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will join Mr. Leinsdorf and the Orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to Tannhauser and also include Stravinsky's Suite from the ballet "Petrouchka."

Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon (July 3; 2.30 p. m.). Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon (July 4, 2.30) with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem, Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this summer will mark 30 years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held on July 3 at 10.30. These rehearsals will take place each Saturday throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, 01240.

This afternoon the Berkshire Music Center, the Boston Symphony Orchestra's summer center for the advanced study of music will hold its traditional Opening Exercises at 3. Following the Exercises in the Tanglewood Theatre, tea will be served in the Formal Gardens. Today's events at Tanglewood are open to the public.

FIRST WEEK - JULY 2, 3, AND 4

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUN 25 1966

Regional Roundup

Three Concerts Over Holiday At Tanglewood

Three concerts given in the music shed at Tanglewood in Lenox over the Fourth of July weekend by the Boston Symphony Orchestra under Erich Leinsdorf will open the eight-week Berkshire Festival.

In keeping with his chosen theme, the romantic concerti, for this summer's festival Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Schedule Change

Because of the holiday Monday, July 4, the concerts for the first weekend will be given Saturday night, July 2, and Sunday and Monday afternoons, July 3 and 4. Thereafter concerts will be given each Friday and Saturday nights and Sunday afternoon through the final program Aug. 21.

The first Saturday's program at 8 will feature the debut of Shmuel Ashkenasi who will join Leinsdorf and the orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's overture to "Tannhauser" and also include Stravinsky's suite from the ballet "Petrouchka."

Two of the orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello Sunday, July 3, at 2.30. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

July 4 Program

Leinsdorf will begin the concert July 4 at 2.30 with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the frst half of the program. After intermission, pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms

The concerts at Tanglewood this summer will mark 30 years since the orchestra first performed in the Berkshires at Holmwood in 1936. The gift of Tanglewood to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

The first open rehearsal for the benefit of the orchestra pension fund will be held on Saturday, July 3, at 10.30. These rehearsals will take place each Saturday throughout the season. Ticket information on the festival concerts and the rehearsals may be obtained from the festival ticket office at Tanglewood.

This Sunday the music center, the orchestra's summer center for the advanced study of music, will hold its opening exercises at 3. After the exercises in the theater, tea will be served in the formal gardens. Sunday's events are open to the public.

* * *

The Record
HACKENSACK, N. J.
D. 137,868
JUN 20 1966

Festival Starts July 4 Weekend

Tanglewood, Mass. — Three concerts in the Music Shed over the July 4 weekend by the Boston Symphony Orchestra under music director, Erich Leinsdorf will open the 8-week Berkshire Festival. In keeping with the theme, the romantic concerti, for this summer's Festival Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the national holiday, the concerts for the first weekend will be on July 2, and Sunday and Monday afternoons July 3 and 4. Thereafter, Festival concerts by the Boston Symphony Orchestra will be given Friday and Saturday nights and Sunday afternoons through the final program on August 21.

THE MORNING CALL
PATERSON, N. J.
D. 20,932
JUN 21 1966

Tanglewood Season To Begin July 2

Tanglewood, Mass. — Three concerts in the Music Shed over the July 4 weekend by the Boston Symphony Orchestra under music director, Erich Leinsdorf will open the 8-week Berkshire Festival. In keeping with the theme, the romantic concerti, for this summer's Festival, Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the national holiday, the concerts for the first weekend will be on July 2, and Sunday and Monday afternoons July 3 and 4. Thereafter, Festival concerts by the Boston Symphony Orchestra will be given Friday and Saturday nights and Sunday afternoons through the final program on August 21.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
JUN 25 1966

The Arts

Tanglewood Season Opens With Holiday Schedule

THREE concerts in the Tanglewood Music Shed at Lenox, Mass., over the Fourth of July weekend by the Boston Symphony Orchestra under its music director, Erich Leinsdorf, will open the eight week Berkshire Festival, the 30th since the property was given to the orchestra. In keeping with his chosen theme, the Romantic Concerti, for this summer's festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because July 4 falls on Monday, the opening weekend concerts will be given on Saturday evening and Sunday and Monday afternoons. Thereafter, festival concerts will be given each Friday and Saturday evening and Sunday afternoon through Aug. 21.

* * *

Saturday's program at 8 p.m. will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will join Mr. Leinsdorf and the orchestra in Brahms' Violin Concerto. The concert will begin with Wagner's Overture to "Tannhauser" and include Stravinsky's Suite from the ballet "Petrouchka."

Two Boston Symphony principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello July 3 at 2:30 p.m. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the 2:30 p.m. July 4 concert with Prokofiev's Symphony No. 1. It will be followed by Roger Sessions' Psalm 140 with soprano Anne Elgar as soloist. Richard Strauss' tone poem "Till Eulenspiegel" and pianist Abbey Simon in the Piano Concerto No. 2 by Brahms will complete the program.

The first Saturday morning open rehearsal for the benefit of the orchestra's pension fund will take place at 10:30 a.m. July 3. Ticket information on concerts and rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

Tomorrow at 3 p.m. the Berkshire Music Center, the orchestra's summer center for advanced study of music, will hold its traditional opening exercises in the Tanglewood Theater, open to the public.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUN 24 1966

. . . First Concerts July 2-4

Three concerts given in the Music Shed here over the Fourth of July weekend by the Boston Symphony Orchestra under Music Director Erich Leinsdorf will open the eight week Berkshire Festival.

In keeping with his chosen theme for this summer's festival — the Romantic Concerti — Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the national holiday on July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday evening (July 2), and Sunday and Monday afternoons (July 3 and 4).

Thereafter, festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program August 21.

The first open rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Sat. July 3 at 10.30 a.m. These rehearsals will take place each Saturday throughout the Tanglewood season.

Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, 01240.

TIMES UNION
ALBANY, N. Y.
D. 71,637 SUN. 122,607
JUN 26 1966

In Music

Ted Shawn and **John Lindquist** will present the first in a series of dance appreciation lectures to be held at 8:30 Sunday evenings at Jacob Pillow Dance Festival. Tonight's subject, is a **"Pictorial History of Jacob's Pillow."** . . . Saratoga Performing Center will hold open house again this afternoon from 2:00 to 5:00 p.m. Jacob's Pillow will be featuring **Edward Villella and Company** with **Patricia McBride Barton Mumaw** and **Nala Najah** and **Sasha** in five performances this week. Matinee will be on Thursday Friday and Saturday at 3:00, evening performances at 8:40 will be given on Friday and Saturday . . . **Pablo Casals** will join the festival orchestra at the Marlboro Music Festival for two weeks beginning Monday. Information about rehearsals and special concerts may be obtained at the festival. Weekend concerts begin next Friday and Saturday at 8:30 p.m. with Casals as guest conductor . . . Tanglewood opens with the **Boston Symphony Orchestra** Saturday at 8:00 under **Erich Leinsdorf**, with **Samuel Ashkenasi** as guest violinist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUN 26 1966

Concertmaster at Work

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will appear with Jules Eskin to play the Brahms Double Concerto for violin and cello under the direction of Erich Leinsdorf, music director on Sunday, July 3, at Tanglewood. Also on the program will be Mahler's Fourth Symphony. Mr. Silverstein will be soloist with the orchestra again on Saturday, July 23 in the Mendelssohn Violin Concerto under the direction of Seiji Ozawa.

8 Week Festival to Open Tanglewood's 30th Season

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In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on July 2, and Sunday and Monday afternoons (July 3 and 4).

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Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon (July 3; 2.30 p. m.). Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon (July 4, 2.30) with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem, Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this summer will mark 30 years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held on July 3 at 10.30. These rehearsals will take place each Saturday throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, 01240.

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30

ALBANY TIMES UNION
Sunday, June 26, 1966

Holiday Weekend Concerts at Tanglewood

Three concerts will be given in the Tanglewood Music Shed over the Fourth of July weekend by the Boston Symphony. NE

Music Director Erich Leinsdorf will open the eight week Berkshire Festival. In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct concertos by Brahms at each of the opening concerts.

Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday at 8 p.m., and Sunday and Monday afternoons at 2:30 p.m. Thereafter, concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

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Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday after noon. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

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The first open rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held on Saturday morning at 10:30. These rehearsals will take place each Saturday through out the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240.

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
JUN 26 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099
JUN 26 1966

Boston Symphony Opens Berkshire Season Saturday

LENOX — Three concerts in the Music Shed here by the Boston Symphony Orchestra (under Music Director Erich Leinsdorf) will open the eight-week Berkshire Festival during Fourth of July weekend.

In keeping with the theme, "The Romantic Concerti," for the festival, Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the July 4 holiday that Monday, the concerts for the first weekend of the festival will be given on Saturday evening and next Sunday and Monday afternoons (July 3 and 4). Thereafter, festival concerts by the orchestra will be given on each Friday and Saturday evening and Sunday afternoon through to the final program Aug. 21.

Saturday's program will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will join Leinsdorf and the orcrestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to "Tannhauser" and also include Stravinsky's Suite from the ballet "Petrouchka."

Two of the BSO's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cellist, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

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The first open rehearsal for the benefit of the orchestra Pension Fund will be held Saturday morning at 10:30. The open rehearsals will take place each Saturday through the season. Ticket information on the festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 02240.

SHMUEL ASHKENASI, young Israeli violinist, will play the Brahms Violin Concerto with the Boston Symphony Orchestra at the opening concert of the Berkshire Festival's 29th season at Tanglewood on Saturday. Erich Leinsdorf will conduct. The young violinist was a second-prize winner in the 1962 Tchaikovsky Competition in Moscow.

Nancy Burnett's Page

Summer Programs at Tanglewood Are Announced

THE BERKSHIRE FESTIVAL program will begin this weekend with the first concert by the Boston Symphony Orchestra at Tanglewood in Lenox. The orchestra, under the direction of Erich Leinsdorf, will give performances at 8 p.m. on Saturday and 2:30 p.m. next Sunday and July 4. Hours for the remaining seven programs, to be held each weekend through August 21, will be Fridays, 8 p.m.; Saturdays, 8 p.m., and Sundays, 2:30 p.m.

Comprising the opening concert will be works by Wagner, Stravinsky, Brahms, Mahler, Prokofiev, Sessions, and Strauss. Featured the second week will be the works of Mozart, with the following week devoted exclusively to the music of Bach. Other highlights of the summer series will include the appearance of the winners of the Moscow Tchaikovsky Competition as soloists at the August 13 and 14 programs, and the presentation of a number of pieces by Liszt at the final concert the weekend of August 19 through 21.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 26 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood). — Boston Symphony Orchestra, conducted by Erich Leinsdorf, plays Wagner's Overture to *Tannhauser*, Stravinsky's Suite from *Petrouchka* and Brahms' *Violin Concerto*, Saturday at 8 p.m.; Brahms' *Double Concerto* and Mahler's *Symphony No. 4*, Sunday at 2:30 p.m.; *Symphony No. 1* by Prokofiev, *Psalm 140* by Sessions, *Till Eulenspiegel* by Strauss, and *Piano Concerto No. 2* by Brahms, Monday at 2:30 p.m.

THE TROY RECORD
TROY, N. Y.
D. 7,764
JUN 18 1966

Tanglewood Opens Saturday, July 2

Tanglewood in Lenox, Mass., the summer home of the Boston Symphony Orchestra, will open Saturday, July 2, at 8 p.m. with a concert which will include: Wagner's Overture of Tannhauser, Stravinsky's Suite from Petrouchka, and Brahms' Violin Concerto.

A number of Troy Area residents go at least once each summer to hear a rehearsal of the orchestra. They are held each Saturday at 10:30 a.m. The small admission goes to the orchestra's pension fund.

(Additional programs will be announced later.)

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.
JUN 11 1966

Marks Catalog Featured At Summer Music Festivals

NEW YORK — This summer's music festivals in the United States and Europe, will feature music from the Marks catalog of serious music.

Roger Sessions' "Psalm 140" will be sung by Ann Elgar at the Tanglewood Music Festival on July 4th. The orchestra will be conducted by Erich Leinsdorf. Also at Tanglewood, on August 6th, Sessions' "Violin Concerto" will be performed by the violinist Paul Zukofsky with Gunther Schuller conducting. In Bucharest, Romania on June 10 and 11, the "Black Maskers Suite" by Sessions will be played by Jassy, the leading Romanian Symphony Orchestra with Peter Paul Fuchs conducting. Conductor Ernest Ansermet will perform the same work with the Orchestre de la Suisse Romande at San Francisco's Stanford University on June 29 while on tour and Sixten Ehrling and the Detroit Symphony Orchestra will perform the "Suite From Montezuma," based on Sessions' most recent opera, on August 18.

Other Marks' material to be played this summer are Charles Jones' "Five Melodies For Orchestra" (Aug. 14), Darius Milhaud's "Robin And Marion" (Aug. 19, 20) and Jacques Offenbach's "The Lantern Marriage" (Aug. 19, 20). These three works will be performed at Colorado's Aspen Music Festival.

30

ALBANY TIMES UNION
Sunday, June 26, 1966

Holiday Weekend Concerts at Tanglewood

Three concerts will be given in the Tanglewood Music Shed over the Fourth of July weekend by the Boston Symphony. NE

Music Director Erich Leinsdorf will open the eight week Berkshire Festival. In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct concertos by Brahms at each of the opening concerts.

Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday at 8 p.m., and Sunday and Monday afternoons at 2:30 p.m. Thereafter, concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

Saturday's program will feature the Tanglewood and Boston Symphony Orchestra, d but of Shmuel Ashkenasi who will join Mr. Leinsdorf and the orchestra in perform ing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to Tannhauser and also include Stravinsky's Suite from the balet "Petrouchka."

Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, 'cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday after noon. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The first open rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held on Saturday morning at 10:30. These rehearsals will take place each Saturday through out the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Massachusetts 01240.

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910

JUN 26 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

JUN 26 1966

Boston Symphony Opens Berkshire Season Saturday

LENOX — Three concerts in the Music Shed here by the Boston Symphony Orchestra (under Music Director Erich Leinsdorf) will open the eight-week Berkshire Festival during Fourth of July weekend.

In keeping with the theme, "The Romantic Concerti," for the festival, Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the July 4 holiday that Monday, the concerts for the first weekend of the festival will be given on Saturday evening and next Sunday and Monday afternoons (July 3 and 4). Thereafter, festival concerts by the orchestra will be given on each Friday and Saturday evening and Sunday afternoon through to the final program Aug. 21.

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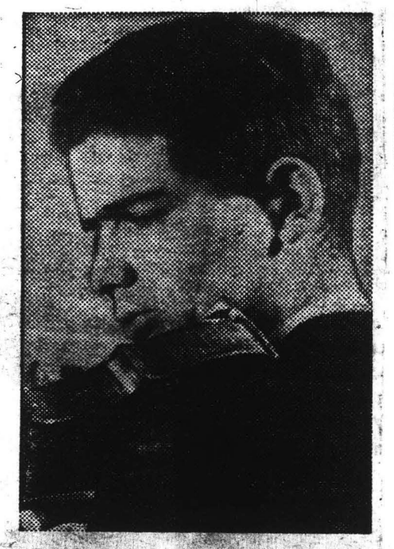
The first open rehearsal for the benefit of the orchestra Pension Fund will be held Saturday morning at 10:30. The open rehearsals will take place each Saturday through the season. Ticket information on the festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 02140.



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Nancy Burncoat's Page

Summer Programs at Tanglewood Are Announced

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Comprising the opening concert will be works by Wagner, Stravinsky, Brahms, Mahler, Prokofiev, Sessions, and Strauss. Featured the second week will be the works of Mozart, with the following week devoted exclusively to the music of Bach. Other highlights of the summer series will include the appearance of the winners of the Moscow Tchaikovsky Competition as soloists at the August 13 and 14 programs, and the presentation of a number of pieces by Liszt at the final concert the weekend of August 19 through 21.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUN 26 1966

MUSIC

MASSACHUSETTS

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THE TROY RECORD
TROY, N. Y.
D. 7,764

JUN 18 1966

Tanglewood Opens Saturday, July 2

Tanglewood in Lenox, Mass., the summer home of the Boston Symphony Orchestra, will open Saturday, July 2, at 8 p.m. with a concert which will include: Wagner's Overture of Tannhauser, Stravinsky's Suite from Petrouchka, and Brahms' Violin Concerto.

A number of Troy Area residents go at least once each summer to hear a rehearsal of the orchestra. They are held each Saturday at 10:30 a.m. The small admission goes to the orchestra's pension fund.

(Additional programs will be announced later.)

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

JUN 11 1966

Marks Catalog Featured At Summer Music Festivals

NEW YORK — This summer's music festivals, in the United States and Europe, will feature music from the Marks catalog of serious music.

Roger Sessions' "Psalm 140" will be sung by Ann Elgar at the Tanglewood Music Festival on July 4th. The Orchestra will be conducted by Erich Leinsdorf. Also at Tanglewood, on August 6th, Sessions' Violin Concerto" will be performed by the violinist Paul Zukofsky with Gunther Schuller conducting. In Bucharest, Romania on June 10 and 11, the "Black Maskers Suite" by Sessions will be played by Jassy, the leading Romanian Symphony Orchestra with Peter Paul Fuchs conducting. Conductor Ernest Ansermet will perform the same work with the Orchestre de la Suisse Romande at San Francisco's Stanford University on June 29 while on tour and Sixten Ehrling and the Detroit Symphony Orchestra will perform the "Suite From Montezuma," based on Sessions' most recent opera, on August 18.

Other Marks' material to be played this summer are Charles Jones' "Five Melodies For Orchestra" (Aug. 14), Darius Milhaud's "Robin And Marion" (Aug. 19, 20) and Jacques Offenbach's "The Lantern Marriage" (Aug. 19, 20). These three works will be performed at Colorado's Aspen Music Festival.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUN 29 1966

Berkshire Festival Opens This Weekend at Lenox

The eight-week Berkshire Festival at Tanglewood, Lenox, Mass., opens this weekend with three concerts by the Boston Symphony Orchestra under Erich Leinsdorf in the Music Shed.

* * *

Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Concerts are scheduled at 8 p.m. on Saturday and 2:30 p.m. on Sunday and Monday (July 4). Thereafter Festival concerts will be on Friday and Saturday evenings and Sunday afternoons through Aug. 21.

Violinist Shmuel Ashkenasi will make his Tanglewood and Boston Symphony Orchestra debut Saturday in a performance of the Brahms' "Violin Concerto," The Saturday concert will also include Wagner's "Overture to 'Tannhauser'" and Stravinsky's "Suite from the ballet 'Petrouchka.'"

* * *

Principal players Joseph Silverstein, concertmaster, and Jules Eskin, 'cellist, will be soloists in the Brahms' "Concerto for Violin and Cello" on Sunday afternoon. Gustav Mahler's "Symphony number 4" with Anne Elgar as soloist will complete the program.

Abbey Simon will be the soloist in the Brahms' "Piano Concerto number 2" on Monday afternoon, July 4. Also on the program is Prokofiev's "Symphony number 1. 'Classical,'" Roger Sessions' "Psalm 140" and Richard Strauss' "Till Eulenspiegel."

The first open rehearsal for the benefit of the Boston Symphony Orchestra pension fund will be held at 10:30 a.m. Saturday.

* * *

This summer's concerts at Tanglewood will mark 30 years since the Boston Symphony Orchestra first performed in the Berkshires at "Homewood" in 1936.

Ticket information on the Festival concerts and rehearsals may be obtained from the Festival ticket office, Tanglewood, Lenox, Mass., 01240.

SHMUEL ASHKENASI
Israeli Violinist

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

JUN 23 1966

THE JEWISH ADVOCATE

ISRAELI TO PLAY AT TANGLEWOOD—Shmuel Ashkenasi, the young Israeli violinist, will play the Brahms Violin Concerto with the Boston Symphony Orchestra at the opening concert of the Berkshire Festival's twenty-ninth season at Tanglewood, Lenox, Mass. Mr. Ashkenasi was a second prize winner in the Tchaikowsky Competition in Moscow in 1962. Also on the program will be Wagner's Overture to "Tannhauser" and Stravinsky's Suite from "Petrouchka." Eric Leinsdorf, BSO music director, will conduct.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUN 25 1966

Weekend Program Listed For Tanglewood Opening

Three concerts given in the Music Shed at Tanglewood over the Fourth of July weekend by the Boston Symphony Orchestra will open the eight-week Berkshire Festival. In keeping with his chosen theme for this summer's festival, the Romantic Concerti, Music Director Erich Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the national holiday on Monday, July 4, the concerts for the first weekend will be given on Saturday evening, and Sunday and Monday afternoons. Thereafter, festival concerts by the Boston Symphony will be given on each Friday and Saturday evening and Sunday afternoon through the final program on Aug. 21.

Saturday's program at 8 p.m. will feature the Tanglewood and BSO debut of Shmuel Ashkenasi, who will join Leinsdorf and the orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to "Tannhauser," and also include Stravinsky's suite from the ballet "Petrouchka."

Soloists Named

Two of the orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon at 2:30. Gustav Mahler's Symphony No. 4, with Anne Elgar as soloist, will complete the program.

Leinsdorf will begin the holiday concert on Monday afternoon at 2:30 with Prokofieff's Symphony No. 1, which will be followed by the American composer Roger Session's Psalm 140, with Miss Elgar as solist. Richard Strauss' tone poem "Till Eulenspiegel" will conclude the first half of the program. Following the intermission, pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The first open rehearsal for the benefit of the Boston Symphony Orchestra pension fund will be held Staurday morning, July 3, at 10:30. These rehearsals will take place each Saturday throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the festival ticket office, Tanglewood, Lenox 01240.

Youngstown Vindicator
YOUNGSTOWN, OHIO
D. 95,619 SUN. 147,589

JUN 26 1966

Open 8-Week Festival

Three concerts over the Fourth of July weekend by the Boston Symphony Orchestra under music director, Erich Leinsdorf, will open the eight-week Berkshire Festival at Tanglewood, Lenox, Mass.

In keeping with the theme of this year's festival, the Romantic Concerti, Leinsdorf will conduct a concerto by Brahms at each of the opening concerts.

Because of the national holiday Monday, July 4, the concerts for the first weekend will be given Saturday evening (July 2), and Sunday and Monday afternoons (July 3 and 4); thereafter, festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program Aug. 21.

Debut for Ashkenasi

Saturday's (July 2) 8 p.m. program will feature the Tanglewood and Boston Symphony debut of Shmuel Ashkenasi who will join Leinsdorf and the orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to "Tanhauser" and also include Stravinsky's Suite from the ballet "Petrouchka."

Two of the orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' "Concerto for Violin and Cello" on Sunday (July 3) at 2:30 p.m. Gustav Mahler's "Symphony No. 4" with Anne Elgar as soloist will complete the program.

Leinsdorf will begin the holiday concert on Monday (July 4) at 2:30 p.m. with Prokofiev's "Symphony No. 1" which will be followed by the American composer Roger Session's "Psalm 140" with Miss Elgar as soloist. Richard Strauss' tone poem "Till Eulenspiegel" will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the "Piano Concerto No. 2" by Brahms.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,015

JUN 25 1966

Tanglewood Opener Features Ashkenazi

Three concerts over the Fourth of July weekend by the Boston Symphony Orchestra will open the eight-week Berkshire Festival at Lenox, Mass.

Erich Leinsdorf will conduct a Brahms concerto at each of the opening concerts in keeping with his theme, the romantic concerto. Because of the holiday the concerts for the first weekend will be given July 2 at 8 p.m. and July 3 and 4 at 2:30 p.m. Thereafter festival concerts will be given each Friday and Saturday evening and Sunday afternoon through the final program Aug. 21.

The July 2 program will feature Schmuel Ashkenazi who will join the orchestra in performing the Brahms violin concerto. The program will include the overture to Wagner's "Tannhauser" and the suite from Stravinsky's "Petrouchka."

Joseph Silverstein, concertmaster, and Jules Esko, cello, will be soloists in Brahms' "Concerto for Violin and Cello" July 3 at 2:30 p.m. when the program also will include Mahler's "Symphony No. 4" with Anne Elgar as soloist.

The July 4 program at 2:30 p.m. will begin with Prokofieff's "Symphony No. 1" which will be followed by Roger Sessions' "Psalm 140" with Miss Elgar as soloist. The program also will present Strauss' "Till Eulenspiegel" and Brahms' "Piano Concerto No. 2" with Abbey Simon as soloist.

The first open rehearsal for the benefit of the orchestra's pension fund will be held July 3 at 10:30 a.m. These rehearsals will be held Saturday throughout the Tanglewood season.

Ticket information may be obtained from the festival ticket office, Tanglewood, Lenox, Mass.

The Berkshire Music Center at Tanglewood will hold its traditional opening exercises tomorrow at 3 p.m. After the exercises tea will be served in the formal gardens. The day's events will be open to the public.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUN 26 1966

This Week at Tanglewood

A Brahms concerto will be played at the three concerts which open the 30th Berkshire Festival at Tanglewood. Leinsdorf will conduct the Boston Symphony Orchestra.

The Festival will run for eight weeks, through Aug. 21. The theme this Summer is the Romantic Concerto.

Because of the July 4 holiday, the concerts for the first week-end will be given Saturday evening July 2, and Sunday and Monday afternoons, July 3 and 4. Thereafter, Festival concerts by the Boston Symphony Orchestra will be given each Friday and Saturday evening at 8 and Sunday afternoon at 2:30.

Saturday's program will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will perform Brahms' Violin Concerto. The concert will begin with Wagner's Overture to "Tannhauser" and also include Stravinsky's Suite from the ballet "Petrouchka."

Two of the orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello next Sunday afternoon. Gustav Mahler's Symphony No. 4 with soprano Anne Elgar as soloist will complete the program.

Leinsdorf will begin the July 4th afternoon concert with Prokoflev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem "Till Eulenspiegel" will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this Summer will mark 30 years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the orchestra by Mrs. Gorham Brooks and Mary Aspinwall Tappan in the autumn of 1936 gave a permanent Summer home to which it has returned each year save two during World War II.

The first open rehearsal for the benefit of the Boston Symphony Orchestra pension fund will be held Saturday morning at 10:30. These rehearsals will take place each Saturday throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

This afternoon the Berkshire Music Center, the Boston Symphony Orchestra's Summer center for the advanced study of music, will hold its traditional opening exercises at 3. Following the ceremonies in the Tanglewood Theater, tea will be served in the Formal Gardens. Today's events at Tanglewood are open to the public.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUN 30 1966

Opening Weekend at Tanglewood

Three concerts given in the Music Shed in Lenox, Mass., over the Fourth of July weekend by the Boston Symphony Orchestra under Music Director Erich Leinsdorf will open the eight week Berkshire Festival at Tanglewood. In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. The concerts will be given on Saturday evening at 8 p.m. and Sunday and Monday afternoons at 2:30. Thereafter, Festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

Saturday's program will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi, who will join Mr. Leinsdorf and the Orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to *Tannhauser* and also includes Stravinsky's Suite from the ballet *Petrouchka*.

Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloist in Brahms' Concerto for Violin and Cello on Sunday afternoon. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon with Prokofiev's Symphony No. 1, which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem *Till Eulenspiegel* and Brahms' Piano Concerto No. 2, featuring the pianist Abbey Simon, will complete the program.

The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which the orchestra has returned each summer save two during World War II.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held on Saturday morning, July 2, at 10:30. These rehearsals will take place each Saturday throughout the Tanglewood season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
W. HARTFORD, Conn.
Weekly Circ. 5,920
JUN 30 1966

Good Listening

by AMELIA ALLEN

The opening concert of the 1966 Chamber and Orchestra series at Norfolk on Friday, July 1 at 8:30 p.m. will feature the Yale String Quartet, Keith Wilson, clarinet and Ward Davenny, piano. The program contains the seldom heard Quintet for strings and clarinet and strings by Weber; String Quartet No. 1 by Bartok and The Quartet in G minor for Strings and piano by Brahms.

These concerts are given in the Music Shed, constructed in 1906 and lined with redwood. The large side doors provides excellent ventilation. It is quiet and cool and there is ample parking. Tickets for the series or individual concerts are for sale at the door, special rates for students.

The first of the Saturday-at three concerts at Music Mountain will begin on July 2. Here, too, is a Shed of Wood, acoustically perfect for chamber music, designed by the late Jacques Gordon, founder of the Music Mountain Music colony and concerts.

The route is direct; over the mountain on route 44 to Canaan, turn left and follow the signs "Music Mountain" over hills and through wooded sections until you find the plateau where the Music Shed is located. Ample parking, cool, quiet and fine music.

The featured work on the first program will be the Schumann Quintet for strings and piano played by the Berkshire Quartet and Ward Davenny, pianist, as guest artist.

Tanglewood Concerts begin the weekend also; on Saturday, July 2, Erich Leinsdorf will conduct the Boston Symphony Orchestra in the first concert of this summer season at 8 p.m. The program: Wagner: "Tannhauser Overture"; Stravinsky: Suite from the ballet "Petroushka"; Brahms: Violin Concerto with Shmuel Ashkenasi as soloist.

On Monday, July 4 at 2:30 p.m. the program consists of the "Classical Symphony" by Prokofiev; Sessions: Psalm 140; Strauss: Elgar as soloist and Strauss: "Till Eulenspiegel". The closing work will be the Brahms' Piano Concerto No. 2 with Abbey Simon as soloist.

The theme for this, Mr. Leinsdorf's fourth season as musical director at Tanglewood, is the Romantic Concerto. This weekend three concerts by Brahms establish the theme to be developed through the following weeks.

The Summer Chamber Music Festival at the University of Hartford will continue on Sunday, July 3 at 8 p.m. with a program by the Hartt Trio, Renato Bonacini, violin, David Wells, violoncello and Raymond Hanson, piano. They will play The Mozart Trio in G major, K. 564; Trio in C major Opus 87 by Brahms, concluding with the Trio by Ravel. In the air conditioned Millard Auditorium one may relax and enjoy fine music well played on Sunday evenings through August 7.

The Hartford Festival of Music will give its first concert of the summer season on Wednesday, July 6 at 8:30 p.m. in the Millard Auditorium, University of Hartford.

This is the ninth season of these series under Mr. Brawley's direction; each year the programs contain some of the music of the established repertoire and some music unfamiliar, yet significant, not merely novelties.

The first program includes the Brandenburg Concerto No. 1 by Bach; Tchaikovsky-Variations on Roccoco Theme for Cello and Orchestra, with Bruno DiCecco as cello soloist; Beethoven: Aria: "Ah, Perfido" for Soprano and Orchestra, Sandra Wrubel, soprano; concluding with the Pulcinella Suite by Stravinsky.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JUL 2 1966

MUSIC

NEWPORT JAZZ FESTIVAL, Festival Field, Newport, R.I.

The 13th annual feast for jazzy folk goes into the last two days of its four-day jazz weekend.

Sun. at 2 p.m.:

Jazz great Woody Herman and his orchestra, The Herman Herds, offer a special program, "The Herman Story 1940-1966," a history-in-music of Herman and his bands. Guests and Herd alumni appearing on the program include Stan Getz, Al Cohn, Zoot Sims and Gerry Mulligan.

Sun. at 8 p.m.:

Jazz legendaries Ella Fitzgerald and Duke Ellington make the evening scene, along with Teddy Wilson, Buck Clayton, Coleman Hawkins and Buddy Rich.

Mon. at 1 p.m.:

Monday's a day of workshops, this one featuring the guitar and some of those who have mastered it, including Charlie Byrd, George Benson and Kenny Burrell.

Mon. at 2:30 p.m.:

Trumpet workshop, with Dizzy Gillespie, Bobby Hackett, Thad Jones, Howard McGhee, Ruby Broff, Buck Clayton, Kenny Dorham and Buddy Rich, among others, showing off their talents. Billy Taylor conducts both sessions.

Mon. at 8 p.m.:

The fest finishes off with the sounds of the Miles Davis 5, the Dizzy Gillespie 5, Herbie Mann and the Count Basie Orchestra.

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lennox, Mass.

Sun. at 2:30:

Erich Leinsdorf conducts the Boston Symphony Orchestra in the second concert of Tanglewood's first weekend of music. The program includes Brahms' Double Concerto and Mahler's Symphony No. 4.

Mon. at 2:30:

Leinsdorf's mixed musical bag for this holiday concert consists of Prokofiev's Symphony No. 1, "Classical"; Sessions' Psalm 140; Strauss' "Till Eulenspiegel" and Brahms' Piano Concerto No. 2.

Fri. at 9:

The festival swings into its second week with an all-Mozart concert including the March No. 13 in C, K. 408; Symphony No. 31, "Paris," K. 297; Piano concerto in E flat, K. 450, and Symphony in C major, "Jupiter," K. 551. The 7 p.m. weekend prelude—two hours of informal listening for early-coming concertgoers — also features Mozart's music. All weekly concerts are in the Tanglewood music shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 3 1966

Leading Soprano

ANNE ELGAR, leading soprano with the New York City Center Opera Co., will be soloist with the Boston Symphony Orchestra at Tanglewood. Erich Leinsdorf, conducting, the Fourth Symphony of Gustav Mahler today.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 1 1966

Berkshire Festival at Tanglewood, Lenox, Mass., concerts each week-end July 2 thru Aug 21. Ticket office open 9 a.m. to 6 p.m. daily except Sundays 1-5 p.m., phone 413-637-1600. Write Festival Ticket Office, Tanglewood, Lenox, Mass., 01240 for programs.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 2 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 26 1966

FM Music for This Week

THE SATURDAY EVENING concert of the Boston Symphony Orchestra will be broadcast live from the Berkshire Music Festival at Tanglewood on WCRO [illegible]. The program includes [illegible] *Tannhauser*, Stravinsky's [illegible] Suite from the ballet *Petrouchka*, with Shmuel Ashkenasi as soloist.

Verdi's *Il Trovatore* will be featured on WFMT-FM's *At the Opera*, Friday at 7 p.m. Soloists with the RCA Victor Orchestra, conducted by Renato Cellini, will be Zinka Milanov, Fedora Barbieri, Margaret Roggero, Jussi Bjoerling, Leonard Warren, Nicola Moscona, Paul Franke, George Cehanovsky and Stefanie Sarigeneva.

Channel 2 will repeat *An Hour With Joan Sutherland* tonight at 8. Miss Sutherland will sing arias by Arne, Ricci, Paisiello, Handel, Meyerbeer, Bellini and Rossini.

Three Brahms Solo Works Scheduled at Tanglewood

Three giants of the solo repertoire, all by Brahms, are featured on the holiday weekend programs at Tanglewood in Leonex as the Boston Symphony Orchestra opens the 1966 Berkshire Festival with a concert Saturday night at 8:00.

Shmuel Ashkenasi, young Israeli violinist, will play the Brahms Violin Concerto with the Orchestra at Saturday night's concert. Mr. Ashkenasi won second prize in the Moscow Tchaikovsky Competition of 1962. The remainder of the program will consist of Wagner's overture to "Tannhauser," and Stravinsky's Suite from "Petrouchka." "Petrouchka."

On Sunday afternoon at 2:30 two members of the Symphony, concertmaster Joseph Silverstein and principal cellist Jules Eskin, will perform Brahms' Double Concerto. One other work will complete the program, Mahler's Symphony No. 4, with soloist Anne Elgar, soprano.

Brahms' Piano Concerto No. 2 with soloist Abbey Simon, will be featured on the Monday program, again at 2:30.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUN 30 1966

Opening Weekend at Tanglewood

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Saturday's program will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi, who will join Mr. Leinsdorf and the Orchestra in performing Brahms' Violin Concerto. The concert will begin with Wagner's Overture to *Tannhauser* and also includes Stravinsky's Suite from the ballet *Petrouchka*.

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The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which the orchestra has returned each summer save two during World War II.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held on Saturday morning, July 3, at 10:30. These rehearsals will take place each Saturday throughout the Tanglewood season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News
W. HARTFORD, Conn.
Weekly Circ. 5,920
JUN 30 1966

Good Listening

by AMELIA ALLEN

The opening concert of the 1966 Chamber and Orchestra series at Norfolk on Friday, July 1 at 8:30 p.m. will feature the Yale String Quartet, Keith Wilson, clarinet and Ward Davenny, piano. The program contains the seldom heard Quintet for strings and clarinet and strings by Weber; String Quartet No. 1 by Bartok and The Quartet in G minor for Strings and piano by Brahms.

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On Monday, July 4 at 2:30 p.m. the program consists of the "Classical Symphony" by Prokofiev; Sessions: Psalm 140 with Anne Elgar as soloist and Strauss: "Till Eulenspiegel". The closing work will be the Brahms Piano Concerto No. 2 with Abbey Simon as soloist.

The theme for this, Mr. Leinsdorf's fourth season as musical director at Tanglewood, is the Romantic Concerto. This weekend three concertos by Brahms establish the theme to be developed through the following weeks.

The Summer Chamber Music Festival at the University of Hartford will continue on Sunday, July 3 at 8 p.m. with a program by the Hartt Trio, Renato Bonacini, violin, David Wells, violoncello and Raymond Hanson, piano. They will play The Mozart Trio in G major, K. 564; Trio in C major Opus 87 by Brahms, concluding with the Trio by Ravel. In the air conditioned Millard Auditorium one may relax and enjoy fine music well played on Sunday evenings through August 7.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JUL 2 1966

MUSIC

NEWPORT JAZZ FESTIVAL, Festival Field, Newport, R.I.

The 13th annual feast for jazzy folk goes into the last two days of its four-day jazz weekend.

Sun. at 2 p.m.:
Jazz great Woody Herman and his orchestra, The Herman Herds, offer a special program, "The Herman Story 1940-1966," a history-in-music of Herman and his bands. Guests and Herd alumni appearing on the program include Stan Getz, Al Cohn, Zoot Sims and Gerry Mulligan.

Sun. at 8 p.m.:
Jazz legendaries Ella Fitzgerald and Duke Ellington make the evening scene, along with Teddy Wilson, Buck Clayton, Coleman Hawkins and Buddy Rich.

Mon. at 1 p.m.:
Monday's a day of workshops, this one featuring the guitar and some of those who have mastered it, including Charlie Byrd, George Benson and Kenny Burrell.

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Trumpet workshop, with Dizzy Gillespie, Bobby Hackett, Thad Jones, Howard McGhee, Ruby Broff, Buck Clayton, Kenny Dorham and Buddy Rich, among others, showing off their talents. Billy Taylor conducts both sessions.

Mon. at 8 p.m.:
The fest finishes off with the sounds of the Miles Davis 5, the Dizzy Gillespie 5, Herbie Mann and the Count Basie Orchestra.

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lennox, Mass.

Sun. at 2:30:
Erich Leinsdorf conducts the Boston Symphony Orchestra in the second concert of Tanglewood's first weekend of music. The program includes Brahms' Double Concerto and Mahler's Symphony No. 4.

Mon. at 2:30:
Leinsdorf's mixed musical bag for this holiday concert consists of Prokofiev's Symphony No. 1, "Classical"; Sessions' Psalm 140; Strauss' "Till Eulenspiegel" and Brahms' Piano Concerto No. 2.

Fri. at 9:
The festival swings into its second week with an all-Mozart concert including the March No. 13 in C, K. 408; Symphony No. 31, "Paris," K. 297; Piano concerto in B flat, K. 450, and Symphony in C major, "Jupiter," K. 551. The 7 p.m. weekend prelude—two hours of informal listening for early-coming concertgoers — also features Mozart's music. All weekly concerts are in the Tanglewood music shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 3 1966

Leading Soprano

ANNE ELGAR, leading soprano with the New York City Center Opera Co., will be soloist with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, conducting the Fourth Symphony of Gustav Mahler today.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 1 1966

Berkshire Festival at Tanglewood, Lenox, Mass., concerts each week-end July 2 thru Aug 21. Ticket office open 9 a.m. to 6 p.m. daily except Sundays 1-5 p.m., phone 413-637-1600. Write Festival Ticket Office, Tanglewood, Lenox, Mass., 01240 for programs.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 2 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 26 1966

FM Music for This Week

THE SATURDAY EVENING concert of the Boston Symphony Orchestra will be broadcast live from the Berkshire Music Festival at Tanglewood on WCRQ at 8. The program includes Wagner's Overture *Tannhauser*, Stravinsky's Suite from *Petrouchka* and Brahms' *Violin Concerto*, with Shmuel Ashkenasi as soloist.

Verdi's *Il Trovatore* will be featured on WPJB-FM's *At the Opera*, Friday at 7 p.m. Soloists with the RCA Victor Orchestra, conducted by Renato Cellini, will be Zinka Milanov, Fedora Barbieri, Margaret Roggero, Jussi Bjoerling, Leonard Warren, Nicola Moscona, Paul Franke, George Cehanovsky and Nathaniel Sprinzena.

Channel 2 will repeat *An Hour With Joan Sutherland* tonight at 8. Miss Sutherland will sing arias by Arne, Ricci, Paisiello, Handel, Meyerbeer, Bellini and Rossini.

Three Brahms Solo Works Scheduled at Tanglewood

Three giants of the solo repertoire, all by Brahms, are featured on the holiday weekend programs at Tanglewood in Leonex as the Boston Symphony Orchestra opens the 1966 Berkshire Festival with a concert Saturday night at 8:00.

Shmuel Ashkenasi, young Israeli violinist, will play the Brahms Violin Concerto with the Orchestra at Saturday night's concert. Mr. Ashkenasi won second prize in the Moscow Tchaikovsky Competition of 1962. The remainder of the program will consist of Wagner's overture to "Tannhauser," and Stravinsky's Suite from "Petrouchka." "Petrouchka."

On Sunday afternoon at 2:30 two members of the Symphony, concertmaster Joseph Silverstein and principal cellist Jules Eskin, will perform Brahms' Double Concerto. One other work will complete the program, Mahler's Symphony No. 4, with soloist Anne Elgar, soprano.

Brahms' Piano Concerto No. 2 with soloist Abbey Simon, will be featured on the Monday program, again at 2:30.

CAIRO, N. Y.
HERALD
W. 500

JUN 30 1966

ATHENS, N. Y.
HERALD
W. 500

JUNE 30 1966

Tanglewood Opens This Week End

Three concerts given in the Music Shed at Tanglewood Fourth of July weekend by the Boston Symphony Orchestra under Music Director, Erich Leinsdorf will open the eight week Berkshire Festival. In keeping with his chosen theme, the Romantic Concerti, for this summer's Festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday evening (July 2), and Sunday and Monday afternoons (July 3 and 4). Thereafter, Festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

Saturday's program will feature the Tanglewood and Boston Symphony Orchestra debut of Shmuel Ashkenasi who will join Mr. Leinsdorf and the Orchestra in performing Brahms' Violin Concerto. Overture to Tannhauser and also include Stravinsky's Suite from the ballet "Petrouchka."

Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon (July 3; 2:30 p. m.) Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon (July 4; 2:30) with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm 140 with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War 2.

The first Open Rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held Saturday morning (July 3) at 10:30. These rehearsals will take place each Saturday throughout the Tanglewood season. Ticket information on the Berkshire Festival concerts and the rehearsals may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Massachsetts 01240.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JUL 1 1966

WAMC Will Cover 1966 Berkshire Festival 'Live'

FM station WAMC (90.3 mc.) begins its exclusive "live" coverage of the 1966 Berkshire Music Festival at 8 p.m. Saturday with a broadcast of the opening concert of the season by the Boston Symphony Orchestra.

Erich Leinsdorf, the orchestra's music director, will conduct the premier concert, which consists of Wagner's Overture to "Tannhauser," Suite from "Petrouchka" by Stravinsky, and Brahms' Violin Concerto, with Shmuel Ashkenasi as soloist.

* * *

On Sunday, WAMC's microphones will be at the Tanglewood Music Shed for a concert beginning at 2:30 p.m. Leinsdorf has chosen a program consisting of Brahms' double concerto and Mahler's symphony No. 4. Violinist Joseph Silverstein and cellist Jules Eskin will be soloists in the Brahms, and soprano Anne Elgar will have the solo role in the Mahler Symphony.

The concluding concert of WAMC's weekend coverage will begin at 2:30 p.m. on Monday. Leinsdorf will be on the podium for the four-work program: Prokofiev, symphony no. 1 (Classical); Sessions, Psalm 140; Strauss, Till Eulenspiegel; and Brahms, piano concerto no. 2. Abbey Simons will be soloist in the Brahms Concerto, and Miss Elgar will have the solo role in the Sessions' work.

* * *

WAMC is the non-commercial voice of Albany Medical College. The station will carry Tanglewood concerts daily through August 25, including chamber concerts and concerts of the Berkshire Music Center Orchestra. The Tanglewood concerts are being carried on WAMC through the facilities of the Eastern Educational Radio Network.

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Banner (e)
BENNINGTON, Vt.
Circ. 5,168
JUL 2 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 30 1966

Record Season Predicted

First Wave of Tourists Expected Tomorrow Night

John V. Geary, executive director of the Berkshire Hills Conference, predicted today that the Berkshire summer tourist traffic will break all previous records.

The first wave of visitors is expected to come tomorrow evening for the July 4 weekend.

Already, Geary said, the hotels and motels in the area are 98 per cent sold out for the coming weekend and the weekends of July 22 and 29.

Business Brisk

Geary pledged that the Berkshire Hills Conference would take steps to put up every tourist who wants lodging in the Berkshires. There is some room left in country inns and plenty of space in private homes, he said. The home-rental business is "already getting brisk," Geary said.

Persons wishing to rent rooms or to offer space for rent may contact Mrs. Mary H. Carroll at the conference's offices at 100 North St.

Although the tourist traffic normally drops off in August, Geary said that this year may be an exception.

A live NBC telecast from Tanglewood on Aug. 14 is sure to stir added business, Geary said.

In addition, nine crew members for the Bell Telephone Hour will spend five weeks in the Berkshires starting July 11. They will film pops, chamber and shed concerts at Tanglewood and will also film other Berkshire attractions. The program will be aired in the fall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUN 30 1966

BOSTON SYMPHONY TO LAUNCH TANGLEWOOD SEASON THIS WEEKEND

Three concerts given in the Tanglewood music shed over the Fourth of July weekend by the Boston Symphony Orchestra under Music Director, Erich Leinsdorf will open the eight week Berkshire Festival in Lenox. In keeping with his chosen theme, the Romantic Concerti, for this summer's festival, Mr. Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the national holiday on Monday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday evening, July 2, and Sunday and Monday afternoons, July 3 and 4. Thereafter, festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on August 21.

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Two of the Boston Symphony Orchestra's principal players, Joseph Silverstein, concertmaster, and Jules Eskin, cello, will be soloists in Brahms' Concerto for Violin and Cello on Sunday afternoon at 2:30 p.m. Gustav Mahler's Symphony No. 4 with Anne Elgar as soloist will complete the program.

Mr. Leinsdorf will begin the holiday concert on Monday afternoon at 2:30 p.m. with Prokofiev's Symphony No. 1 which will be followed by the American composer Roger Session's Psalm with Miss Elgar as soloist. Richard Strauss' tone poem Till Eulenspiegel will conclude the first half of the program. Following the intermission, the pianist Abbey Simon will be heard in the Piano Concerto No. 2 by Brahms.

The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936. The gift of Tanglewood to the Orchestra by Mrs. Gorham Brooks and Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

The first rehearsal for the benefit of the Boston Symphony Orchestra Pension Fund will be held on Saturday morning at 10:30 a.m. These rehearsals will take place each Saturday throughout the Tanglewood season.

CHATHAM, N. Y.
COURIER
W. 4,000

JUNE 30 1966

A Calendar of Events

MUSIC

TANGLEWOOD—Saturday, July 2: Boston Symphony Orchestra conducted by Erich Leinsdorf in Wagner's Overture, "Petrouchka"; Brahms' Violin Concerto "Tannhauser"; Stravinsky's Suite from (Samuel Ashkenasi); 8 p.m. Music Shed . . . **Sunday, July 3:** BSO conducted by Leinsdorf in Brahms' Double Concerto (Joseph Silverstein and Jules Eskin); Mahler's Symphony No. 4 (Anne Elgar, soprano); 2:30 p.m., Shed . . . **Monday, July 4:** BSO conducted by Leinsdorf in Prokofiev's Symphony No. 1; Sessions' Psalm 140 (Elgar); Strauss' Till Eulenspiegel; Brahms' Piano Concerto No. 2 (Abbey Simon); 2:30 p.m., Shed.

34

ALBANY TIMES UNION
Sunday, July 3, 1966

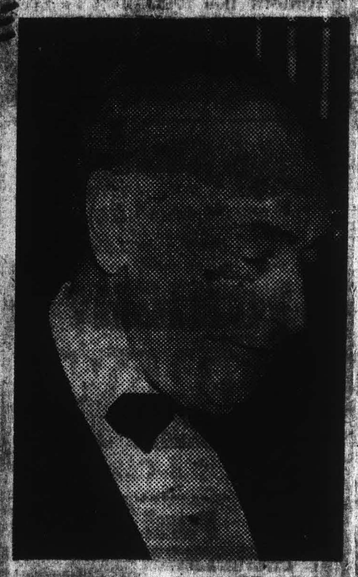
Berkshire Festival Marking 30th Year

By JOAN SIMMONS

The opening concert of the Berkshire Music Festival at Tanglewood Saturday evening marked the 30th anniversary of the summer home of the Boston Symphony Orchestra.

The Berkshire Symphonic Festival, forerunner of the current festival, invited the orchestra under the direction of Serge Koussevitzky to perform three concerts at "Holmwood," the former Vanderbuilt estate in Lenox, Mass., in 1936.

In the fall of 1936 Tanglewood was given to the Boston Symphony Orchestra and the summer of 1937 marked the beginning of this now world-famous summer headquarters. The 1937 series consisted of six concerts performed in rented tents and when one of the concerts was cut short by a severe thunderstorm, the need for a partially enclosed music center became apparent.

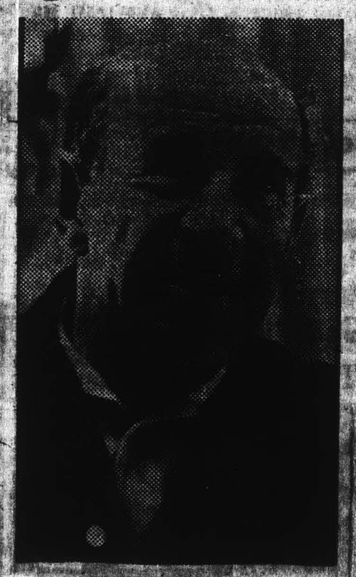


SERGE KOUSSEVITZKY

The present 6,000-seat Music Shed, first used in the summer of 1938, was built by Berkshire residents.

The first summer season of the Boston Symphony Orchestra in the Berkshires ran four days and drew 15,000 people. The present season is scheduled for eight weeks and includes 24 concerts by the orchestra, eight public rehearsals by the orchestra, eight chamber music concerts and more than 50 concerts by the students at the Berkshire Music Center, with more than a quarter of a million people are expected to attend.

Having weathered two successful summers in their new summer headquarters, the Berkshire Music Center was established by Serge Koussevitzky and the Boston Symphony Orchestra in 1940. The Center, which continued under Maestro Koussevitzky's leadership until his death in 1951, each year provides approximately 300 young musicians with concert experience and the expert guidance of outstanding professional musicians. Through the summer these students, under the efforts of the musicians of the Boston Symphony Orchestra and guest performers, receive invaluable concentrated instruction from some of the best artists in their individual fields.



ERICH LEINSDORF

Charles Munch succeeded Koussevitzky as both music director of the orchestra and as director of the Music Center and he in turn was succeeded by Erich Leinsdorf as director of the orchestra in 1962 and as director of the Music Center in 1963.

The 210-acre Tanglewood estate overlooking Lake Mahkeenac between Lenox and Stockbridge, Mass., figured in the arts long before the advent of the Berkshire Music Festival. It had once been the meeting place of Emerson, Holmes and Melville. In the 1850's Nathaniel Hawthorne conceived his "Tanglewood Tales" and the "Wonder-book" and wrote "The House of Seven Gables" on these same grounds.

The Tanglewood grounds, beginning with the Music Shed in 1933 have expanded to include a Theater-Concert Hall, a rehearsal stage and a Chamber Music Hall. Both halls were designed by Eero Saarinen and constructed in 1941.

In 1959 the Edmund Hawes Talbot Memorial Stage Canopy, also designed by Saarinen, was dedicated replacing the original shell in the Music Shed enhancing the listener's enjoyment both within the enclosure and outside on the lawn.

The Berkshire Music Center is housed in the original mansion house and in a replica of the cottage which Hawthorne used while living on the estate.

The public is welcome to explore the Tanglwood grounds and the formal gardens which have been maintained. The grounds are open daily and guides are available. Entrance to the grounds at the time of concerts is by ticket only.

Except for a brief interruption during World War 2 the Boston Symphony Orchestra has appeared annually at Tanglewood. For the first time this season the entire series will be broadcast live in this area by WAMC-FM. Guest artists include conductors Sir Adrian Boult, Seiji Ozawa and Thomas Schippers, pianist van Cliburn and soprano Montserrat Caballe. Tickets for the Cliburn performance are already sold out. And another successful season appears to be underway.

LONG ISLAND DAILY PRESS
Sunday, July 3, 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 3 1966

FULL ORCHESTRA OPENS 29TH YEAR AT TANGLEWOOD

7545 at First Concert Applaud Skill of Violinist

PAGE ONE

By R. C. HAMMERICH

LENOX — The Boston Symphony Orchestra began its 29th season of summer concerts at Tanglewood Saturday with a full complement of musicians for the first time since 1944.

Procedure Reversed

Since then it was the custom to open the season with a couple of weeks of Bach and Mozart played by a large chamber orchestra, (60 or 70), the others having remained in Boston for the Esplanade concert series.

Bach and Mozart and the Esplanade were put over this year to the second and third weeks, enabling the Berkshire Festival to open with a full orchestra to

(See FULL ORCHESTRA) Page 12

carefully measured, stately strains of the Pilgrim's Chorus, the first notes of Wagner's Overture to "Tannhauser," which launched the season with grandeur.

Colorful Excitement

Stravinsky's suite from the ballet "Petrouchka," filled the rest of the time before intermission with colorful excitement.

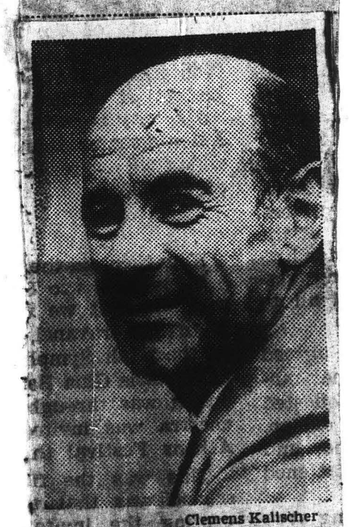
The score calls for plenty of perky, pixieish sounds, and Erich Leinsdorf, conductor, seemed intent upon emphasizing the great variety of tonal colors.

The bells glistened, the brass glowed, the snare drums rattled . . . the duets, trios, solos small ensembles each had their moments of glory.

The piece was played with brilliant clarity, its only flaw being the inherent episodic, shifting-mood, stop-and-go character that keeps the listener either confused or on the edge of his chair with interest.

There seemed no reason to suspect that the orchestra would not produce another magical season.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Times
NEW YORK, N. Y.
Circ. 1,355,614
JUL 3 1966



Clemens Kalischer

Erich Leinsdorf, music director of the Berkshire Festival in Lenox, Mass. The first weekend of the festival continues through tomorrow.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 3 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood) — Today, 2:30 p.m., Boston Symphony Orchestra conducted by Erich Leinsdorf in program of Brahms and Mahler; Monday, 2:30 p.m., program of Prokofiev, Sessions, Strauss and Brahms; Friday, 9 p.m., all-Mozart program with pianist Malcolm Frager as soloist; Saturday, 8 p.m., all-Mozart program with pianist Claude Frank as soloist; next Sunday, 2:30 p.m., Boston Symphony Orchestra conducted by Sir Adrian Boult in all-Mozart program with pianist Malcolm Frager as soloist.

Albany Knickerbocker News
Saturday, July 2, 1966

TANGLEWOOD — Erich Leinsdorf conducts the Boston Symphony Orchestra in Wagner's Overture from Tannhauser, Stravinsky's Suite from Petroushka and Brahms' Violin Concerto at 8 p.m. today; Brahms' Double Concerto and Mahler's Symphony No. 4, with pianist Joseph Silverstein and cellist Jules Eskin, soprano Anne Elgar at 2:30 p.m. tomorrow; Prokofiev's Symphony No. 1 (Classical), Sessions' Psalm 140, Strauss' Till Eulenspiegel and Brahm's Piano Concerto No. 2 at 2:30 p.m. Monday; Mozart program with pianist Malcom Frager at 9 p.m. Friday. Music Shed at Tanglewood, Lenox, Mass. Chamber concerts held at 8 p.m. Tuesdays, this Tuesday: the Boston Symphony Chamber Players perform in Mozart's Piano Quartet, Poulenc's Trio for Oboe, Bassoon and Piano, Villa Lobos' Duo for Flute and Bassoon and Schubert's Trio Sonata for Violin Cello and Piano Op. 99.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378
JUL 3 1966

Music Festival At Tanglewood Into 30th Year

By Joseph Kaye
(The Star's New York Correspondent)

Tanglewood, Lenox, Mass.—The opening concert of the 1966 summer by the Boston symphony last night marked the 30th year of the Tanglewood music festival at Berkshire Music Center for Advanced Music Study here.

The concerts are given in a 6,000 seat "shed" with more listeners able to hear well on the lawns surrounding the open sides of the shed.

The concert was conducted by Erich H. Leinsdorf, the permanent conductor of the Boston symphony, and featured the Israeli violinist, Shmuel Ashkenasi, who played Brahms concerto in D major. He is a perceptive artist but his sensitive tone was not large enough to fill such a huge auditorium and occasionally was lost.

The balance of the program consisted of two unusually familiar works, Stravinsky's "Petrouchka Suite" and Wagner's "Tannhauser Overture," conducted with brilliance by Leinsdorf.

The Tanglewood concert are on weekends and will continue until August 21. Special events by the students and by professional groups are given week days.

34

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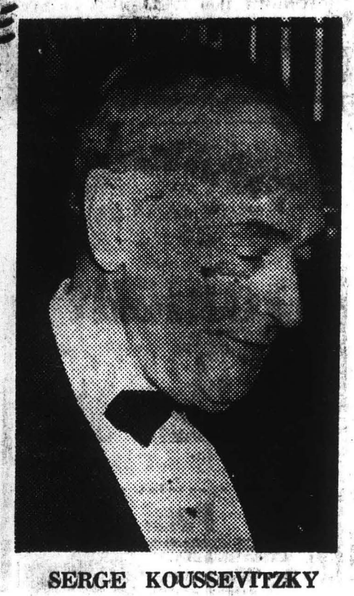

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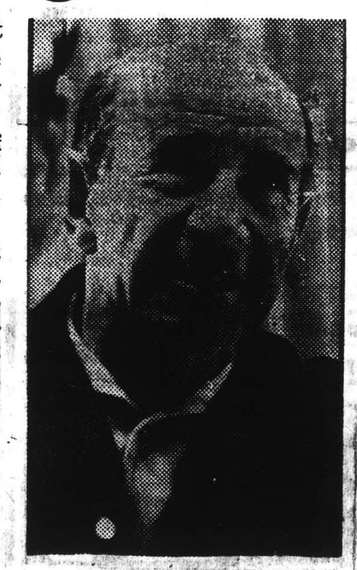

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 3 1966

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Procedure Reversed

Since then it was the custom to open the season with a couple of weeks of Bach and Mozart played by a large chamber orchestra, (60 or 70), the others having remained in Boston for the Esplanade concert series.

Bach and Mozart and the Esplanade were put over this year to the second and third weeks, enabling the Berkshire Festival to open with a full orchestra to

(See FULL ORCHESTRA) (Page 11A)

carefully measured, stately strains of the Pilgrim's Chorus, the first notes of Wagner's Overture to "Tannhauser," which launched the season with grandeur.

Colorful Excitement

Stravinsky's suite from the ballet "Petrouchka," filled the rest of the time before intermission with colorful excitement.

The score calls for plenty of perky, pixieish sounds, and Erich Leinsdorf, conductor, seemed intent upon emphasizing the great variety of tonal colors.

The bells glistened, the brass glowed, the snare drums rattled . . . the duets, trios, solos small ensembles each had their moments of glory.

The piece was played with brilliant clarity, its only flaw being the inherent episodic, shifting-mood, stop-and-go character that keeps the listener either confused or on the edge of his chair with interest.

There seemed no reason to suspect that the orchestra would not produce another magical season.

New England Newsclip Agency, Inc.
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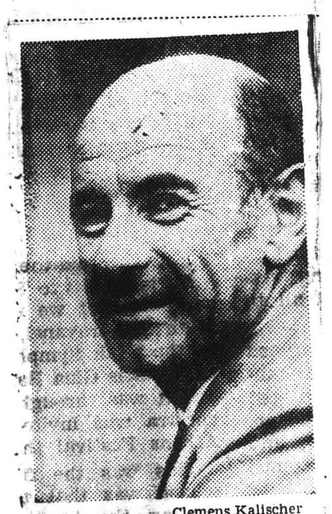
Sunday Times
NEW YORK, N. Y.
Circ. 1,355,614
JUL 3 1966



Clemens Kalischer

Erich Leinsdorf, music director of the Berkshire Festival in Lenox, Mass. The first weekend of the festival continues through tomorrow.

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Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 3 1966

MUSIC

MASSACHUSETTS

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Albany Knickerbocker News
Saturday, July 2, 1966

TANGLEWOOD — Erich Leinsdorf conducts the Boston Symphony Orchestra in Wagner's Overture from Tannhauser, Stravinsky's Suite from Petroushka and Brahms' Violin Concerto at 8 p.m. today; Brahms' Double Concerto and Mahler's Symphony No. 4, with pianist Joseph Silverstein and cellist Jules Eskin, soprano Anne Elgar at 2:30 p.m. tomorrow; Prokofiev's Symphony No. 1 (Classical), Sessions' Psalm 140, Strauss' Till Eulenspiegel and Brahm's Piano Concerto No. 2 at 2:30 p.m. Monday; Mozart program with pianist Malcom Frager at 9 p.m. Friday. Music Shed at Tanglewood, Lenox, Mass. Chamber concerts held at 8 p.m. Tuesdays, this Tuesday: the Boston Symphony Chamber Players perform in Mozart's Piano Quartet, Poulenc's Trio for Oboe, Bassoon and Piano, Villa Lobos' Duo for Flute and Bassoon and Schubert's Trio No. 1 for Violin Cello and Piano Op. 99.

THE KANSAS CITY STAR
KANSAS CITY
D. 335,705 SUN.
JUL 3 1966

Music Festival At Tanglewood Into 30th Year

By Joseph Kaye
(The Star's New York Correspondent)

Tanglewood, Lenox, Mass.—The opening concert of the 1966 summer by the Boston symphony last night marked the 30th year of the Tanglewood music festival at Berkshire Music Center for Advanced Music Study here.

The concerts are given in a 6,000 seat "shed" with more listeners able to hear well on the lawns surrounding the open sides of the shed.

The concert was conducted by Eric H. Leinsdorf, the permanent conductor of the Boston symphony, and featured the Israeli violinist, Shmuel Ashkenasi, who played Brahms concerto in D major. He is a perceptive artist but his sensitive tone was not large enough to fill such a huge auditorium and occasionally was lost.

The balance of the program consisted of two unusually familiar works, Stravinsky's "Petrouchka Suite" and Wagner's "Tannhauser Overture," conducted with brilliance by Leinsdorf.

The Tanglewood concert are on weekends and will continue until August 21. Special events by the students and by professional groups are given week days.

INFORMATION OBSCURED

34

ALBANY TIMES UNION
Sunday, July 3, 1966

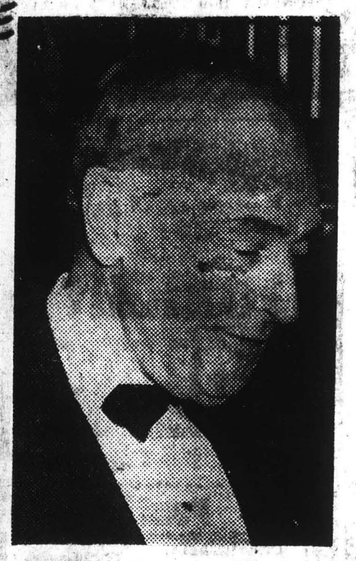
Berkshire Festival Marking 30th Year

By JOAN SIMMONS

The opening concert of the Berkshire Music Festival at Tanglewood Saturday evening marked the 30th anniversary of the summer home of the Boston Symphony Orchestra.

The Berkshire Symphonic Festival, forerunner of the current festival, invited the orchestra under the direction of Serge Koussevitzky to perform three concerts at "Holmwood," the former Vanderbuilt estate in Lenox, Mass., in 1936.

In the fall of 1936 Tanglewood was given to the Boston Symphony Orchestra and the summer of 1937 marked the beginning of this now world-famous summer headquarters. The 1937 series consisted of six concerts performed in rented tents and when one of the concerts was cut short by a severe thunderstorm, the need for a partially enclosed music center became apparent.

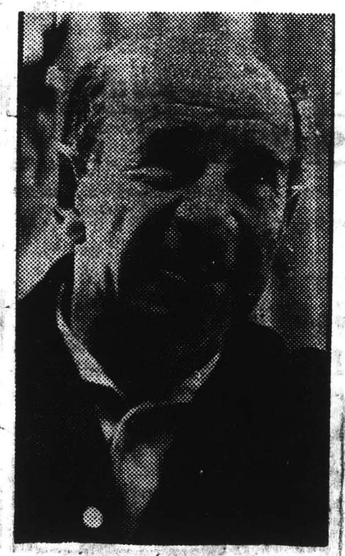


SERGE KOUSSEVITZKY

The present 6,000-seat Music Shed, first used in the summer of 1938, was built by Berkshire residents.

The first summer season of the Boston Symphony Orchestra in the Berkshires ran four days and drew 15,000 people. The present season is scheduled for eight weeks and includes 24 concerts by the orchestra, eight public rehearsals by the orchestra, eight chamber music concerts and more than 50 concerts by the students at the Berkshire Music Center, with more than a quarter of a million people are expected to attend.

Having weathered two successful summers in their new summer headquarters, the Berkshire Music Center was established by Serge Koussevitzky and the Boston Symphony Orchestra in 1940. The Center, which continued under Maestro Koussevitzky's leadership until his death in 1951, each year provides approximately 300 young musicians with concert experience and the expert guidance of outstanding professional musicians. Through the summer these students, under the efforts of the musicians of the Boston Symphony Orchestra and guest performers, receive invaluable concentrated instruction from some of the best artists in their individual fields.



ERICH LEINSDORF

Charles Munch succeeded Koussevizky as both music director of the orchestra and as director of the Music Center and he in turn was succeeded by Erich Leinsdorf as director of the orchestra in 1962 and as director of the Music Center in 1963.

The 210-acre Tanglewood estate overlooking Lake Mahkeenac between Lenox and Stockbridge, Mass., figured in the arts long before the advent of the Berkshire Music Festival. It had once been the meeting place of Emerson Holmes and Melville. In the 1850's Nathaniel Hawthorne conceived his "Tanglewood Tales" and the "Wonderbook" and wrote "The House of Seven Gables" on these same grounds.

The Tanglewood grounds, beginning with the Music Shed in 1933 have expanded to include a Theater-Concert Hall, a rehearsal stage and a Chamber Music Hall. Both halls were designed by Earo Saarinen and constructed in 1941.

In 1959 the Edmund Hawes Talbot Memorial Stage Canopy, also designed by Saarinen, was dedicated replacing the original shell in the Music Shed enhancing the listener's enjoyment both within the enclosure and outside on the lawn.

The Berkshire Music Center is housed in the original mansion house and in a replica of the cottage which Hawthorne used while living on the estate.

The public is welcome to explore the Tanglwood grounds and the formal gardens which have been maintained. The grounds are open daily and guides are available. Entrance to the grounds at the time of concerts is by ticket only.

Except for a brief interruption during World War 2 the Boston Symphony Orchestra has appeared annually at Tanglewood. For the first time this season the entire series will be broadcast live in this area by WAMC-FM. Guest artists include conductors Sir Adrian Boult, Seiji Ozawa and Thomas Schippers, pianist van Cliburn and soprano Montserrat Caballe. Tickets for the Cliburn performance are already sold out. And another successful season appears to be underway.

NOTHING MADE BY SONOTONE EVER
OUTSIDE EL
ed here
A 1945 or older toy train, live steam, live gauge. Need not run. Also wide gauge. Need catalog.
WANTED
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Sunday Times
NEW YORK, N. Y.
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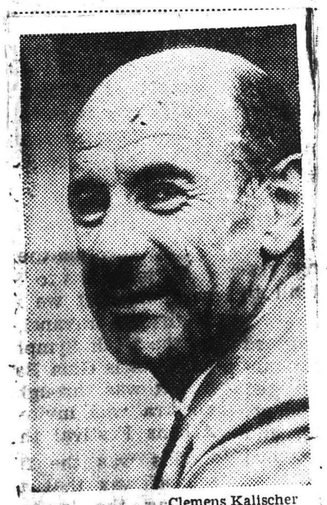
JUL 3 1966



Clemens Kalischer

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LONG ISLAND DAILY PRESS
Sunday, July 3, 1966

Three Concerts Over Holiday

TANGLEWOOD, Lenox, Mass.—Three concerts to be given in the Music Shed here over the Fourth of July weekend by the Boston Symphony Orchestra under music director Erich Leinsdorf will open the eight-week Berkshire Festival.

In keeping with his chosen theme, the Romantic Concert, for this summer's festival, Leinsdorf will conduct a concerto by Brahms at each of the opening concerts. Because of the holiday, July 4, the concerts for the first weekend of the Berkshire Festival will be given on Saturday evening, and next Sunday and Monday afternoons.

Thereafter, festival concerts by the Boston Symphony Orchestra will be given on each Friday and Saturday evening and Sunday afternoon through the final program on Aug. 21.

The concerts at Tanglewood this summer will mark thirty years since the Boston Symphony Orchestra first performed in the Berkshires at "Holmwood" in 1936.

The gift of Tanglewood to the orchestra by Mrs. Gorham Brooks and Mary Aspinwall Tappan in the autumn of 1936 gave a permanent summer home to which it has returned each summer save two during World War II.

Albany Knickerbocker News
Saturday, July 2, 1966

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LD, Mass.
966

(Continued from Page 1A)

ive fun ... to its 1966 theme, e romantic concerto.

he first concerto of the week was Brahms violin concerto played Saturday by Shmuel Ashkenasi. Brahms double concerto is scheduled today and his second piano concerto Monday.

Ashkenasi is a young, 25, violinist from Tel Aviv who first attained international prominence when he won second prize in the Tchaikovsky competition in Moscow in 1962.

Solid Surety

He played Brahms' difficult concerto Saturday with solid surety and supple grace. He approached the romantic flights with a no-nonsense manner, but he tempered it with smooth sweet, warm tone.

His performance was interrupted by applause from the 7545 listeners, a large audience for a hot opening night. It was hot enough for the orchestra members given permission to doff coats. Last year's opening night audience was about 4300.

The concert opened with the carefully measured, stately strains of the Pilgrim's Chorus, the first notes of Wagner's Overture to "Tannhauser," which launched the season with grandeur.

Colorful Excitement

Stravinsky's suite from the ballet "Petrouchka," filled the rest of the time before intermission with colorful excitement.

The score calls for plenty of perky, pixieish sounds, and Erich Leinsdorf, conductor, seemed intent upon emphasizing the great variety of tonal colors.

The bells glistened, the brass glowed, the snare drums rattled . . . the duets, trios, solos small ensembles each had their moments of glory.

The piece was played with brilliant clarity, its only flaw being the inherent episodic, shifting-mood, stop-and-go character that keeps the listener either confused or on the edge of his chair with interest.

There seemed no reason to suspect that the orchestra would not produce another magical season.

THE KANSAS CITY STAR
KANSAS CITY
D. 335,705 SUN. 515,175
JUL 3 1966

Music Festival At Tanglewood Into 30th Year

By Joseph Kaye
(The Star's New York Correspondent)

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The Tanglewood concert are on weekends and will continue until August 21. Special events by the students and by professional groups are given week days.

New England Newsclip Agency, Inc.
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Sunday Telegram
WORCESTER, Mass.
Circ. 104,910

JUL 3 1966

Music: Berkshire Festival Opens at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — It was a gala opening of the 29th annual Berkshire Music Festival at Tanglewood.

The full Boston Symphony orchestra was conducted by Erich Leinsdorf. Soloist was violinist Samuel Ashkenasi in the Brahms B Concerto.

After a hot day, matters didn't improve much last night at Tanglewood. There was an audience of 7,545, the most fortunate of which were the 1,500 seated outside the music shed. Although the musicians were in shirt sleeves, it must have been extremely uncomfortable for them on the huge heat - collecting stage.

The reward for all was a familiar but beautifully balanced program. Orchestral works were the overture from Wagner's opera "Tannhauser," and Stravinsky's ballet suite "Petrouchka."

Soloists Debut

Ashkenasi's appearance was his debut with the Boston Symphony, and at Tanglewood.

His concept of the Brahms concerto was an effective merger of classic framework and romantic matter. Superimposed over these was an epic grandeur, blended with warm, human emotion. At times, however, the soloist's pitch was questionable, particularly in his opening passages.

However, once the initial hurdle was out of the way, the soloist drew full, rich, round, intense sound from his violin. Phrasing flowed easily. The man and his instrument were inseparable. Little barrier existed between Brahms and the listener.

Wagner's "Tannhauser" was an impressive curtain - raiser. This wasn't merely the composer's provision, but a result of Leinsdorf's temperament. We know of no other conductor who gets so directly to the dramatic core of Wagner's music.

Superlative

A superlative orchestra of Boston's caliber does not necessarily guarantee a dazzling "Tannhauser." The "Pilgrim's Chorus" is anything but brilliant, unless it is made to take on dramatic intensity.

The orchestra played as if challenged to produce its best. Everything was in bold relief — motives of religious faith, repentance, rejoicing and the triump of salvation at the end.

Leinsdorf combined flexibility with firmness. The all-important brasses cut through the melange with power and accuracy. Strings, woodwinds and percussion interjected sweep, poetry and climax.

It was difficult to imagine a more spirit - rousing performance of Stravinsky's "Petrouchka" than last night's. It must be admitted, however, that some of the fragile interludes threatened to break the thread of interest - continuity.

Flamboyant

Actually, Leinsdorf's concept crossed the border from pure orchestral mechanics into the realm of flamboyance. Any ballet company would have been too overwhelmed by the playing to do much dancing, although Leinsdorf did display a little pantomime enroute.

This is not to say that the light matter was not played with affectionate care, devoid of impatience or pretense.

But so, too, were dramatic scenes and sparkling character portrayals. The sardonic, bitter, raging Petrouchka was virtually painted with splashing instrumental color. The "Grand Carnival" was a wild commotion of growling brasses, solid rhythm and sinister undercurrents.

Leinsdorf will again conduct the Boston Symphony in this afternoon's concert. Anne Elgar will be soprano soloist in Gustaf Mahler's Symphony No. 4, in G Major. Soloists in Brahms's D Concerto in A Minor, Opus 102, will be Joseph Silverstein, violinist, and Jules Eskin, cellist. Both are first - desk players with the orchestra.

Sunday Telegram
PORTLAND, Me.
Circ. 105,712

JUL 3 1966

B.S.O. At Tanglewood

AT LENOX, in the Berkshires of Massachusetts, "Tanglewood" began its season yesterday, continuing its holiday weekend concerts today and Monday with the Boston Symphony Orchestra directed by Erich Leinsdorf.

Leinsdorf tomorrow directs the orchestra in Prokoviev's Symphony No. 1 (Classical), continues with Roger Sessions's Psalm 140, with Anne Elgar as soloist, has scheduled the Richard Strauss tone-poem, "Till Eulenspiegel", and after intermission conducts Brahms Second Piano Concerto with Abbey Simon as the solo artist.

Concerts at Tanglewood this summer mark 30 years since the BSO first performed there, when the place was called "Holmwood" in 1938. Best route is down No. 1 to 128, thence to the Mass. Turnpike, directly to Lenox. Be sure to get reservations in advance, for the town is usually jammed.

Next Saturday Leinsdorf leads the Bostonians in a weekend of Mozart, beginning July 8 with the "Paris" Symphony, the B Flat K. 450 Piano Concerto, and the "Jupiter" Symphony, one of the most sublime achievements in all music.

As a prelude, you can go early at 7:00 p. m. and listen to Mozart's seldom heard "Scatological Canons" and the K. 488 two piano sonata.

Sunday's concert features Mozart's Symphony No. 29, K. 201, the Piano Concerto in C, K. 503, and the enchanting "Posthorn" Serenade, K. 320.

Monday winds up the Mozart Festival, when the BSO offers the Symphony No 34, K. 338, that monumental and overlooked Piano Concerto No 17, K. 173, and the Symphony No 39, K. 453.

One of the last of the great giants of music, Pablo Casals, is now at Marlboro, Vt., where sixteen concerts will be presented on weekends by the end of the season August 14th. Casals scheduled to direct all of the Bach Suites for Orchestra, will be there until July 10. Concerts are on Saturdays at 8:30 p. m. and Sundays at 3 p. m., with a Friday event on Aug. 12 at 8:30 p. m.

Founded in 1950, the Festival is unique in America, as 80 outstanding artists come to Marlboro without remuneration in order to exchange musical ideas and explore chamber music repertoire. The renowned pianist, Rudolf Serkin, who makes his summer home at Marlboro, is the artistic director.

Open rehearsals are held for the public and you may be lucky enough to attend one with Casals on the podium.

If you are a venturesome soul who enjoys the scenic wonders of our New England, you can point your car towards Tanglewood, Marlboro, or Hanover and find at the end of your trip a great wealth of arts experiences.

Or, a short skip and jump will take you to the campus at Bowdoin College, where the most ambitious music school in its history will offer the music lover more than a dozen concerts.

A little later in the season Colby College at Waterville will present the Hungarian String Quartet in a series of concerts and lectures. More of that in a later column.

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Telegram (m)
WORCESTER, Mass.
Circ. 61,129
JUL 4 1966

Music: Boston Symphony at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Yesterday afternoon's Tanglewood program, second of the Berkshire Music Festival's first weekend, had little to attract a cross-section audience on a hot afternoon. There was an attendance of 5,953, considerably smaller than usual.

Erich Leinsdorf conducted the full Boston Symphony Orchestra. Contrary to past summers, the entire orchestra is at Tanglewood, the symphony's summer concert grounds, for the festival's first weekend.

A smaller orchestra will pllay concerts of Mozart and Bach for the next two weekends. The full orchestra will return for the final five weekends, beginning July 22.

Yesterday afternoon's program followed Leinsdorf's festival format to feature the "Romantic Concerto."

Two Soloists

Joseph Silverstein, violinist, and Jules Eskin, cellist, were soloists in Brahms' Concerto in A Minor, Opus 102. Balance of the program was Gustaf Mahler's Symphony No. 4 in G Major, with Anne Elgar as soprano soloist. Miss Elgar is with the New York City Center Opera Company.

In every sense, the afternoon's most engaging fare was the Brahms concerto. Its aggressive opening was played by the orchestra in the grand manner, as incentive for an emotional entrance by solo instruments in cadenza style.

Both soloists played with admirable ease. Their combined efforts were, for the most part, brilliant and technically spotless. Orchestral interludes had massiveness of sound, sensitively abated for accompaniment function.

Leinsdorf gave the soloists the luxury of freedom in phrasing and flexibility. Incidentally, both soloists used scores, while Leinsdorf conducted from memory.

Romantic Principles

The performance was geared to romantic principles of tonal expression, technical extravagance, and a degree of heroim.

In the slow movement, the soloists carried on an emotional, richly-toned dialogue. The swift, dancelike finale was a fine exhibition of brilliance by soloists and orchestra.

There was standing ovation for all concerned.

Mahler's Fourth Symphony is neither a great work nor particularly interesting. The most remarkable features were the assiduous care given it by the orchestra and Leinsdorf's intimate knowledge which permitted him to conduct the overlong work from memory.

Its piquant, coy start was not entirely favorable to brasses. The first movement bordered closely on the trival. Its festive climax reached a point of elevation, at least momentarily.

The second movement, marked "with leisurely motion," was moore of the same with a chattering complex. The third movement, "peacefully," broughtt its reverie to fruition after an endless parade of tender melodies, all of them much the same.

Miss Elgar fulfilled the composer's instructions for the soprano score of the finale. He directed "with childlike, bright expression, always without parody."

The text uses verses from an old Bavarian folksong, "In Heaven Hang Many Fiddles."

Miss Elgar has an appealing lyric voice which served to communicate some of the lines, mostly of fanciful mien. The more dramatic were enfulfed by orchestral sound. She is an attractive singer with a gracious stage presence.

This afternoon, Leinsdorf will conduct the Boston Symphony in Prokofieff's "Classical" symphnny, and Strauss' "Till Eulenspiegel."

Miss Elgar will be soloist in Roger Sessions' Psalm 140. Abbey Simon will be heard as soloist in Brahms' Piano Concerto No. 2 in B Flat Major, Opus 83.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JUL 4 1966

LEINSDORF BEGINS BERKSHIRE SERIES

Holiday Weekend Programs More Like a Brahms Fete

By ALLEN HUGHES
Special to The New York Times

LENOX, Mass., July 3 — It was heat, mosquito and music time at Tanglewood last night as the Boston Symphony Orchestra, led by Erich Leinsdorf, opened its 29th season of summer concerts in the giant open-air Music Shed here.

The concert was the first of three events scheduled for the holiday weekend. The fact that the holiday is distinctly American in origin and significance, and might merit more than a passing musical nod, seems not to have occurred to Mr. Leinsdorf when he made up his programs. Except for Roger Session's Psalm 140, which will be performed at tomorrow's concert, there is nothing in the three programs to indicate that this weekend is different from any other.

Perhaps Mr. Leinsdorf is celebrating a Germanic holiday of his own. If so, it must be chiefly Brahmsian in nature, for last night's concert included Brahme's Violin Concerto, the program this afternoon began with his Concerto for Violin and Cello, and tomorrow afternoon the final work will be Brahms's Piano Concerto No. 2.

Wagner and Stravinsky Heard

Keeping Brahms company last night were the overture to "Tannhäuser" and the Suite from Stravinsky's "Petrouchka."

The second of the two works heard this afternoon was Mahler's Symphony No. 4. The Brahms and Sessions works tomorrow will be joined by Strauss's "Till Eulenspiegel's Merry Pranks" and Prokofiev's "Classsical" Symphony.

If the sum of these programs gives Mr. Leinsdorf a rather low rating as a festival program-builder for an American holiday weekend, he must be credited with having produced performances of notably high quality in the first two concerts.

The soloist last night was Shmuel Ashkenazi, a 25-year-old Israeli violinist whose interpretation of the Brahms concerto was estimable in every way. Despite the oppressing heat and humidity, he kept his pitch and tone secure throughout the work, and negotiated all its hazardous passages fluently and compellingly.

Mr. Leinsdorf projected the grandeur of the "Tannhäuser" overture superbly, and gave a brilliant account of the colors and rhythms of the "Petrouchka" Suite.

Concertmaster Is Soloist

The soloists in the double concerto this afternoon were Joseph Silverstein and Jules Eskin, concertmaster and principal cellist, of the Boston Symphony. Their performances were excellent, as was that of Anne Elgar, soprano soloist in the fourth movement of the Mahler symphony.

Mr. Leinsdorf is now beginning his fourth season at Tanglewood, and there seems to be little doubt that performances here have reached an extraordinary level of virtuosity and interpretative reliability. This being the case, it is especially regrettable that he cannot bring more imagination and variety to the planning of the programs that are played with such mastery and splendor. Perhaps this will be accomplished in the future.

The concerts will continue on Friday and Saturday nights and Sunday afternoons through Aug. 21.

FADED TEXT

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 4 1966

Mahler Opus Enchants Tanglewood Audience

By R. C. HAMMERICH

LENOX — Those who stayed away from Tanglewood Sunday afternoon on the misguided assumption that Mahler's music tends to be mystically morbid must be unacquainted either with his Fourth Symphony or the Boston Symphony Orchestra's magical talent for tonal clarity.

Stravinsky "Sparkling"

That talent seems to be increasing. It was sparkling Saturday night with Stravinsky's "Petrouchka," but that score has a high degree of sparkle built into it.

Mahler's Fourth Symphony, on the other hand, very gradually unfolds its virtues with quiet, leisurely flow of soaring lyricism and the orchestra which can keep it from going flabby is rare.

The Boston Symphony Orchestra did it Sunday. What's more, it did it while scrupulously following Mahler's instructions to play the first movement "deliberately," the second "with leisurely motion," the third "peacefully" and the fourth "very easily."

Strings Retuned

Sunday the symphony took 57 minutes to play, perhaps two or three minutes longer than average because extra time was taken after the first movement to acknowledge applause to which the soprano soloist, Anne Elgar, waiting for her part to come up in the fourth movement, contributed, and after the second movement to retune the strings.

There was more than a usual amount of retunning between movements because of the heat. Strings tend to go flat when the humidity goes up over 80.

But if the listeners thought the orchestra's luminous string section and glowing winds could not surpass the simple, pure beauty of the first three movements, they did not count on the combination of those attributes with the superlative soprano tones of Miss Elgar in the fourth movement.

In that movement Mahler added several verses from an old Bavarian folk song, which begins "so delightful are the joys of heaven." Sunday it sounded like "so delightful are the joys of great music . . ."

Before intermission the concertmaster, Joseph Silverstein, and the first cellist, Jules Eskin, moved out front to play the solo parts in Brahms' Concerto for Violin and Violincello, Op. 102.

This piece was last heard at Tanglewood in 1963 when Silverstein played it with Samuel Mayes. Eskin and Silverstein are good choices for the soloists for a special reason: they are superior ensemble players, and this piece places a premium upon technical rapport between soloists as well as between the duet and orchestra.

Both were playing with light, gentle, almost apologetic tones, although Eskin sometimes seemed to be attacking his cello's strings with unusual vigor and the tonal blend between solo melodies and orchestral texture was entirely appropriate to the high degree of interdependence that Brahms put into the score.

It was a virtuosic performance by both soloists and orchestra, but its beauty was far surpassed by the Mahler symphony which followed.

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Morning Globe
BOSTON, Mass.
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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JUL 4 1966

Violinist Ashkenasi Plays With Boston Symphony

By D. E. RITZ

Erich Leinsdorf, who has chosen the "Romantic Concerto" as the theme of this 29th season of the Berkshire Music Festival at Tanglewood, Lenox, Mass., conducted the opening concerto of the series Saturday night before an audience of 7,545 which had assembled to hear Shmuel Ashkenasi, violinist, in his first appearance with the Boston Symphony Orchestra.

* * *

Ashkenasi performed the Brahms "Violin Concerto in D Major, opus 77," the first of the three Brahms concertos featured his weekend.

Yesterday afternoon Joseph Silverstein, concertmaster; and Jules Eskin, first 'cellist with the orchestra, played the "Concerto in A minor for Violin and Violoncello, opus 102" and in today's concert, opening at 2:30 o'clock, Abbey Simon will be the soloist in the Brahms "Piano Concerto number 2, in B-flat major, opus 83."

Saturday night was hit everywhere even at the higher tanglewood elevation and the men of the orchestra opened the season sans coats. Only Leinsdorf and Ashkenasi used the formal white coats, and many persons wondered why concert hall formalities should be allowed to add to the inevitable discomfort of two of the hardest working persons there.

* * *

In addition to the Brahms concerto the program included the opening "Overture to 'Tannhauser'" and the Stravinsky "Suite from the Ballet 'Petrouchka'."

The "Tannhauser" music has a rare nobility with its slow-paced Pilgrim's chant building up from a mere whisper to a mighty volume and then fading, followed by joyous shivers of tone and bewitching loveliness, and a return from the wildness of the second section to a closing with the original theme — leaving one feeling strangely purified.

"Petrouchka" is Stravinsky in every note — full of whimsy and oriental imagery. One basks in the tones in the sounds of the Russian Shrove-Tide Fair, the rhythms of the dances, the aloofness of the Ballerina theme and the general joyousness of the Masqueraders. It is music inspired by a visual concept, yet music that is totally aural in its impact.

* * *

Ashkenasi, born in Tel Aviv in 1941, studied under Efrem Zimbalist and is a 1963 graduate of the Curtis Institute of Music. He was a finalist in the Queen Elizabeth Competition in Brussels and received second prize in the 1962 Tchaikowsky Competition in Moscow.

His debut with the Boston Symphony won him ovations following each of the three movements of the Brahms' "Concerto" and a final ovation for Leinsdorf, the soloist and members of the orchestra.

The Brahms' Concerto is brilliant but it is also music of deep sentiment and Ashkenasi achieved not only technical mastery (no small accomplishment) but beauty of tone and interpretation such as one seldom hears, together. He has the luscious quality of the old Zimbalist tone, a technical brilliance that includes many moments of warmth, a deep-throated chord tone and warm doublestopping. The solo cadenza of the "Allegro non Troppo" was revealing with an introspective quality. The "Adagio" movement is lovely and the final "Allegro Giocose" with more emphasis on the orchestra is most truly Brahms.

Today's afternoon performance, the only Monday performance of the season, includes in addition to the piano concerto the Prokofiev' "Classical Symphony, opus 25"; Roger Sessions' "Psalm 140 for soprano and orchestra" with Anne Elgar as soloist; the Strauss' "Till Eulenspiegel's Merry Pranks, after the Old-fashioned Roguish manner—Rondo Form, opus 28."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 6 1966

Correction

Because of typographical errors, the review in Monday's Globe of the opening Boston Symphony concert at Tanglewood, Shmuel Ashkenasi as violin soloist, gave a distorted impression.

The end of the fourth paragraph should have read: "His portamento, for example, is no mere violinistic expediency: it unfailingly makes musical sense. His playing conveys a vivid sense of the distinct characters of the four strings. This makes it revealingly colorful, as does his perceptively varied vibrato."

This should have been followed by the paragraph beginning "He has good rhythm . . ." which was out of place as printed.

The garbled seventh paragraph should have read: "The orchestral framework was well integrated with the solo playing. It was, however, weakened by rhythmic uncertainty and by mediocre woodwind playing which, at the start of the Adagio, produced phrasings and textures that achieved a bare minimum of intelligibility."

Violinist Ashkenasi Saves Opening Concert at Tanglewood

By MICHAEL STEINBERG
Globe Critic

LENOX — An impressive new violinist, Shmuel Ashkenasi, saved the opening concert of the Boston Symphony's 1966 Tanglewood season Saturday evening, an event that would have been drab indeed without him. A 25-year-old Israeli and a Zimbalist pupil, Ashkenasi played the Brahms concerto on a program including Wagner's "Tannhaeuser" Overture and Stravinsky's "Petrouchka" Suite, Erich Leinsdorf conducting.

Ashkenasi is a musician, and he plays with intelligence, vitality, and taste. That he is also a master violinist one could not infer so surely from this performance, though what I have heard of his playing elsewhere makes me quite certain he is.

Saturday at Lenox, however, temperature and humidity turned playing the violin into an even more preposterous challenge than it ordinarily is. Also, Ashkenasi may have been unusually nervous. For whatever reasons, his intonation was wildly wayward and the tone not under control. This was especially true during the bulk of the first movement. As the performance went along, the playing became clearer and cleaner.

It was clear, though, that all this was the playing of a superior instrumentalist who happened not to be in good form. In any case, Ashkenasi is a player who eschews obvious and easy technical solutions. His portamento, for example, is no mere

The taste that controls it is one of the most remarkable aspects of Ashkenasi's playing and certainly the one that most strikingly sets him apart from his colleagues, and not merely the ones of his own generation. His tone in general is clear, firm and refined rather than lushly opulent, but what a pleasure it was in particular to hear something other than the sticky imitation-cello sound most violinists offer on the G-string.

Even in a state so far from its best, Ashkenasi's playing is impressive for being perceptive, sensible, discriminating, lively, in a way most of the playing one hears is not. I must say also that there are very few violinists indeed whom I would as soon hear play the Brahms—Pina Carmirelli and Arnold Steinhardt are two that come to mind.

The orchestral framework was well integrated with the violinistic expediency: it unfailingly makes musical sense. His playing conveys a vivid sense of the distinct characters of the four strings. This makes his playing revealingly colorful, as does his perceptively varied vibrato.

He has good rhythm. in large structural dimensions as well as in detail, though at the beginning one of the symptoms of his being unsettled, and one that disappeared altogether, was a tendency to land hard on the last note of a phrase. His sculpturing of phrases is detailed and articulated in high relief, to a degree, indeed, that would be perilous with a player of less sure taste.

solo playing. It was, however, weakened by rhythmic uncertainty and by mediocre woodwind playing which, at the start of the Adagio, produced phrasings and textures that achieved a bare minimum of intelligibility.

In "Petrouchka" I was duly impressed by Leinsdorf's ability—unique in my experience—to drain every bit of color and vitality from the score, for all that he did look as though he were getting ready to audition for the Moiseyev Dancers. His dreary lack of temperament and his rhythmic flabbiness make Leinsdorf an unsuitable conductor for the piece. Much of the solo playing in the orchestra was technically shoddy and artistically brutal.

Except for the choppy phrasing of the opening melody, the "Tannhaeuser" Overture was well conducted and played.

TIGHT BINDING

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 5 1966

Music Review

Tanglewood, Lenox, Opens 29th Season, Brahms Concerto on Each Program

By Frank N. Patterson

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The faultless orchestra always appears unperturbed by any readings of temperature-humidity index. Anyway, it was about to produce one of the most technically impeccable performances of its long and illustrious career and Mr. Leinsdorf knew it.

True, Stravinsky's Petrouchka could have appeared more engaging had Mr. Leinsdorf bent his rather wooden representation with more imaginative conviction than feckless rochestral manipulation. And similar relief from the stunning perfection of Wagner's Tannhauser Overture might also have been found with less provound tempi and more distinct intent.

However, it was with the addition of the virile performance of violin solosit, Shmuel Ashkenasi that one realized how marvelous musical results could really be. The young but reliable soloist generated a seed of musical excitement that met immediate rapport with the orchestra.

Mr. Leinsdorf seems to find a greater margin for musical flair in concerti than in any other form or even in any partcular composer. Since this season's programs are to be devoted largely to music of the romantic concertos, the summer bodes considerable promise of success.

SUNDAY

By Louis S. Cuccinello
Music Department
NASC

The thread that ran through the first weekend at Tanglewood was the Romantic Concerto — a Brahms concerto was featured at each of the concerts. Mr. Leinsodrf's interest in symbolism gives vent to the idea that perhaps the concerto structure was extended beyond the framework of a single composition to that of the entire holiday period. The program on Sunday could be likened to the slow movement of a concerto in spite of the moments when the tempo and dynamics belie the metaphor. The quiet ending of the Mahler symphony created an incompleteness until "tomorrow's finale."

The Boston Symphony Orchestra is excellent! Any fault one might find rests not with the instrument but rather a difference of opinion with that of the conductor. Although Mr. Leinsdorf often conducts in an unorthodox manner, the orchestra is well rehearsed and responds with amazing precision.

The program opened with Brahms "Concerto in A minor for Violin and Violoncello," op. 102 featuring Joseph Silverstein and Jules Eskin - Concertmaster and principal cellist of the Boston Symphony.

The Double Concerto form is not plentiful in our orchestral literature because as Niemann tells us — "it demands two players of consummate technique and sure mastery, so thoroughly accustomed to playing together . . ." Your reviewer was particularly impressed by the rapport of the violin, cello and orchestra — especially evidenced in the lyrical slow section. This movement — although replete with unconventional phrase lengths — was beautifully executed.

Mahler's Fourth Symphony (with Soprano Voice) is essentially simple and short by the composer's standard. The fourth movement is strophic in structure — the text taken from an Old Bavarian folk song about the pleasures of life in Heaven.

"So delightful are the joys of Heaven,
We have no need of earthly ones.
No wordly turmoil,
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The soloist, Miss Anne Elgar of the New York City Center Opera Company, has a beautiful voice — her diction and intonation most commendable.

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The concerto selected for Monday was Brahms "Piano Concerto No. 2, in B-flat major, op. 83 with Abbey Simon as soloist. Mr. Simon is a forceful musician with flawless technique and very much at home with the Romantic Movement.

(Next week at Tanglewood — "A weekend with Mozart.")

TIMES UNION
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JUL 5 1966

Albany Knickerbocker News
Tuesday, July 5, 1966

Sunday Concert

By C. ROBIE BOOTH

LENOX — An ambitious and diverse program performed with stunning musicianship by the Boston Symphony Orchestra and three soloists marked the Berkshire Festival season's first Sunday concert at Tanglewood.

Soloists on Brahms' Concerto in A minor for Violin and Violoncello were Joseph Silverstein, pure-tones violinist-concertmaster, and renowned cellist Jules Eskin; in Mahler's Symphony No. 4 in G major, New York City Center Opera Company soprano Anne Elgar. Each received sustained applause and four calls for bows. Miss Elgar possesses a lovely high-ranging, vibrant voice. Silverstein and Eskin were most impressive in all segments, whether in solo, duet, without orchestra or with full orchestra.

The orchestra, jacketless in white shirts and white linen trousers, was everything its conductor, the dynamic old school perfectionist Erich Leinsdorf, could have desired. The Brahms, competing with a large family of chirping birds throughout, had flawless strings, impeccable timing and compastic percussion.

Highlights of the Mahler: the opening movement's spangled tambourines, chimes, trumpet solos, thunder effects and deviations (i.e., the cellos playing what is usually the horn's pretheme); the oboe and harp passages in the beautiful, concapuntal third movement,

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The Saturday evening concert began with the Overture to "Tannhauser" by Wagner. The second work was the Suite from Stravinsky's ballet, 'Petrouchka." Both works are of a light nature and they were complemented by the summery warmth of the evening.

The main work was the Violin Concerto in D major, Op 77, by Brahmes. The young Israeli artist Shmuel Ashkenazi was soloist and he had the difficulties, which are considerable, of the piece well in hand at all times. The work itself is a tour de force and it overcame the distractions inherent in an outdoor concert quite well.

Concerto Is Featured

The Sunday afternoon concert featured the Brahms Concerto in A minor for Violin and Violincello, Op. 102 and Gustav Mahler's Symphony No. 4 in G major.

Joseph Silverstein and Jules Eskin soloed in the former work, which led off the concert. Although their performances were not as glittering as was Ashkenazi's, due in part to the differences in the pieces they were playing, the totality of the number came through exceedingly well and proved thoroughly satisfying.

Anne Elgar, the soprano for both the Mahler and Monday's Psalm 140 by Roger Sessions, has a beautiful voice, clear and sufficiently strong to be easily heard even in the outside general admission area. The work is lyric and romantic, long and heavy by normal standards but not by Mahler's, being the shortest that Mahler wrote. The performance was crisp and to the point, not wasting effort or overdoing the comparatively light scoring.

Monday's Concert

In addition to Sessions, Monday's concert included Prokofiev's "Classical" Symphony, Richard Strauss' delightful "Till Eulenspiegel," and Brahm's Piano Concerto No. 2, Op. 83.

All three concerts were marked by musicianship of the highest caliber, indicating again why the BSO is one of the finest orchestras in the country. The trumpet section once or twice slipped up, and Mr. Leinsdorf's tempi sometimes seemed ever so slightly forced. But these very minor flaws were more than overshadowed by the beauty of the works and soloists and the general excellence of the orchestra. It is a grand thing to be able to hear music of this distinction in the beautiful surroundings of the Berkshires.

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Mr. Leinsdorf, showing not the slightest effects of a strenuous season of home and road concerts, was in fine form, his eloquent hands and fingers indicating every facet of nuance and rhythmic beauty, inherent in the programmed music and sensed by the coatless members of the ensemble. Following his proposed format to include music in the romatic vein, the opening week was an excellent indication of what is to follow during the balance of the festival.

Magnificient Opener

Saturday night's concert was ushered in with a magnificient performance of the Overture to "Tannhauser" by Wagner; the suite from the ballet, "Petroushka" by Stravinsky and the Brahms violin concerto in D major, stunningly performed by the young Israeli virtuoso, Shmuel Ashkenasi, making his Tanglewood debut. He was accorded a veritable ovation at its exciting conclusion.

Sunday's offering was short, numerically, but long from an artistic standpoint. It consisted of the Brahms double concerto for violin and cello, admirably played by Joseph Silverstein, concertmaster of the orchestra as violinist and Jules Eskin solo cellist of the string section. Here was individual perfection of technical and interpretative accord, merged into a highly emotional duo, enhanced by the outstanding background contributed by Mr. Leinsdorf and his well-disciplined colleagues.

Mahler's 4th Symphony brought the evening to a soul-satisfying conclusion. It is a joyful work, full of the German composer's own collaboration of folk music and ethnic dance rhythms, which follow one another in uninhibited abandon. Ann Elgar, leading soprano of the New York City Center Opera Company, in her initial Tanglewood appearance, sang the incidental solos in the fourth movment with oppulance of vocalism and apparent love of the music and texts to earn for her several recalls to the stage, singly and, with Mr. Leinsdorf.

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QUINCY, Mass.
Circ. 51,098

JUL 5 1966

Romanticism Flares At Tanglewood

By Peter M. Knapp

LENOX — Tanglewood opened with a big Brahms blast over the Fourth of July weekend.

At their summer encampment in the normally cool green Berkshire Hills, Erich Leinsdorf and the Boston Symphony Orchestra are perusing the romantic concerto repertoire as a theme for this year's Berkshire Music Festival.

For opening weekend, instead of the chamber-sized Mozart-Bach concerts (which begin next weekend), the full orchestra was present for three of Johannes Brahms' concerti — the violin, the "double", and yesterday, the Second Piano Concerto for which Abbey Simon was soloist.

Monday produced the only true Tanglewood weather — a sunny and comfortably warm but unoppressive afternoon which attracted 4,278 to the verdant grounds. However, the musical events were less dazzling.

Simonized Stint

Certainly there were no holiday fireworks in Simon's low-key approach to the block-busting B-flat piano concerto. It hardly seems possible to underplay this work, yet it was done, and even the orchestra seemed to lose interest before the last bars.

Not that Simon missed many notes, though he did overpedal extravagantly and his left hand often dropped out of sight. He just failed to make the music compelling, to throw some vitality into it, and in truth it was just plain dull.

Otherwise, there was nothing to touch the magnificent reading of the Mahler Fourth Symphony the preceding day. Prokofiev's "Classical" Symphony tripped along nicely enough, but the use of the full orchestra overwhelmed the dainty score. Richard Strauss' merry tone poem "Till Eulen spiegel" has been played with more esprit, more precision in the woodwinds and less bombast at the end, though it did have its moments.

Roger Sessions' recent Psalm 140 for Soprano and Orchestra had its Tanglewood debut, with the composer going onstage to take his bows. Soprano Anne Elgar was the soloist, and declaimed the erratic vocal line with distinction.

Sessions presumes a gifted soloist for this work — originally for organ and voice and later scored for full orchestra. The soprano gets a workout, with wide skips and troublesome intervals, without much help from the orchestra which pursues its own gritty way. One wonders where the soloist finds her pitch.

"Deliver me, O Lord, from the evil man: preserve me from the violent man," the psalm implores. Sessions conjures up violence in his accompaniment, in bristling strings and spiky harmonies. Miss Elgar perhaps lacks the full weight Sessions requires here, but she projected the text probably as well as it can be done, and with considerable power.

Open With Strings

In Saturday's opener on a steamy evening, Shmuel Ashkenasi was soloist in Brahms' violin concerto. Leinsdorf also led his jacket-less musicians through a dramatic reading of Wagner's Overture to "Tannhauser" and Stravinsky's Petrouchka" ballet suite before 7,545 patrons.

ANNE ELGAR
. . . soprano at Berkshires

Ashkenasi, 25, was born in Israel and received his training there and in this country. He is a large young man with dark, curly hair and a modest stage bearing.

He had his problems with the Brahms — particularly the first movement — and the general impression he left was of a youngster with considerable talent which has not yet fully ripened.

In the exacting opening movement, Ashkenasi's playing was marred by uneven tone, problems with pitch, and attacks that often were coarse. He seemed to be pressing too hard, especially in his rugged assaults on double-stopped passages. The heat, however, was wilting, and Ashkenasi had not been feeling too well since his arrival at Tanglewood, which may be the source of his troubles.

The audience applauded lavishly after the movement. "It's so super! It just clutched you right here," gushed a nearby listener.

The final two movements went better, though with occasional echoes of his earlier problems. Ashkenasi's tone blossomed into a freer sound and his technical skills were more even, especially in the finale. The violinist caressed the song of the second movement tenderly, with vibrato that stopped just short of throbbing.

Beating The Heat

Considering the heat, "Petrouchka" was a triumph of professional musicianship. The intricate by-play of this brilliant score, the many difficult solos, the blazing section work were superbly executed by the BSO players.

Leinsdorf perhaps loses some of the raw vitality of Stravinsky's showpiece in damping down some of the enthusiasm that tempts an orchestra to boil over with sound. But he does illuminate the bits and pieces of the score with uncommon clarity.

He excels in putting a particular instrumental section in perspective — in the just-so weighting, for example, of the hurdy-gurdy music of the carousel in the Shrove-Tide Fair, or the progressively heavier ostinato rhythm near the end of the suite. And this kind of control and balance produces its own excitement.

Richard Woitach, a member of the Berkshire Music Center faculty and of the Metropolitan Opera musical staff, played the piano solos.

Sunday threatened to be equally hot, which perhaps cut down the audience to 5,953. But by concert time a cooling breeze was blowing and the shed was relatively comfortable.

It was a fine concert on a glorious afternoon, with the Symphony in peak form and expert soloists. Concertmaster Joseph Silverstein and principal cellist Jules Eskin came out front for Brahms' Concerto in a minor for violin and cello, the "double concerto," and Miss Elgar was soloist for Gustav Mahler's Symphony No. 4 in G.

Silverstein and Eskin have come a long way in the last few years as soloists. The solo opportunities given these BSO first deskmen by their conductor has paid off in maturity and assurance.

The Brahms displayed both at their best. Eskin's tone has become more even and glistening than before. The sonorous manner in which he launched the concerto with a cadenza in the depths of the instrument was matched by the expressiveness of his upper register and the smoothness of his work in the brisk finale. Silverstein's technical prowess came through in well-articulated scales and arpeggiation, and in his radiant tones, though he could be more forceful in some of his attacks.

Viva Leinsdorf

Leinsdorf guided the dialogue for high and low strings with his customary skill, hanging out orchestral buildups for his soloists like a Bob Cousy setting up easy basketball shots.

The velvety sonorities and warm lyricism of the Brahms furnish choice summertime listening, as do the pastoral qualities of the Mahler Fourth. A merry jingle of sleighbells and a chirp of woodwinds start the symphony, and this easy-going quality continues to the end.

It's a long symphony, to be sure. But Mahler's sunny tunes and the imaginative orchestration make up for the composer's loquacity. Leinsdorf is a superb Mahler conductor. In this splendid interpretation, everything seemed to be in its correct proportion to the whole, and to be flowing in an easy, gemuetlich grace. It was probably one of the most relaxed and relaxing performances Leinsdorf has led — and in the third movement variations, one of the most beautiful as well.

Miss Elgar contributed a good deal to the final movement, in which Mahler arrays gay, jigging tunes behind the soprano's stanzas telling of the delights of heaven. Her singing seemed much more effective than in her appearance in the Mahler in Symphony Hall this March. Her diction again was superb, and her clear soprano carried strongly throughout the shed.

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Times (e)
HARTFORD, Conn.
Circ. 132,266

JUL 5 1966

7,500 Attend Tanglewood's First Concert

By GEORGE W. STOWE

Although Tanglewood was not exactly an escape from humidity and sultry weather, the opening program on Saturday night drew more than 7,500 persons to hear Erich Leinsdorf and the full complement of the Boston Symphony in the Music Shed in Lenox, Mass.

With a musical agenda that included familiar works by Wagner, Stravinsky, and Brahms there was an obvious attempt to attract the holiday trade that in previous years was offered the so-called Bach-Mozart series. Whether this will prove an astute change in terms of the box-office will probably be determined after the July 4th figures are appraised.

* * *

Mr. Leinsdorf opened the festivities with the Dresden version of Wagner's "Tannhauser" Overture, which means that the Venusberg music was surrounded by the thematic material of the Pilgrim's Chorus. For Leinsdorf, who was once the principal conductor of the Metropolitan's Wagnerian wing, it was indeed familiar fare.

If some, including this reviewer, found the conductor's tempos somewhat deliberate and the playing somewhat less than impassioned, the rich sonority of the Boston brass and the woodwind playing in the Venusberg music were beautifully poised and thoroughly impressive.

* * *

Stravinsky's "Petrouchka" Suite is now a solid repertory piece but this did not rule out an exciting performance from the Bostonians on this occasion.

While Stravinsky himself has come to prefer his later version with a smaller orchestra, Leinsdorf achieved such transparency of texture and clarity of detail in this performance that if afforded even the most carping listener more than could reasonably be expected from such a large aggregation of players.

* * *

Brahms' Violin Concerto introduced the young Israeli violinist Shmuel Ashkenasi, to Tanglewood audiences for the time but I did not envy playing under the conditions imposed by the sticky weather Saturday night. This is a and arduous workout for soloist.

It was obvious that Mr. Ashkenasi is a performer of considerable technical attainments. Although he was more than a little nervous (which may have been the reason that his tone did not through the orchestral texture the way it should), his authoritative handling of the double-stopped passages was praiseworthy.

* * *

The Allegro giocoso was most successfully realized of three movements and more for the slow movement a tenuous performance. Mr. Leinsdorf offered sympathetic support and allowed the soloist a chance to rest between movements, which I'm sure was appreciated by Ashkenasi.

Incidentally, Friday night concerts start at 9 o'clock this season, with what is called a Weekend Prelude (starting at 7) preceding the main concert. Saturday night concerts are at 8 and Sunday's concerts are at 2:30.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 5 1966

Music Review

Berkshire Festival Opens

By JAY C. ROSENFELD

THE BERKSHIRE Festival got under way this past weekend in greater strength than has ever been the custom in other years. Instead of starting with two weeks of so-called smaller concerts, in which only Bach and Mozart are played (these weeks were postponed to the second and third weeks of the Festival), the complete personnel of the Boston Symphony Orchestra came on to play three concerts, centered around three of the four Brahms concertos.

The only novelty of the weekend was Roger Sessions' Psalm No. 140 for soprano and orchestra. Sessions is on the composition faculty of the Berkshire Music Center, the academy which is a major adjunct of the Tanglewood enterprise, and was in the audience. He was called to the stage to share in the appreciation which followed the performance of his music.

* * *

ANNE ELGAR was the soloist and her clear, easy and powerful voice proclaimed the psalm over and against the uncompromising statement of Sessions' orchestra. The composer, a man of long-honored and erudite record, chose to represent religious experience in violent imprecations. He supplied information concerning the source of his commission and his purpose in choosing a certain kind of Biblical text. The Hebrew name for the Psalms is "tehillim," meaning "praise-songs," but they include many of widely varied character. A reduced orchestra was used. The vocal line was not in apparent sympathy with the poem nor the orchestral mode of expression. Only in the short postlude was a supplicant mood expressed by decreasing and perspectively-vanishing asperity.

The weekend was a tour de force for the orchestra's conductor, Erich Leinsdorf. The major opus of the three programs within 40 hours was the Mahler fourth symphony, a strangely paradoxical work, which was played Sunday afternoon. It is full of short engaging themes of youthful freshness made to fit and intertwine into a broader canvas by Mahler's great instrumentative genius. Leinsdorf made it completely transparent, and the orchestra responded to his sparse but telling indications with vital alacrity and tonal splendor.

MAHLER ASKED that his symphony begin "comfortably." Leinsdorf's "commodo" is certainly leisurely; but the variety of idioms placed in juxtaposition, both in tempo and color, maintain interest and enjoyment during the entire length of the hour-long symphony. The final movement enlists a soprano voice singing one of the composer's songs from his own "Des Knaben Wunderhorn." Miss Elgar again was the vocalist but she favored her beautiful voice above the textual content of the music and disregarded in some details the composer's desires.

Stravinsky's "Petrouchka" Saturday night was, appropriately for the holiday weekend, of spectacular brilliance. Leinsdorf is a chef who never forgets to use a modicum of sang-froid, and so the pyrotechnical display was never in vertiginous display, but he gave the orchestra's principals ample opportunity for individual display.

In the first half of yesterday's program were two witty, short jolly works: Prokofieff's Classical Symphony and Richard Strauss' "Till Eulenspiegel." In such competent hands, both are pure delight and the orchestra continued its virtuoso pace.

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Ashkenasi, it was learned later, played under handicap. He suffered an indisposition just before the concert, but he went through like a trouper and, except for some initial over-eager pressing, he showed a thorough understanding of the music. His technical equipment was far in excess of the formidable requirements of the concerto but it was more a muscular rendition than was essential. He won the heart of the audience and the orchestra's appreciation of his valor.

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THE PRESENT standard of instrumental competence has risen so much in this last generation that technical accomplishments are no longer matters worthy of mention, yet that facet of the performance by Silverstein and Eskin cannot fairly be ignored. In the unsurpassable coordination of their performance and in the expansive slow movement, they produced an exemplary sonority and just intonation.

Yesterday afternoon Abbey Simon played with gratifying spaciousness. His climaxes were well prepared and his sense of proportion made his performance outstanding architecturally.

The orchestral management announced that, including the Saturday morning open rehearsal, there was a total paid attendance over the weekend of 19,366.

New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
JUL 5 1966

Tanglewood opens its 29th year

ARTS ENTERTAINMENT

Lenox, Mass.

Over the Fourth of July weekend Erich Leinsdorf opened the 29th Berkshire Music Festival. If his programs were made up mainly of works played this past season by the Boston Symphony, the repetition offered no great problem to Tanglewood audiences. Most of the listeners were New Yorkers.

Among the featured items were Stravinsky's Suite from "Petrouchka," the Brahms Violin Concerto (with 25-year-old Shmuel Askenasi from Israel as soloist), and the Mahler Symphony No. 4. For the Mahler, Anne Elgar again took the solo, as she did this past season at Symphony Hall; and the day following she appeared in Roger Sessions's "Psalm 140" for Soprano and Orchestra. This, too, she had sung in Boston.

Again her superb musicianship was put to the test by Sessions's acerb writing; and again one was overwhelmed by the sense that Sessions had missed the mark in setting the Psalm that begins: "Deliver me, O Lord, from the evil man: preserve me from the violent man." Whereupon Sessions sets to work atonally to give literal voice to evil, to violence and wickedness. It is a prayer, and the music should underline the petitioner's mood. He is not an angry man; he is simply asking to be saved from angry men.

Appealing performances

In addition to the Sessions, the Fourth of July program included Prokofiev's "Classical" Symphony (for which Mr. Leinsdorf has finally established appropriate tempos). The conductor turned out a thoroughly engaging performance of Strauss's "Til Eulenspiegel's Merry Pranks," and the event came to a close with a deeply satisfying traversal of the Brahms Piano Concerto No. 2.

Abbey Simon was the soloist in the Brahms, and he forsook all superficial brilliance to provide an introspective performance. His excellent technique was put to the service of the poetic character of the music, and in this he was handsomely supported by Mr. Leinsdorf's orchestral collaboration.

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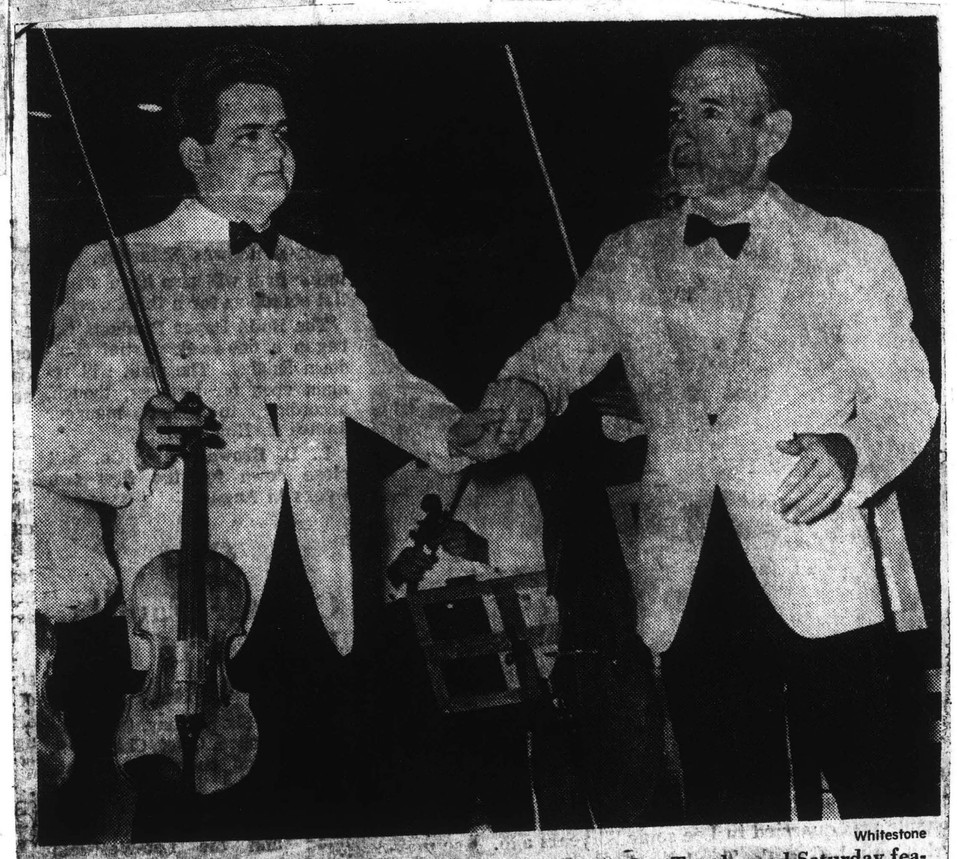

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JUL 5 1966

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Again her superb musicianship was put to the test by Sessions's acerb writing; and again one was overwhelmed by the sense that Sessions had missed the mark in setting the Psalm that begins: "Deliver me, O Lord, from the evil man: preserve me from the violent man." Whereupon Sessions sets to work atonally to give literal voice to evil, to violence and wickedness. It is a prayer, and the music should underline the petitioner's mood. He is not an angry man; he is simply asking to be saved from angry men.

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H. R.

ARTS
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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JUL 5 1966

Whitestone

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TIGHT BINDING

Albany Knickerbocker News
Tuesday, July 5, 1966

At the Concert

Tanglewood's 29th Season Gets Underway

Opening Concert

By R. E. KRIEGER

LENOX, Mass. — With musicians playing in their shirtsleeves in the hottest weather in many years, the Boston Symphony Orchestra opened its 29th season Saturday before a perspiring and panting audience of some 7,545 people.

The highlight of the performance was the appearance of 25-year-old Shmuel Asknenasi, the Tel Aviv violinist and second prize winner in the 1962 Tchaikovsky Competition, in a performance of Brahm's only violin concert, that in D Major.

In one of the most difficult of the works written for violin, Ashkenasi wended what seemed a remarkably easy way through the labryinth.

Prize Winner

His tone is impeccable, his technique flawless and it was easy to understand how he was a Moscow prize winner.

The detailed passage work was fluidly encompassed and he was especially fine in the second melody.

His performance is all the more remarkable when one finds that he had been ill with a stomach disorder throughout most of the day.

He was forced to break off rehearsal in the middle that afternoon, although he did return later.

The middle work of the afternoon was Stravinsky's suite from the ballet, "Petrouchka," the work for which he interrupted completion of his "Sacre du Printemps."

The ballet setting is that of a Russian carnival and consequently there is almost a cacophony what with the merging of the sounds . . . the dancing bear, the Russian dance, the sounds of a hand organ, dances, all telling the story of Petrouchka, the puppet, who falls in love with a puppet ballerina and is eventually killed by a rival.

There are tambourines, flute, clarinet, tuba, accordion music (imitated by oboe against plucked strings) and soaring out of this are what Stravinsky called "diabolical cascades of appeggios, menacing trumpet blasts and the outcome a terrific noise."

The Boston Orchestra, under Erich Leinsdorf was superb in this rather tricky and difficult work that resulted in four return calls for the maestro and the orchestra.

The afternoon opened with the overture to Wagner's "Tannhauser" . . . the stately and familiar "Pilgrim's Chorus" filtering out over the audience and people sitting outside on the grounds. The voluptuous Venusberg section in the strings was absolutely beautiful and the following chorus with full orchestra resplendently showed why this orchestra is thought by some to be the finest in the world.

Sunday Concert

The Sunday concert is reviewed over at the right and and yesterday's concert had soloist Anne Elgar singing Sessions' "Psalm 140 for soprano and orchestra" and pianist Abbey Simon as soloist in Brahms Second piano concert.

Other works of the afternoon were Prokofiev's "Classical" Symphony and Strauss' "Till Eulenspiegel's Merry Pranks."

Incidentally, this performance by the full orchestra to open the season is unusual. There is normally a large chamber group playing either Mozart or Bach while the balance of the orchestra is back in Boston for the Esplanade concerts.

This year the Boston concerts are scheduled for the next two weeks so we shall return to the large chamber works at Tanglewood for the next two weekends.

TANGLEWOOD OPENS ITS 29TH YEAR—Erich Leinsdorf is shown in a familiar pose as he conducts the Boston Symphony Orchestra during the opening of the 1966 Tanglewood Concerts at Lenox, Mass.

New England Newsclip Agency, Inc.
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Gazette (e)
WORCESTER, Mass.
Circ. 94,357
JUL 5 1966

Tanglewood Has A Hot Opening

By JOHN F. KYES
Gazette Music Critic

LENOX — The eight-week season of Boston Symphony Orchestra concerts at Tanglewood opened handsomely Saturday night in spite of the oppressive heat.

The 104 shirtsleeved players came through with audience pleasing spirit and tone in two famous "storytelling" pieces, Wagner's Overture to "Tannhauser" and a suite from Stravinsky's "Petrouchka" ballet music.

Gazette Review

Erich Leinsdorf's assets also included the brilliant 25-year-old Israeli pianist, Shmuel Ashkenasi, in Brahms' difficult but romantic Concerto in D major.

The weekend series continued to emphasize Brahms, with Joseph Silverstein and Jules Eskin in the Violin-Cello Concerto in A minor on Sunday and Abbey Simon in the Piano Concerto No. 2 in B flat major on Monday.

Soprano Soloist

Anne Elgar was the soprano soloist in Mahler's Symphony No. 4 in G major on Sunday, and Roger Sessions' setting of Psalm 140 on Monday.

The opening concert drew about 7,500, a gratifying result.

Steadiness and purity of tone, needed for the Chorus of Pilgrims theme in "Tannhauser," were present in abundance, and the ensemble glittered and sang in the "Venusberg" scenes more supernatural than sensual to modern ears.

A different magic was unleashed in Stravinsky's tale of the sad puppet and his hopeless love, against a carnival background. Wry humor, sentiment and the roar of crowds were depicted in clever handling of tonal possibilities, as well as fiendishly intricate rhythms and odd-length measures. Richard Woitach's piano passages had colorful prominence, and a delightful flute solo by Dorin Anthony Dwyer emerged from the mimicries contributed by her more earthy companion woodwinds.

Affected by Heat

Ashkenasi, visbly affected by the heat and humidity, nevertheless projected a versatile quality of tone, heard effectively at all times and ranging from the tranquilities of the "Adagio" to the bristling cadenza of the first movement, and the friendly but keen competition between violin and orchestra in the final "Allegro giocoso."

The Brahms was rich in heartfelt emotion, often causing one to forget the extent of its famous difficulties.

Next Friday the format changes to a 50-piece chamber orchestra in a weekend of Mozart, with a "Festival Prelude" at 7 o'clock on Friday preceding the main concert at 8. Saturday and Sunday will revert to traditional times, 8 and 3 respectively.

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Herald (m)
BOSTON, Mass.
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JUL 5 1966

MUSIC

Abbey Simon Offers a Poetic Brahms

By McLAREN HARRIS

TANGLEWOOD — With many vacationers homeward bound on Monday afternoon, the crowd dwindled for the final Symphony concert of the Berkshire Festival's first full weekend. At the same time, thankfully for those who remained, temperatures were somewhat lower inside the Music Shed.

EMINENT MELODIST

For the third time in as many concerts, a Brahms Concerto appeared on the program. The Concerto No. 2 for piano, played by Abbey Simon, was a repeat from last season, as were the other works, but the Symphony Hall performances occurred during the newspaper strike.

Mr. Simon, American born, educated, and now residing in Switzerland, is an eminent keyboard melodist. It may be said that he treats the piano kindly, always with an ear for the best manner in which his instrument can curve and taper its lines. Where the texture and tempo gave him a chance to relax, the pianist's concentration was utmost, etching his part with clarity, building and diminishing the substance in gradual steps. The Andante was purely poetic, meticulously wrought.

But the Brahms Concerto has another side—and Mr. Simon's performance was simply not massive. He had all the requsite dexterity but seemingly not the strength to deliver the far flung chordal motives with full sonority. For the most part he stayed well in tempo with barely a rubato—which is fine for discipline, but the soloist was left with scant time to prepare for large scale attacks. The three fast movements were occasionally breathless and a bit short on contrast.

Where we might have expected, on July 4, to find a taste of nationalism by Ives, Schuman or Copeland for the remainder, Erich Leinsdorf presented Prokofiev, Sessions and Strauss; a sprightly, endearing "Classical" Symphony from the first; a dramatic (and lyric, considering its atonality) Psalm 140, with Anne Elgar as soprano soloist afrom Mr. Sessions, who attended; Till Eulenspeigel from the latter composer, marked by fine bombast, but plenty of shaky responses from the winds.

But a holiday is a holiday, and the audience found most everything to its favor.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
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WORCESTER, Mass.
Circ. 61,129
JUL 5 1966

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Telegram Music Critic

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Anne Elgar was soprano soloist in Roger Sessions' Psalm 140. Abbey Simon was soloist in Brahms' Piano Concerto No. 2 in B flat major, Opus 83. The Brahms fulfilled the Festival's chosen theme, the Romantic Concerti.

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APRIL 12, 1966

41

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NORWALK, Conn.
Circ. 21,114

JUL 11 1966

BOSTON SYMPHONY ORCHESTRA IS OFF TO A FINE START

Already in its second weekend of concerts, and its summer music school in full swing, the Boston Symphony orchestra at Tanglewood in Lenox, Mass., is off to an auspicious season. While this current weekend featured a series of Mozart symphonies and piano concerto's, the opening July 4 offered a variation of Wagner, Stravinsky, Brahms, Mahler and Prokofief and Strauss. Special recognition was offered Roger Sessions who had composed the 140th Psalm for soprano and orchestra in 1963, was played for its first time at Tanglewood in the composer's presence. He received a tremendous ovation. The number had been a commission from Princeton Theological Seminary for the occasion of the Sesquicentennial Anniversary of the school in 1963.

Brahms double concerto for violin and cello featured Joseph Silverstein and Jules Eskin, first chairs in the orchestra, and added to the strains from the strings was the beauty of the lower tones of horns and bass at its opening, followed by a duet-like antiphonal against the strings.

The Mahler Fourth symphony, with soprano voice, with Anne Elgar, dramatic soprano whose tones are like the clearest bell, ending with a long sustained horn motif, will long be remembered as one of the orchestra's finest presentations. It was its first performance at the Festival concerts.

Abbey Simon was the featured piano soloist in the Brahms Second Piano concert in B flat major. When words ar no longer needed to describ this, one of the most lyrical o all concerti, and you just si spellbound drinking in its soun with a spine-tingling exultation This is music at its rarest an best. If this opens the season dramatically and with this so of inspiring precedent, the se son is off to a worthy beginnin and deserves enthusiastic at tendance and applause. Erich Leinsdorf was conductor fo both weekend concerts, with the exception of Sir Adrian Boult who conducted on July 10.

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Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

JUL 11 1966

At Tanglewood:

New Friday Night Program Proves A Pleasing Innovation

Three concerts devoted to the works of Mozart, each featuring a piano concerto, filled the programs for the past weekend at Tanglewood in Lenox. For these concerts the Boston Symphony Orchestra is in smaller "chamber" size.

Next weekend the programs will be all-Bach, and the following weekend the full orchestra will move into the regular Berkshire Festival pace. Again this year director Erich Leinsdorf is including concertos of the romantic composers in each weekend offering.

Leinsdorf conducted at the Friday and Saturday evening concerts this past weekend, with guest conductor Sir Adrian Boult, London Philharmonic director, on the podium on Sunday afternoon. Attendance was 5268 Friday night, 7856 Saturday night, and 5936 Sunday afternoon.

An innovation this year is a double-header program on Friday evenings. The main concert now starts at 9 instead of the usual 8 p.m. on Friday nights. But from 7 to 8 there is now a preliminary concert of two infrequently heard works, by a vocal or instrumental group. It is a very agreeable arrangement. The early concert on Friday night was delightful — two groups of Mozart canons sung by the Tanglewood choir directed by Alfred Nash Patterson, and the Sonata for two pianos in D major, played by Claude Frank and Lillian Kallir, his wife. The canons, the Scatological Canons (naughty, if you know German) and Six Canons without text, were sung robustly and crisply with fine definition. The two piano work presented with great style — a bright and rich piece which elevates the instrument as well as composer and the performers.

An hour's recess allows for picnicking or enjoyment of the lovely Tanglewood grounds for the early concertgoers and permits long-distance travelers or late diners to be on time for the major program. Friday night the Mozart program continued with more familiar works. March No. 3 in C was the opener, followed by the "Paris" symphony. This is a short and sparkling composition in which the Leinsdorf finesse and the Boston strings combined for an impeccable performance. For some reason the smaller orchestra and the restrained classical compositions are not swallowed up in the great Music Shed at Tanglewood. Mozart always comes through.

The cheers of the evening were for young Malcolm Frager, who played the Piano Concerto in B-flat with balanced perfection, in fact virtuoso fingering. This artist also played on Sunday afternoon, presenting the Piano Concerto in D major with a mastery which again won high applause. He has a particularly neat style appropriate to Mozart.

The finale on Friday night was the Great Jupiter symphony, often heard and rightly so. The new Friday programs are a happy means of pleasing those who like to hear something different and those who feel that the great, favorite masterpieces should always be available at a major music festival.

The Saturday night program presented Claude Frank as piano soloist for the Concerto in C major, and he too won full-scale cheers from the audience. It is quite thrilling to hear these concertos as they are given at Tanglewood by musicians of the stature of Frank and Frager, with the Boston Symphony in deferential partnership. Also on the Saturday night program was the Symphony No. 29, one of the early Mozart works, and the "Posthorn" Serenade, a graceful piece played by a 10-instrument ensemble.

On Sunday afternoon, Sir Adrian Boult led the orchestra in Mozart's Symphony No. 34, K338 and Symphony No. 39, K 543, in addition to the Concerto in which Mr. Frager played. The elderly conductor showed a quiet, easy style to which the orchestra responded with its usual fine discipline.

Next weekend the weekend programs will be entirely made up of Bach works, with the St. John Passion presented on Saturday evening. Szymon Goldberg will be guest conductor on Friday evening and will play the Violin Concerto in E major. Among the singers appearing Saturday and Sunday will be Phyllis Curtin, soprano, Ernst Haefliger, tenor, several other soloists and the Tanglewood choir. — By Anabel [illegible]

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587

JUL 7 1966

TANGLEWOOD, JULY 2
By A. C. S.

Wagner's *"Tannhauser" Overture* heralded the opening of the twenty-ninth season of the Berkshire Festival. The Boston Symphony Orchestra was back with Erich Leinsdorf on the podium for his fourth Tanglewood summer.

The *Suite from the Ballet "Petrouchka"* was a happy inclusion for this first concert. The work was originally conceived as a *Konzertstueck* for piano and orchestra, and Richard Woitach appeared as piano soloist. But there are also opportunities for solos by various other instrumentalists: flute, oboe, trumpet, bassoon, and percussion. It was like being introduced to members of the family, or rather reintroduced, for most of the soloists are old friends to Tanglewood.

The theme of this festival is the Romantic Concerto. Three concerti by Brahms were chosen for this weekend, the *Violin Concerto* being given on this program. Shmuel Ashkenasi, the young Israeli violinist, was soloist. A major talent who has proved himself in international competition as well as in concertizing, it was no surprise that he had no trouble with the technical demands of the "unplayable" concerto. Despite the withering heat of the evening, his tone was vibrant, his intonation secure. It was a sensitive reading on the part of both soloist and orchestra. Perhaps it was the heat, but this listener longed for more involvement.

July 3

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Nor did the spirit die with the Brahms. Another rarely heard composition followed: the *Symphony No. 4* by Mahler was given its first performance at the Berkshire Festival. With such haunting melodies, wonderful orchestral sounds, and rhythmic variety, one wonders why it was neglected so long. Certainly, the Boston Symphony gave it a brilliant reading under the strong and imaginative guidance of Erich Leinsdorf. The short final movement, employing a text from *Des Knaben Wunderhorn*, was sung effectively by Anne Elgar, a leading soprano of the New York City Center Opera Company.

July 4

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The *Till Eulenspiegel* of Richard Strauss received one of the finest performances this reviewer has heard. Mr. Leinsdorf brought into play exciting rhythmic contrasts and a dramatic intensity seldom given this score; his vivid interpretation was a refreshing experience after so many mediocre, uninteresting readings.

Abbey Simon gave a highly polished account of the second Piano Concerto of Brahms. Completely at home in this difficult score, Mr. Simon and the orchestra achieved a perfect balance. The piano here was no mere appendage to an orchestral accompaniment, nor did it seek to dazzle by keyboard pyrotechnics; the soloist's delicate shadings, frequent understatement were at one with the orchestra in a powerful yet gentle flow through the four movements.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hour (e)
NORWALK, Conn.
Circ. 21,114
JUL 11 1966

BOSTON SYMPHONY ORCHESTRA IS OFF TO A FINE START

Already in its second weekend of concerts, and its summer music school in full swing, the Boston Symphony orchestra at Tanglewood at Lenox, Mass., is off to an auspicious season. While this current weekend featured a series of Mozart symphonies and piano concerto's, the opening July 4 offered a variation of Wagner, Stravinsky, Brahms, Mahler and Prokofief and Strauss. Special recognition was offered Roger Sessions who had composed the 140th Psalm for soprano and orchestra in 1963, was played for its first time at Tanglewood in the composer's presence. He received a tremendous ovation. The number had been a commission from Princeton Theological Seminary for the occasion of the Sesquicentennial Anniversary of the school in 1963.

Brahms double concerto for violin and cello featured Joseph Silverstein and Jules Eskin, first chairs in the orchestra, and added to the strains from the strings was the beauty of the lower tones of horns and bass at its opening, followed by a duet-like antiphonal against the strings.

The Mahler Fourth symphony, with soprano voice, with Anne Elgar, dramatic soprano whose tones are like the clearest bell, ending with a long sustained horn motif, will long be remembered as one of the orchestra's finest presentations. It was its first performance at the Festival concerts.

Abbey Simon was the featured piano soloist in the Brahms Second Piano concert in B flat major. When words ar no longer needed to describ this, one of the most lyrical o all concerti, and yon just si spellbound drinking in its soun with a spine-tingling exultation This is music at its rarest an best. If this opens the season s dramatically and with this so of inspiring precedent, the sea son is off to a worthy beginning and deserves enthusiastic attendance and applause. Erich Leinsdorf was conductor for both weekend concerts, with the exception of Sir Adrian Boult who conducted on July 10.

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
HOLYOKE, Mass.
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JUL 11 1966

At Tanglewood:

New Friday Night Program Proves A Pleasing Innovation

Three concerts devoted to the works of Mozart, each featuring a piano concerto, filled the programs for the past weekend at Tanglewood in Lenox. For these concerts the Boston Symphony Orchestra is its smaller "chamber" size.

Next weekend the programs will be all-Bach, and the following weekend the full orchestra will move into the regular Berkshire Festival pace. Again this year director Erich Leinsdorf is including concertos of the romantic composers in each weekend offering.

Leinsdorf conducted at the Friday and Saturday evening concerts this past weekend, with guest conductor Sir Adrian Boult, London Philharmonic director, on the podium on Sunday afternoon. Attendance was 5268 Friday night, 7856 Saturday night, and 5936 Sunday afternoon.

An innovation this year is a double-header program on Friday evenings. The main concert now starts at 9 instead of the usual 8 p.m. on Friday nights. But from 7 to 8 there is now a preliminary concert of two infrequently heard works, by a vocal or instrumental group. It is a very agreeable arrangement. The early concert on Friday night was delightful — two groups of Mozart canons sung by the Tanglewood choir directed by Alfred Nash Patterson, and the Sonata for two pianos in D major, played by Claude Frank and Lillian Kallir, his wife. The canons, the Scatological Canons (naughty, if you know German) and Six Canons without Text, were sung robustly and crisply with fine definition. The two piano work presented with great style — a bright and rich piece which elevates the instrument as well as composer and the performers.

An hour's recess allows for picnicking or enjoyment of the lovely Tanglewood grounds for the early concertgoers and permits long-distance travelers or late diners to be on time for the major program. Friday night the Mozart program continued with more familiar works. March No. 3 in C was the opener, followed by the "Paris" symphony. This is a short and sparkling composition in which the Leinsdorf finesse and the Boston strings combined for an impeccable performance. For some reason the smaller orchestra and the restrained classical compositions are not swallowed up in the great Music Shed at Tanglewood. Mozart always comes through.

The cheers of the evening were for young Malcolm Frager, who played the Piano Concerto in B-flat with balanced perfection, in fact virtuoso fingering. This artist also played on Sunday afternoon, presenting the Piano Concerto in D major with a mastery which again won high applause. He has a particularly neat style appropriate to Mozart.

The finale on Friday night was the Great Jupiter symphony, often heard and rightly so. The new Friday programs are a happy means of pleasing those who like to hear something different and those who feel that the great, favorite masterpieces should always be available at a major music festival.

The Saturday night program presented Claude Frank as piano soloist for the Concerto in C major, and he too won full-scale cheers from the audience. It is quite thrilling to hear these concertos as they are given at Tanglewood by musicians of the stature of Frank and Frager, with the Boston Symphony in deferential partnership. Also on the Saturday night program was the Symphony No. 29, one of the early Mozart works, and the "Posthorn" Serenade, a graceful piece played by a 10-instrument ensemble.

On Sunday afternoon, Sir Adrian Boult led the orchestra in Mozart's Symphony No. 34, K338 and Symphony No. 39, K 543, in addition to the Concerto in which Mr. Frager played. The elderly conductor showed a quiet, easy style to which the orchestra responded with its usual fine discipline.

Next weekend the weekend programs will be entirely made up of Bach works, with the St. John Passion presented on Saturday evening. Szymon Goldberg will be guest conductor on Friday evening and will play the Violin Concerto in E major. Among the singers appearing Saturday and Sunday will be Phyllis Curtin, soprano, Ernst Haefliger, tenor, several other soloists and the Tanglewood choir. — By Anabel B. Murphy

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 7 1966

TANGLEWOOD, JULY 2
By A. C. S.

Wagner's *"Tannhauser" Overture* heralded the opening of the twenty-ninth season of the Berkshire Festival. The Boston Symphony Orchestra was back with Erich Leinsdorf on the podium for his fourth Tanglewood summer.

The *Suite from the Ballet "Petrouchka"* was a happy inclusion for this first concert. The work was originally conceived as a *Konzertstueck* for piano and orchestra, and Richard Woitach appeared as piano soloist. But there are also opportunities for solos by various other instrumentalists: flute, oboe, trumpet, bassoon, and percussion. It was like being introduced to members of the family, or rather reintroduced, for most of the soloists are old friends to Tanglewood.

The theme of this festival is the Romantic Concerto. Three concerti by Brahms were chosen for this weekend, the *Violin Concerto* being given on this program. Shmuel Ashkenasi, the young Israeli violinist, was soloist. A major talent who has proved himself in international competition as well as in concertizing, it was no surprise that he had no trouble with the technical demands of the "unplayable" concerto. Despite the withering heat of the evening, his tone was vibrant, his intonation secure. It was a sensitive reading on the part of both soloist and orchestra. Perhaps it was the heat, but this listener longed for more involvement.

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43 3 37

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186

JUL 7 1966

Berkshire Festival Opens Long Tanglewood Season

For the first weekend series of the Berkshire Festival at Tanglewood, featuring the Boston Symphony Orchestra, Erich Leinsdorf shattered precedence by devoting part of each of these concerts to the Romantic Concerto theme of this year's program. Besides this, the opening concert was given on a Saturday night, the hottest of the three, and most humid, allowing the third to be scheduled for the Fourth of July afternoon.

Shmuel Ashkenasi, young Israeli violinist, played the Brahms violin concerto under the strain of temporary indisposition and subsequent nervousness, nevertheless displaying a fastidiously musical talent and easy familiarity with his instrument. An audience of 7545 applauded without restraint. Wagner's Overture to Tannhauser introduced the orchestra and Mr. Leinsdorf with dignity and stature, with Stravinsky's suite from "Petrouchka" concluding the first half.

Sunday's romantic concerto was the double one of Brahms, well-coordinated by Joseph Silverstein, concermaster, and Jules Eskin, first cellist. However. Mahler's Fourth Symphony with soprano Anne Elgar, in the lovely fourth movement, was supreme in performance and interpretation.

As far as weather can be analyzed, Monday afternoon was the perfect day; humidity almost non-existent, making repeated tuning unnecessary. But the program lacked sparkle, spontaneity and excitement. All was cleared and well-played, Mr. Leinsdorf taking precisely drawn tempos in Prokofieff's charming "Classical Symphony"; the music iteself should lift one's heart with its lilting lines, so Mozartean is its style and flow.

The great lift came with Roger Sessions' Pslam 140, atonally lyrical, sung with resonant force and beauty ,striking by Anne Elgar. Mr. Sessions was pleased, too, and shared the continued applause with Mr. Leinsdorf, the orchestra and Miss Elgar.

Strauss' Till Eulenspiegel finished the first portion, its romance overshadowing the inherent tragic humor, the winds rather shaky in spots (was it here that Gomberg had difficulty with his reed? Weird sounds resulted, but actually not too out of keeping). And throughout the concert, the new crop of nestlings in the Big Shed almost out-harassed the players.

Again Brahms was the romantic concerto contributor, this time with his second piano work, played by Abbey Simon, a native New Yorker, now a resident of Geneva, who started instruction at the age of eight at Curtis Institute of Music. A serious pianist, with marvelously expressive fingers, that sculptured every phrase into shapely lines, his performance was complemented by the orchestra and Mr. Leinsdorf with sympathetic artistry, but on a too constant a level.

Brahms always soars in his wonderfully woven music; not necessarily unrestrained, with an inner breathing makes him unique in writing and performance. We felt none of this, not even in the exquisite Andante (the second movement almost) and the haunting melody by piano and woodwind, matching intonation shatteringly dissonant (perhaps the heat) and provoking. The piano also just can't resound any better; we'd like to hear Mr. Simon on another instrument.

But the audience reacted with enthusastic vigor; they applauded every movement, Mr. Leinsdorf encouraging the pianist to acknowledge each one, the final recallings shared with Mr. Eskin.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUL 11 1966

Two Artists Superb As Tanglewood Guests

By JOAN SIMMONS

Two guest artists unobtrusively stole the show at Tanglewood Sunday afternoon.

Sir Adrian Boult, as conductor of the final concert of an all-Mozart weekend and first guest conductor of the season at the Lenox, Mass., site, was every bit the distinguished, reserved Briton.

Malcolm Frager, as piano soloist, presented a superb performance as he intently bent over his keyboard playing the Piano Concerto No. 5, in D major, K. 175. The Concerto ended with long and heavy applause while Sir Adrian and Frager were quite delighted with each other.

The guests were of course more than ably assisted by the members of the Boston Symphony Orchestra, reduced in number this week as many of the musicians have returned to Boston for a two-week series there.

The program included the symphonies number 34 and 39 which were gracefully achieved under the seeming effortlessness of Sir Adrian's baton. A cool-looking figure, despite the afternoon heat, Sir Adrian quite casually waved his baton and at times appeared to stop altogether. But appearances were deceiving because there was no doubt that the orchestra was completely under his expert control.

The combination of performers reached its peak in the concerto where the rapport between conductor, pianist and soloist resulted in a completely pleasurable blend.

Frager has performed many times with the Boston Symphony and the combination is well worth repeating. While he has appeared before the Boston Symphony previously, this is Sir Adrian's first season at Tanglewood and one that may result in his return.

SECOND WEEK - JULY 8, 9, AND 10

Boston Symphony's Great Summer Festival Has Big Second Week

By William G. Glackin
Bee drama and music critic

LENOX, Mass. — There is one consolation in leaving this great Berkshire Music Festival of the Boston Symphony when it is just getting under way: This second week of concerts, no matter what follows, should remain as one of the high points of the summer.

And probably its own high point was the last of the three programs, consisting entirely of the music of Bach and performed before an audience of 6,255. It included three works: the Brandenburg Concerto No. 4 and two cantatas — No. 146, Only Through Tribulation May We Enter The Kingdom Of God, and No. 70, Watch, Pray, Be Ready — and it was a stimulating, stirring afternoon.

Orchestra Cut To 20

For the Brandenburg, Erich Leinsdorf cut the orchestra down to 20 again, and sat in on the harpsichord himself. With concertmaster Joseph Silverstein and flutists Doriot Anthony Dwyer and James Pappoutsakis playing the solo roles with a liquid brilliance, the performance kept gathering beauty and power like some glorious, sparkling snowball until the final presto simply carried the audience before it to an ovation.

The Cantata No. 146 will startle you if you haven't heard it but know the more popular Concerto in D minor for piano, for the first two movements of the concerto are identical with the vocal work. The opening sinfonia gave the solo role here to the organ — the festival has a handsome Noack tracker organ sitting right in the midst of the singers, and Paul Calloway played the long, difficult part with superb clarity — and the opening chorus is a kind of expansion of the slow movement of the concerto. The combined voices of the Harvard Glee Club and the Radcliffe Choral Society, directed by Elliot Forbes, sang it with affecting feeling, as they did all weekend.

Four Young Singers

The soloists were four fine young singers, all of whom you are going to hear a lot of in future years. They included soprano Veronica Tyler, a tall girl with an extremely pretty voice who has only one serious flaw, mushy enunciation; contralto Beverly Wolff, who sings with great power, vocal beauty and strong feeling; and two former Carmel Bach Festival soloists who will be in Carmel again this year: Charles Bressler, who sings with compelling force and admirably exact enunciation, as well as ringing tenor tones; and Thomas Paul, a real bass with a beautiful, liquid tone, and a fine singer, full of quiet emotional conviction which is just as compelling as Bressler's, if not more so.

These last two joined, in No. 146, in an affectingly joyful duet which was one of the peaks of the performance, as was Miss Tyler's solo, surrounded by the soft, rich environment of flute, oboes, cellos, bass and organ, and the lovely, peaceful, happy chorale with which the work ends.

Chorus Radiated

As for Watch, Pray, it is an even more dramatic work, and under Leinsdorf's marvelously flexible, expressive conducting, the opening chorus seemed not so much sung as radiated. As the message of its warning of the day of judgment was expanded in contrasting arias, recitatives and a single chorale midway in the work like an island of calm, the drama was compounded and the tension grew.

It remained for Paul, in the final aria, which alternates strikingly between reverence and a fierce reminder of the last trumpet, to bring it to a climax of feeling and a release like a blessing in some grippingly personal singing which furnished one of the most memorable moments of the entire weekend.

Lots Of Enrichments

The night before, Leinsdorf offered a variety of enrichments, including masterpieces by Mozart and Gluck, but it was Bach who provided the thriller in the great Cantata No. 140, Wachet Auf (Sleepers, Wake!).

The thrills were the more remarkable because Leinsdorf set a tempo for the piece that was, in my experience at any rate, a very deliberate speed. Since the text is the famous clarion call to the wise and foolish virgins of the Bible — an inspiriting announcement of the arrival of Christ, the Bridegroom — the tempo matters a bit more than usual.

But this one turned out to work, after all. If the tremendous opening chorus would not startle anyone from sleep, it conveyed a sense of majestic joy that was indeed, in a very powerful, cumulative way, a rousing summons. And when Leinsdorf got to the glorious love duet for Christ and the soul, the method in his method appeared, for he could now quicken the pace in an exhilarating way without forcing the soloists to race.

The excellent first oboist of the orchestra, Ralph Gomberg, was an equal partner of the singers, and concertmaster Joseph Silverstein had a [illegible] joined them with stirring effect.

Conductor The Heart

As with everything else on the program, though, the heart of the matter was the steady, flowing, feeling presence in the music of the conductor.

Leinsdorf is eminently a conductor who seems inside the music. With the opening Gluck, orchestral and vocal selections from Orpheus And Eurydice, his presence there seemed as sympathetic, as compellingly expressive as it did in the livelier Mozart Concerto in E flat for two pianos, K. 365, which followed. Whatever I have heard Leinsdorf conduct so far — and as it happens, that means nothing after Beethoven — he has seemed much more than a leader, or even an interpreter; but instead a gifted partner of the composer, a bosom friend to his music.

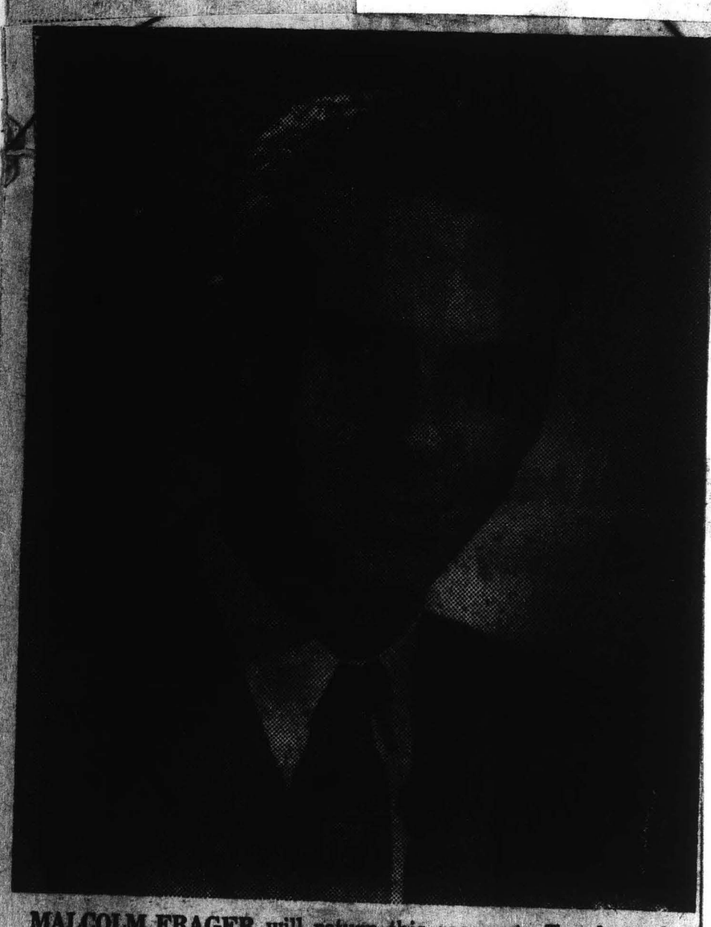
It remains to be noted that his charges, including Miss Dwyer, Miss Wolff and Miss Tyler, and Gluck gave him beautiful cooperation in the opening piece and that pianists Vitya Vronsky and Victor Babin were expert, spirited collaborators in the Mozart, whose final allegro was worked up to a happy, irresistible point of exhilaration.

THE FRESNO BEE
FRESNO, CALIF.
D. 110,189 SUN. 137,332
JUL 16 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bulletin (m)
NORWICH, Conn.
Circ. 30,240
JUN 28 1965

MODESTO, CALIF.
BEE
D. 41,000 S. 42,000
JUL 18 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,882
JUN 29 1966



MALCOLM FRAGER will return this season to Tanglewood, Lenox to be guest soloist with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, July 8. Mr. Frager will play the Mozart Piano Concerto in B-flat, K. 450 and appear again on July 10 to play Mozart Piano Concerto in D major, K. 175.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264
JUL 3 1966

Guest Conductor

LENOX, Mass., July 2 — Sir Adrian Boult, distinguished British conductor, will make his first Tanglewood appearance when he conducts the Boston Symphony Orchestra on July 10 in a Mozart program.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,258
JUN 29 1966

Second Concert Listed By Boston Symphony

The Boston Symphony Orchestra's second concert of the 1966 Berkshire Festival season will be broadcast live over WGBH-FM Sunday afternoon at 2:30.

On Monday, the concert will also start at 2:30 and on Tuesday night at 8, the Boston Symphony Players will perform works by Mozart, Poulenc, Villa Lobos and Schubert.

The Berkshire Music Center Orchestra will perform July 7 at 8 p.m. and the program on July 8 will open at 9 p.m.

The week of live Tanglewood broadcasts will conclude on July 9 at 8 p.m. with the symphony featured in an all-Mozart program.

SPRINGFIELD
UNION JULY 2 '66

Extra Friday Concerts To Start at Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., at next weekend's Berkshire Festival concerts.

British conductor Sir Adrian Boult will make his first Tanglewood appearance when he conducts the Orchestra July 10 at 2:30. Malcolm Frager will be piano soloist for that concert as with music director Erich Leinsdorf July 8 at 9 p.m. As piano soloist for Saturday at 8 p.m. Leinsdorf will have Claude Frank.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place at 7 p.m. in advance of each Friday concert. The Preludes will consist of infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the orchestra performing in small ensembles will perform. The programs will be provided at no extra cost to those holding Friday evening concert tickets.

Friday's 9 p.m. all - Mozart program will inlude March No. 3 in C, K. 408; Symphony No. 31, K. 297, "Paris;" the Piano Concerto in B-flat, K. 450, with Malcolm Frager and the "Jupiter" Symphony in C, K. 551.

The Prelude program will include two groups of Mozart's canons performed by the Tanglewood Choir directed by Alfred Nash Patterson, and Mozart's sonata for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir. Saturday at 8 p.m. Frank will be soloist in Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend Sunday at 2:30 with Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Frager as soloist, and Symphony No. 39, K. 543.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 a.m. Saturday in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday evening Berkshire Festival Chamber Music series of seven programs in the Tanglewood Theater with Mozart's Piano Quartet, K. 478, with Frank as soloist; Poulenc's Trio for Oboe, Bassoon, and Piano (1926); the Duo for Flute and Bassoon by Villa Lobos; and Schubert's Trio No. 1 for Violin, Cello and Piano, Op. 99.

Erich Leinsdorf tomorrow at 2:30 will conduct Brahms' Double Concerto with Joseph Silverstein and Jules Eskin as soloists and Gustav Mahler's Symphony No. 4 with Anne Elgar as soprano soloist. The Fourth of July 2:30 program will include Prokofiev's Classical Symphony, Roger Sessions' Psalm 140 with Miss Elgar as soloist, Richard Strauss' Till Eulenspiegel and Abbey Simon performing Brahms' Piano Concerto No. 2.

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It remained for Paul, in the final aria, which alternates strikingly between reverence and a fierce reminder of the last trumpet, to bring it to a climax of feeling and a release like a blessing, in some grippingly personal singing which furnished one of the most memorable moments of the entire weekend.

Lots Of Enrichments

The night before, Leinsdorf offered a variety of enrichments, including masterpieces by Mozart and Gluck, but it was Bach who provided the thriller in the great Cantata No. 140, Wachet Auf (Sleepers, Wake!).

The thrills were the more remarkable because Leinsdorf set a tempo for the piece that was, in my experience at any rate, a very deliberate speed. Since the text is the famous clarion call to the wise and foolish virgins of the Bible — an inspiriting announcement of the arrival of Christ, the Bridegroom — the tempo matters a bit more than usual.

But this one turned out to work, after all. If the tremendous opening chorus would not startle anyone from sleep, it conveyed a sense of majestic joy that was indeed, in a very powerful, cumulative way, a rousing summons. And when Leinsdorf got to the glorious love duet for Christ and the soul, the method in his method appeared, for he could now quicken the pace in an exhilarating way without forcing the soloists to race.

The excellent first oboist of the orchestra, Ralph Gomberg, was an equal partner of the singers, and concertmaster Joseph Silverstein had a partner joined them with stirring effect.

Conductor The Heart

As with everything else on the program, though, the heart of the matter was the steady, flowing, feeling presence in the music of the conductor.

Leinsdorf is eminently a conductor who seems inside the music. With the opening Gluck, orchestral and vocal selections from Orpheus And Eurydice, his presence there seemed as sympathetic, as compellingly expressive as it did in the livelier Mozart Concerto in E flat for two pianos, K. 365, which followed. Whatever I have heard Leinsdorf conduct so far — and as it happens, that means nothing after Beethoven — he has seemed much more than a leader, or even an interpreter; but instead a gifted partner of the composer, a bosom friend to his music.

It remains to be noted that his charges, including Miss Dwyer, Miss Wolff and Miss Tyler, and Gluck gave him beautiful cooperation in the opening piece and that pianists Vitya Vronsky and Victor Babin were expert, spirited collaborators in the Mozart, whose final allegro was worked up to a happy, irresistible point of exhilaration.

THE FRESNO BEE
FRESNO, CALIF.
D. 110,189 SUN. 137,332
JUL 16 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bulletin (m)
NORWICH, Conn.
Circ. 30,240
JUN 28 1965

MODESTO, CALIF.
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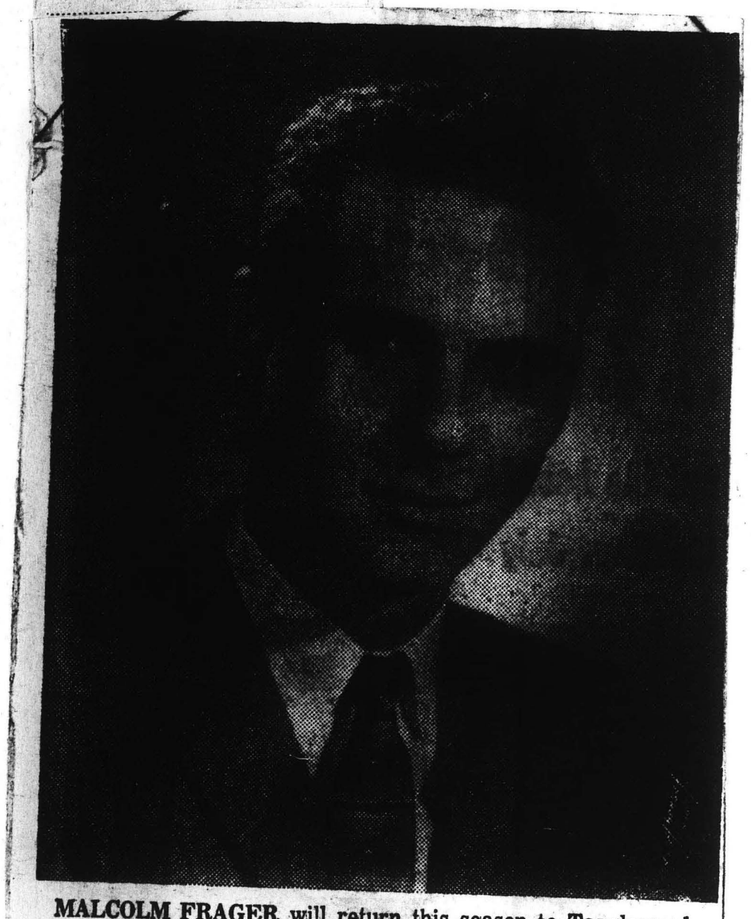
D. 41,000 S. 42,000
JUL 18 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,882
JUN 29 1966



MALCOLM FRAGER will return this season to Tanglewood, Lenox to be guest soloist with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, July 8. Mr. Frager will play the Mozart Piano Concerto in B-flat, K. 450 and appear again on July 10 to play Mozart Piano Concerto in D major, K. 175.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264
JUL 3 1966

Guest Conductor

LENOX, Mass., July 2 — Sir Adrian Boult, distinguished British conductor, will make his first Tanglewood appearance when he conducts the Boston Symphony Orchestra on July 10 in a Mozart program.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,258
JUN 29 1966

Second Concert Listed By Boston Symphony

The Boston Symphony Orchestra's second concert of the 1966 Berkshire Festival season will be broadcast live over WGBH-FM Sunday afternoon at 2:30.

On Monday, the concert will also start at 2:30 and on Tuesday night at 8, the Boston Symphony Players will perform works by Mozart, Poulenc, Villa Lobos and Schubert.

The Berkshire Music Center Orchestra will perform July 7 at 8 p.m. and the program on July 8 will open at 9 p.m.

The week of live Tanglewood broadcasts will conclude on July 9 at 8 p.m. with the symphony featured in an all-Mozart program.

SPRINGFIELD
UNION JUL 2 '66

Extra Friday Concerts To Start at Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., at next weekend's Berkshire Festival concerts.

British conductor Sir Adrian Boult will make his first Tanglewood appearance when he conducts the Orchestra July 10 at 2:30. Malcolm Frager will be piano soloist for that concert as with music director Erich Leinsdorf July 8 at 9 p.m. As piano soloist for Saturday at 8 p.m. Leinsdorf will have Claude Frank.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place at 7 p.m. in advance of each Friday concert. The Preludes will consist of infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the orchestra performing in small ensembles will perform. The programs will be provided at no extra cost to those holding Friday evening concert tickets.

Friday's 9 p.m. all - Mozart program will inlude March No. 3 in C, K. 408; Symphony No. 31, K. 297, "Paris;" the Piano Concerto in B-flat, K. 450, with Malcolm Frager and the "Jupiter" Symphony in C, K. 551.

The Prelude program will include two groups of Mozart's canons performed by the Tanglewood Choir directed by Alfred Nash Patterson, and Mozart's sonata for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir. Saturday at 8 p.m. Frank will be soloist in Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthorn" Serenade, K.-320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend Sunday at 2:30 with Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Frager as soloist, and Symphony No. 39, K.-543.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 a.m. Saturday in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday evening Berkshire Festival Chamber Music series of seven programs in the Tanglewood Theater with Mozart's Piano Quartet, K. 478, with Frank as soloist; Poulenc's Trio for Oboe, Bassoon, and Piano (1926); the Duo for Flute and Bassoon by Villa Lobos; and Schubert's Trio No. 1 for Violin, Cello and Piano, Op. 99.

Erich Leinsdorf tomorrow at 2:30 will conduct Brahms' Double Concerto with Joseph Silverstein and Jules Eskin as soloists and Gustav Mahler's Symphony No. 4 with Anne Elgar as soprano soloist. The Fourth of July 2:30 program will include Prokofiev's Classical Symphony, Roger Sessions' Psalm 140 with Miss Elgar as soloist, Richard Strauss' Till Eulenspiegel and Abbey Simon performing Brahms' Piano Concerto No. 2.

Week

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RESNO BEE
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VICH, Conn.
c. 30,240
8 1965

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615

JUL 5 1966

Sir Adrian Boult to Conduct A Mozart Concert at Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Bershire Festival.

The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra Sunday at 2:30 p.m. Malcolm Frager will be soloist for that concert as he will with music director Erich Leinsdorf Friday at 9 p.m. As soloist for Saturday's program, Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's Friday evening concert. Each of the Weekend Preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7:00 p.m. and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the Orchestra performing in small ensemblies will perform on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

Friday evening's all Mozart program will begin with March No. 3 in C, K. 408 and continue with the Symphony No. 31, K. 297, "Paris." Malcolm Frager will then be heard in a performance of the Piano Concerto in B-flat, K. 450, and Leinsdorf will close the concert with the "Jupiter" symphony in C, K. 551.

The Weekend Prelude Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and Mozart Sonata for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir.

Frank will be heard again on Saturday evening when he joins Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthore" Serenade, K. 320.

Boult, the season's first guest conductor, will close the Mozart weekend at Tanglewood on Sunday afternoon. Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Frager as soloist, and Symphony No. 39, K. 543.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 a.m. Saturday in the Music Shed.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,007

JUL 6 1966

3 Mozart Concerts Planned At Berkshire for Weekend

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Berkshire Festival concerts.

Guest artists for the series include British conductor Sir Adrian Boult and pianists Malcom Frager and Claude Frank. Erich Leinsdorf, music director of the Boston Symphony, will conduct Friday and Saturday evenings' concerts. Sir Adrian Boult will make his first appearance at Tanglewood on Sunday afternoon when he appears as the first guest conductor of the season.

The first of the Weekend Preludes, a new series of musical offerings at Tanglewood, will take place preceeding the Friday evening concert. Each of the Weekend Preludes, to be given each Friday evening for the remainder of the season, will begin at 7:00 and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the orchestra performing in small ensembles will appear on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

This first Prelude will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and the Mozart Sonata for Two Pianos in D, K. 444 played by Claude Frank and Lilian Kallir.

The regular weekend concerts will take place Friday evening at 9; Saturday at 8 and Sunday afternoon at 2:30.

Buffalo Evening News
D. 279,780 SAT. 292,741

JUL 2 1966

BERKSHIRE FESTIVAL will be honored in the guest appearance of British conductor Sir Adrian Boult for the first time in the 30-year series. Sir Adrian will conduct on Sunday, July 10, at 2:30 PM, an all-Mozart program including the Piano Concerto in D, K175, with Malcolm Frager as soloist, and Symphonies Nos. 34 and 39.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

JUL 1 1966

Mozart Concerts, Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at next weekend's Berkshire Festival concerts at Tanglewood in Lenox.

The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra at 2:30 next Sunday afternoon. Pianist Malcolm Frager will be soloist for that concert and with Music Director Erich Leinsdorf at next Friday evening's concert at 9.

As soloist for Saturday's 8 p. m. program Mr. Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the weekend preludes, will take place in advance of Friday evening's concert. Each of the weekend preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7 and will consist of some of the infrequently heard music of the weekend's principal composer.

Some of the weekend soloists and members of the orchestra performing in small ensembles will perform on these programs, which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

Friday evening's all-Mozart program will begin with March No. 3 in C, and continue with the Symphony No. 31, "Paris." Malcolm Frager will then be heard in a performance of the Piano Concerto in B-flat, and Mr. Leinsdorf will close the concert with the "Jupiter" Symphony in C.

The weekend prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson, and Mozart Sonata for Two Pianos in D, played by Claude Frank and Lilian Kallir.

On Saturday evening Claude Frank joins Mr. Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C. This concert will begin with Mozart's Symphony No. 29, and conclude with his "Posthorn" Serenade.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend Sunday afternoon with the Symphony No. 34, the Piano Concerto in D, with Mr. Frager as soloist and Symphony No. 39.

NewEnglandNewsclipAgency,Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 5 1966

BSO Will Feature Mozart

TANGLEWOOD — Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at Berkshire Festival concerts next weekend, July 8 through 10. The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra Sunday afternoon at 2:30. Malcolm Frager will be soloist for that concert and for one with Music Director Erich Leinsdorf Friday evening at 9. Soloist for Saturday's program will be Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the orchestra's Friday evening concerts. Each of the Weekend Preludes will begin at 7 p.m. and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the soloists and members of the orchestra performing in small ensembles will perform on these programs, which will be provided at no extra cost to ticket holders for the evening concerts.

Friday evening's all Mozart program will begin at 9 with March No. 3 in C, K. 408, and continue with the Symphony No. 31, K. 297, "Paris." Mr. Frager will then be heard in a performance of the Piano Concerto in B-Flat, K. 450, and Mr. Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

Mr. Frank will be heard on Saturday evening at 8 when he joins Mr. Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201, and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend at Tanglewood with a program including the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Mr. Frager as soloist, and Symphony No. 39, K. 543.

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Box 2078, Boston 02106 • 742-4200
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SPRINGFIELD, Mass.
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JUL 2 1966

British Maestro At Tanglewood

SIR ADRIAN BOULT

Sir Adrian Boult, famed British conductor, will be guest conductor of the Boston Symphony at Tanglewood on the afternoon of the 10th. He will conduct the Mozart Symphony No. 34, K. 338, the Mozart Symphony No. 39, K. 543, and the Mozart Piano Concerto in D major, K. 175, with Malcolm Frager as soloist.

Three Mozart Concerts Next at Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Berkshire Festival concerts in Lenox. The British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra Sunday afternoon at 2.30.

Malcolm Frager will be soloist for that concert as he will with Music Director Erich Leinsdorf Friday night at 9. As soloist for Saturday's program, Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

New Series

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's of the Weekend Preludes, giv- Friday evening concert. Each en each Friday evening for the remainder of the Tanglewood season, will begin at 7 and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the orchestra performing in small ensembles will peform on these programs which will be provided at o extra cost to those holding tickets for the Friday evening concerts.

Friday night's all Mozart program will begin with March No. 3 in C, K. 408, and continue with the Symphony No. 31, K. 297, "Paris." Frager will be heard in a performance of the Piano Concerto in B-flat, K. 450, and Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

The Weekend Prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and Mozart Sonata for Two Pianos in D, K. 448, played by Claude Frank and Lilian Kallir.

Frank will be heard again Saturday night at 8 when he joins Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthorn" Serenade, K. 320.

First Guest Conductor

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend at Tanglewood Sunday afternoon at 2.30. Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175, with Frager as soloist and Symphony No. 39, K. 543.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will take place at 10.30 Saturday morning in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday evening Berkshire Festival Chamber Music series of seven programs tonight at the Tanglewood Theater. The Chamber Players, formed from the principal players of the Boston Symphony Orchestra in 1964, have been heard extensively throughout the eastern part of the country and this spring made their first transcontinental tour. Claude Frank will be pianist with the Chamber Players at tonight's concert at 8. The program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon, and Piano, (1926); the Duo for Flute and Bassoon by Villa Lobos, and Schubert's Trio No. 1 for Violin, Cello and Piano, Op. 99.

Friends Concerts

Two Berkshire Music Center concerts this week will be open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Music Center's activities. Sir Adrian Boult is scheduled to conduct the first concert by the Berkshire Music Center orchestra in the Tanglewood Theater Thursday night, at 8. His program will include Walton's Portsmouth Point Overture; the Horn Concerto No. 2 by Strauss with William Lane as soloist and Vaughn Williams' London Symphony. Sunday morning at 10 a concert of baroque music will be presented in the Theater.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Lenox.

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Correction

The weekend of Bach concerts at Tanglewood will be July 15, 16 and 17, contrary to the report printed in The Union Saturday.

* * *

Week

nd Gluck gave him cooperation in the piece and that pianists onsky and Victor Babin bert, spirited collabo- the Mozart, whose gro was worked up to irresistible point of on.

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Schenectady Union Star
SCHENECTADY, N. Y.
D. 30,615

JUL 5 1966

Sir Adrian Boult to Conduct A Mozart Concert at Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Bershire Festival.

The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra Sunday at 2:30 p.m. Malcolm Frager will be soloist for that concert as he will with music director Erich Leinsdorf Friday at 9 p.m. As soloist for Saturday's program, Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's Friday evening concert. Each of the Weekend Preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7:00 p.m. and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the Orchestra performing in small ensemblies will perform on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

Friday evening's all Mozart program will begin with March No. 3 in C, K. 408 and continue with the Symphony No. 31, K. 297, "Paris." Malcolm Frager will then be heard in a performance of the Piano Concerto in B-flat, K. 450, and Leinsdorf will close the concert with the "Jupiter" symphony in C, K. 551.

The Weekend Prelude Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and Mozart Sonata for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir.

Frank will be heard again on Saturday evening when he joins Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthore" Serenade, K. 320.

Boult, the season's first guest conductor, will close the Mozart weekend at Tanglewood on Sunday afternoon. Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Frager as soloist, and Symphony No. 39, K. 543.

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 a.m. Saturday in the Music Shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

JUL 1 1966

Mozart Concerts, Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at next weekend's Berkshire Festival concerts at Tanglewood in Lenox.

The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra at 2:30 next Sunday afternoon. Pianist Malcolm Frager will be soloist for that concert and with Music Director Erich Leinsdorf at next Friday evening's concert at 9.

As soloist for Saturday's 8 p. m. program Mr. Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the weekend preludes, will take place in advance of Friday evening's concert. Each of the weekend preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7 and will consist of some of the infrequently heard music of the weekend's principal composer.

Some of the weekend soloists and members of the orchestra performing in small ensembles will perform on these programs, which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

Friday evening's all-Mozart program will begin with March No. 3 in C, and continue with the Symphony No. 31, "Paris." Malcolm Frager will then be heard in a performance of the Piano Concerto in B-flat, and Mr. Leinsdorf will close the concert with the "Jupiter" Symphony in C.

The weekend prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson, and Mozart Sonata for Two Pianos in D, played by Claude Frank and Lilian Kallir.

On Saturday evening Claude Frank joins Mr. Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C. This concert will begin with Mozart's Symphony No. 29, and conclude with his "Posthorn" Serenade.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend Sunday afternoon with the Symphony No. 34, the Piano Concerto in D, with Mr. Frager as soloist and Symphony No. 39.

TIMES UNION
ALBANY, N. Y.
D. 71,655

JUL 6 1966

3 Mozart Concerts Planned At Berkshire for Weekend

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Berkshire Festival concerts.

Guest artists for the series include British conductor Sir Adrian Boult and pianists Malcom Frager and Claude Frank. Erich Leinsdorf, music director of the Boston Symphony, will conduct Friday and Saturday evenings' concerts. Sir Adrian Boult will make his first appearance at Tanglewood on Sunday afternoon when he appears as the first guest conductor of the season.

The first of the Weekend Preludes, a new series of musical offerings at Tanglewood, will take place preceeding the Friday evening concert. Each of the Weekend Preludes, to be given each Friday evening for the remainder of the season, will begin at 7:00 and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the orchestra performing in small ensembles will appear on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

This first Prelude will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and the Mozart Sonata for Two Pianos in D, K. 444 played by Claude Frank and Lilian Kallir.

The regular weekend concerts will take place Friday evening at 9, Saturday at 8 and Sunday afternoon at 2:30.

Buffalo Evening News
D. 279,780 SAT. 292,741

JUL 2 1966

BERKSHIRE FESTIVAL will be honored in the guest appearance of British conductor Sir Adrian Boult for the first time in the 30-year series. Sir Adrian will conduct on Sunday, July 10, at 2:30 PM, an all-Mozart program including the Piano Concerto in D, K175, with Malcolm Frager as soloist, and Symphonies Nos. 34 and 39.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 5 1966

BSO Will Feature Mozart

TANGLEWOOD — Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at Berkshire Festival concerts next weekend, July 8 through 10. The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra Sunday afternoon at 2:30. Malcolm Frager will be soloist for that concert and for one with Music Director Erich Leinsdorf Friday evening at 9. Soloist for Saturday's program will be Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the orchestra's Friday evening concerts. Each of the Weekend Preludes will begin at 7 p.m. and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the soloists and members of the orchestra performing in small ensembles will perform on these programs, which will be provided at no extra cost to ticket holders for the evening concerts.

Friday evening's all Mozart program will begin at 9 with March No. 3 in C, K. 408, and continue with the Symphony No. 31, K. 297, "Paris." Mr. Frager will then be heard in a performance of the Piano Concerto in B-Flat, K. 450, and Mr. Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

Mr. Frank will be heard on Saturday evening at 8 when he joins Mr. Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201, and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend at Tanglewood with a program including the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Mr. Frager as soloist, and Symphony No. 39, K. 543.

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Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 5 1966

Three Mozart Concerts Next at Tanglewood

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Berkshire Festival concerts in Lenox. The British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra Sunday afternoon at 2.30.

Malcolm Frager will be soloist for that concert as he will with Music Director Erich Leinsdorf Friday night at 9. As soloist for Saturday's program, Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

New Series

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's of the Weekend Preludes, giv- Friday evening concert. Each en each Friday evening for the remainder of the Tanglewood season, will begin at 7 and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the orchestra performing in small ensembles will peform on these programs which will be provided at o extra cost to those holding tickets for the Friday evening concerts.

Friday night's all Mozart program will begin with March No. 3 in C, K. 408, and continue with the Symphony No. 31, K. 297, "Paris." Frager will be heard in a performance of the Piano Concerto in B-flat, K. 450, and Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

The Weekend Prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and Mozart Sonata for Two Pianos in D, K. 448, played by Claude Frank and Lilian Kallir.

Frank will be heard again Saturday night at 8 when he joins Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthorn" Serenade, K. 320.

First Guest Conductor

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend at Tanglewood Sunday afternoon at 2.30. Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175, with Frager as soloist and Symphony No. 39, K. 543.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will take place at 10.30 Saturday morning in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday evening Berkshire Festival Chamber Music series of seven programs tonight in the Tanglewood Theater. The Chamber Players, formed from the principal players of the Boston Symphony Orchestra in 1964, have been heard extensively throughout the eastern part of the country and this spring made their first transcontinental tour. Claude Frank will be pianist with the Chamber Players at tonight's concert at 8. The program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon, and Piano, (1926); the Duo for Flute and Bassoon by Villa Lobos, and Schubert's Trio No. 1 for Violin, Cello and Piano, Op. 99.

Friends Concerts

Two Berkshire Music Center concerts this week will be open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Music Center's activities. Sir Adrian Boult is scheduled to conduct the first concert by the Berkshire Music Center orchestra in the Tanglewood Theater Thursday night, at 8. His program will include Walton's Portsmouth Point Overture; the Horn Concerto No. 2 by Strauss with William Lane as soloist and Vaughn Williams' London Symphony. Sunday morning at 10 a concert of baroque music will be presented in the Theater.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Lenox.

* * *

Correction

The weekend of Bach concerts at Tanglewood will be July 15, 16 and 17, contrary to the report printed in The Union Saturday.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,605

JUL 2 1966

British Maestro At Tanglewood

SIR ADRIAN BOULT

Sir Adrian Boult, famed British conductor, will be guest conductor of the Boston Symphony at Tanglewood on the afternoon of the 10th. He will conduct the Mozart Symphony No. 34, K. 338, the Mozart Symphony No. 39, K. 543, and the Mozart Piano Concerto in D major, K. 175, with Malcolm Frager as soloist.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JUL 6 1966

Music of Mozart to Be Featured at Tanglewood

Music of Mozart will be featured during the second weekend of the Boston Symphony concerts at Tanglewood, Lenox, Mass., this weekend.

Erich Leinsdorf will conduct the orchestra for the Friday and Saturday programs, and Sir Adrian Boult, distinguished British conductor, will make his first Tanglewood appearance with the orchestra in the Sunday afternoon program.

Sir Adrian is also scheduled to conduct the first concert by the Berkshire Music Center Orchestra in the Tanglewood Theater Thursday at 8 p.m. in a concert open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the music center's activities.

Soloists for the weekend programs will be Malcolm Frager, pianist, in the Friday 9 p.m. concert; Claude Frank, pianist, for the Saturday 8 p.m. program; and Frager will again appear as soloist on Sunday at 2:30 p.m.

The first of the Weekend Prelude programs will be presented on Friday at 7 p.m. Made up of infrequently heard music of the weekend's principal composer, the Preludes will be performed by some of the weekend soloists and members of the orchestra performing in small ensemble. The Preludes will be provided at no extra cost to those holding tickets for the Friday evening concerts.

* * *

The Friday evening principal all-Mozart program will open with "March number 3 in C, K. 408" and continue with the "Symphony number 31, K. 297, 'Paris'." Frager will then be heard in the "Piano Concerto in B flat, K. 450" and Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

The Weekend Prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and the Mozart "Sonata for Two Pianos in D, K. 448" played by Claudue Frank and Lilian Kallir.

Frank will be heard in the Saturday night program when he joins Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's "Piano Concerto in C, K. 503." The program will open with the "Symphony number 34, K. 201" and conclude with the "Posthorn" Serenade, K. 320.

* * *

Sir Adrian Boult's program on Sunday afternoon will include the "Symphony number 34, K. 338" and the "Piano Concerto in D, K. 175" with Frager as soloist, and the "Symphony number 39, K. 543."

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will take place in the Music Shed Saturday at 10:30 a.m.

The Berkshire Music Center Orchestra of the 1966 season will present its first concert at the Tanglewood Theater Thursday at 8 p.m. Sir Adrian Boult will conduct the program including Walton's "Portsmouth Point Overture"; the "Horn Concerto number 2" by Strauss with William Lane as soloist; and the Vaughn Williams' "London Symphony."

* * *

A concert of Baroque music will be presented for the Friends of the Berkshire Music Center Sunday at 10 a.m. in the theater.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

SIR ADRIAN BOULT
To Conduct at Lenox

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 8 1966

Three concerts of Mozart's music will be presented by the Boston Symphony Orhcestra at the July 8, 9, 10 Berkshire Festival concerts. The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra on Sunday afternoon, July 10, at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Washington News
WASHINGTON, D. C.
Circ. 212,455
JUL 8 1966

At Tanglewood

The Boston Symphony Orchestra will perform three concerts of Mozart music tonight through Sunday at the Berkshire Music Festival. British conductor Sir Adrian Boult will lead the orchestra in his Tanglewood debut Sunday afternoon. Erich Leinsdorf will conduct tonight and tomorrow.

NEW YORK PARK EAST
Thursday, July 7, 1966

Photo by Whitestone

The Berkshire Music Festival at Tanglewood, Lenox, Mass., will present an all Mozart program on Friday and Saturday, July 8 and 9. Erich Leinsdorf directs the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 3 1966

Boston Symphony Orchestra to Play 3 Mozart Concerts at Tanglewood

Sir Adrian Boult, British Conductor Will Make First Appearance at Lenox

TANGLEWOOD, Lenox—Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra July 8, 9, 10 at the Berkshire Festival concerts.

First Appearance

The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the Orchestra on July 10 at 2.30 p. m. Malcolm Frager will be soloist for that concert as he will with Music Director Erich Leinsdorf on July 8 at 9. As soloist for Saturday's program Mr. Leinsdorf will have Claude Frank, who recently returned from a trans-continental tour as guest pianist with the Boston Symphony Chamber Players.

Weekend Preludes

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's Friday evening concert.

Each of the Weekend Preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7 p. m. and will consist of some of the infrequently heard music of the week end's principal composer.

Some of the week-end soloists and members of the Orchestra performing in small ensembles will perform on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

Friday evening's all-Mozart program will begin with March No. 3 in C, K. 408 and continue with the Symphony No. 31, K. 297, "Paris." Malcolm Frager will then be heard in a performance of the Piano Concerto in B-flat, K. 450, and Mr. Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

Mozart's Canons

The Weekend Prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and Mozart Sonato for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir.

Mr. Frank will be heard again on Saturday evening when he joins Mr. Leinsodrf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart week end at Tanglewood on Sunday afternoon at 2.30 p. m. Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Mr. Frager as soloist, and Symphony No. 39, K. 543.

Open Rehearsal

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10.30 on Saturday morning in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday evening Berkshire Festival Chamber Music series of seven programs next Tuesday in the Tanglewood Theatre.

The Chamber Players, formed from the principal players of the Boston Symphony Orchestra in 1964, have been heard extensively throughout the eastern part of the country and this spring made their first trans-continental tour. Claude Frank will be pianist with the Chamber Players at Tuesday's concert which begins at 8. The program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon, and Piano (1926); the Duo for Flute and Bassoon by Villa Lobos; and Schubert's Trio No. 1 for Violin, Cello and Piano, Op. 99

2 Berkshire Concerts

Two Berkshire Music Center concerts this week will be open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Music Center's activities. Sir Adrian Boult is scheduled to conduct the first concert by the Berkshire Music Center Orchestra in the Tanglewood Theatre July 7 at 8. His program will include Walton's Portsmouth Point Overture; the Horn Concerto No. 2 by Strauss with William Lane as soloist and Vaughn Williams' London Symphony. On Sunday, July 10 at 10 a concert of Baroque music will be presented in the Theatre.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Lenox, 01240 by calling Tanglewood (413) 637-1600.

This afternoon and tomorrow afternoon at 2.30 Erich Leinsdorf will conduct the second and third concerts of the opening week of the 1966 Berkshire Festival. Two works are scheduled for today's concert—Brahms' Double Concerto with Joseph Silverstein and Julius Eskin as soloists and Gustav Mahler's Symphony No. 4 with Anne Elgar as soprano soloist. The Fourth of July program will open with Prokofiev's Classical Symphony continuing with Roger Sessions' Psalm 140 with Miss Elgar as soloist. Richard Strauss' Till Eulenspiegel and Abbey Simon performing Brahms' Piano Concerto No. 2 will conclude tomorrow's program.

News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUL 7 1966

Tanglewood

TANGLEWOOD – Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Berkshire Festival concerts. The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the Orchestra on Sunday afternoon. Malcolm Frager will be soloist for that concert as he will with Music Director Erich Leinsdorf on Friday evening. As soloist for Saturday's program Mr. Leinsdorf will have Claude Frank, who recently returned from a trans-continental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's Friday evening concert. Each of the Weekend Preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7:00 p.m. and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the Orchestra performing in small ensembles will perform on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

British Conductor

Sir Adrian Boult, well known British conductor, will be guest conductor of the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, on July 10. Sir Adrian Boult will conduct the Mozart Symphony No. 34, K. 338, the Mozart Symphony No. 39, K. 543 and the Mozart Piano Concerto in D major, K. 175 with Malcolm Frager as soloist.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JUL 6 1966

Music of Mozart to Be Featured at Tanglewood

Music of Mozart will be featured during the second weekend of the Boston Symphony concerts at Tanglewood, Lenox, Mass., this weekend.

* * *

Erich Leinsdorf will conduct the orchestra for the Friday and Saturday programs, and Sir Adrian Boult, distinguished British conductor, will make his first Tanglewood appearance with the orchestra in the Sunday afternoon program.

Sir Adrian is also scheduled to conduct the first concert by the Berkshire Music Center Orchestra in the Tanglewood Theater Thursday at 8 p.m. in a concert open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the music center's activities.

Soloists for the weekend programs will be Malcolm Frager, pianist, in the Friday 9 p.m. concert; Claude Frank, pianist, for the Saturday 8 p.m. program; and Frager will again appear as soloist on Sunday at 2:30 p.m.

The first of the Weekend Prelude programs will be presented on Friday at 7 p.m. Made up of infrequently heard music of the weekend's principal composer, the Preludes will be performed by some of the weekend soloists and members of the orchestra performing in small ensemble. The Preludes will be provided at no extra cost to those holding tickets for the Friday evening concerts.

* * *

The Friday evening principal all-Mozart program will open with "March number 3 in C, K. 408" and continue with the "Symphony number 31, K. 297, 'Paris'." Frager will then be heard in the "Piano Concerto in B flat, K. 450" and Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

The Weekend Prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and the Mozart "Sonata for Two Pianos in D, K. 448" played by Claudue Frank and Lilian Kallir.

Frank will be heard in the Saturday night program when he joins Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's "Piano Concerto in C, K. 503." The program will open with the "Symphony number 29, K. 201" and concludue with the "Posthorn" Serenade, K. 320.

* * *

Sir Adrian Boult's program on Sunday afternoon will include the "Symphony number 34, K. 338" and the "Piano Concerto in D, K. 175" with Frager as soloist, and the "Symphony number 39, K. 543."

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* * *

A concert of Baroque music will be presented for the Friends of the Berkshire Music Center Sunday at 10 a.m. in the theater.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

SIR ADRIAN BOULT
To Conduct at Lenox

NEW YORK PARK EAST
Thursday, July 7, 1966

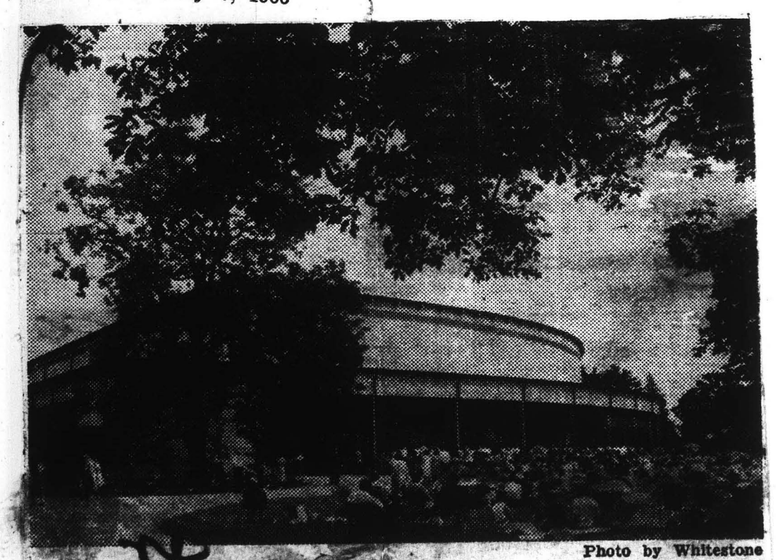


Photo by Whitestone

The Berkshire Music Festival at Tanglewood, Lenox, Mass., will present an all Mozart program on Friday and Saturday, July 8 and 9. Erich Leinsdorf directs the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 8 1966

Three concerts of Mozart's music will be presented by the Boston Symphony Orhcestra at the July 8, 9, 10 Berkshire Festival concerts. The distingusihed British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra on Sunday afternoon, July 10, at 2:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Washington News
WASHINGTON, D. C.
Circ. 212,455
JUL 8 1966

At Tanglewood

The Boston Symphony Orchestra will perform three concerts of Mozart music tonight through Sunday at the Berkshire Music Festival. British conductor Sir Adrian Boult will lead the orchestra in his Tanglewood debut Sunday afternoon. Erich Leinsdorf will conduct tonight and tomorrow.

News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUL 7 1966

Tanglewood

TANGLEWOOD – Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's Berkshire Festival concerts. The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the Orchestra on Sunday afternoon. Malcolm Frager will be soloist for that concert as he will with Music Director Erich Leinsdorf on Friday evening. As soloist for Saturday's program Mr. Leinsdorf will have Claude Frank, who recently returned from a trans-continental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's Friday evening concert. Each of the Weekend Preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7:00 p.m. and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the Orchestra performing in small ensembles will perform on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 3 1966

Boston Symphony Orchestra to Play 3 Mozart Concerts at Tanglewood

Sir Adrian Boult, British Conductor Will Make First Appearance at Lenox

TANGLEWOOD, Lenox—Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra July 8, 9, 10 at the Berkshire Festival concerts.

First Appearance

The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the Orchestra on July 10 at 2.30 p. m. Malcolm Frager will be soloist for that concert as he will with Music Director Erich Leinsdorf on July 8 at 9. As soloist for Saturday's program Mr. Leinsdorf will have Claude Frank, who recently returned from a trans-continental tour as guest pianist with the Boston Symphony Chamber Players.

Weekend Preludes

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's Friday evening concert.

Each of the Weekend Preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7 p. m. and will consist of some of the infrequently heard music of the week end's principal composer.

Some of the week-end soloists and members of the Orchestra performing in small ensembles will perform on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

Friday evening's all-Mozart program will begin with March No. 3 in C, K. 408 and continue with the Symphony No. 31, K, 297, "Paris." Malcolm Frager will then be heard in a performance of the Piano Concerto in B-flat, K. 450, and Mr. Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

Mozart's Canons

The Weekend Prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and Mozart Sonato for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir.

Mr. Frank will be heard again on Saturday evening when he joins Mr. Leinsodrf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K, 201 and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart week end at Tanglewood on Sunday afternoon at 2.30 p. m. Sir Adrian's program will include the Symphony No. 34, K, 338, the Piano Concerto in D, K. 175 with Mr. Frager as soloist, and Symphony No. 39, K. 543.

Open Rehearsal

The regular Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10.30 on Saturday morning in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday evening Berkshire Festival Chamber Music series of seven programs next Tuesday in the Tanglewood Theatre.

The Chamber Players, formed from the principal players of the Boston Symphony Orchestra in 1964, have been heard extensively throughout the eastern part of the country and this spring made their first trans-continental tour. Claude Frank will be pianist with the Chamber Players at Tuesday's concert which begins at 8. The program will consist of Mozart's Piano Quartet, K. 493; Poulenc's Trio for Oboe, Bassoon, and Piano (1926); the Duo for Flute and Bassoon by Villa Lobos; and Schubert's Trio No. 1 for Violin, Cello and Piano, Op. 99.

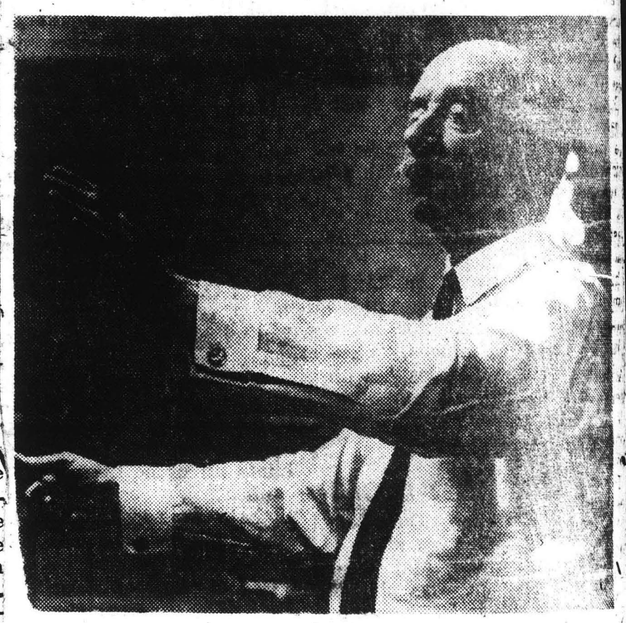
2 Berkshire Concerts

Two Berkshire Music Center concerts this week will be open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Music Center's activities. Sir Adrian Boult is scheduled to conduct the first concert by the Berkshire Music Center Orchestra in the Tanglewood Theatre July 7 at 8. His program will include Walton's Portsmouth Point Overture; the Horn Concerto No. 2 by Strauss with William Lane as soloist, and Vaughn Williams' London Symphony. On Sunday, July 10 at 10 a concert of Baroque music will be presented in the Theatre.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Lenox, 01240 by calling Tanglewood (413) 637-1600.

This afternoon and tomorrow afternoon at 2.30 Erich Leinsdorf will conduct the second and third concerts of the opening week of the 1966 Berkshire Festival. Two works are scheduled for today's concert—Brahms' Double Concerto with Joseph Silverstein and Jules Eskin as soloists and Gustav Mahler's Symphony No. 4 with Anne Elgar as soprano soloist. The Fourth of July program will open with Prokofiev's Classical Symphony continuing with Roger Sessions' Psalm 140 with Miss Elgar as soloist. Richard Strauss' Till Eulenspiegel and Abbey Simon performing Brahms' Piano Concerto No. 2 will conclude tomorrow's program.

British Conductor



Sir Adrian Boult, well known British conductor, will be guest conductor of the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, on July 10. Sir Adrian Boult will conduct the Mozart Symphony No. 34, K. 338, the Mozart Symphony No. 39, K. 543 and the Mozart Piano Concerto in D major, K. 175 with Malcolm Frager as soloist.

England Newsclip Agency, Inc.
Box, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
JUL 3 1966

Show Guide | MUSIC

Mozart Highlights Berkshire Week

LENOX — Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at next weekend's Berkshire Festival concerts.

British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra next Sunday afternoon. Malcolm Frager will be soloist for that concert as well as on Friday evening. As soloist for Saturday's program Erich Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood — the Weekend Preludes — will take place in advance of the orchestra's Friday evening concert. Each of the preludes, given Friday evenings for the remainder of the Tanglewood season, will begin at 7 p.m. and will consist of some of the infrequently-heard music of the weekend's principal composer.

Friday evening's all-Mozart program will begin with March No. 3 in C, K. 408 and continue with the Symphony No. 31, K. 297, "Paris." Frager will perform the Piano Concerto in B-flat, K. 450, and Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

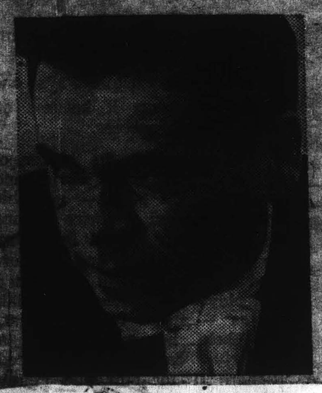
The weekend prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under direction of Alfred Nash Peterson and the Sonata for Two Pianos in D, K. 448, played by Claude Frank and Lilian Kallir.

Frank will be heard again Saturday evening in Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201, and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian, the season's first guest conductor, will close the Mozart weekend next Sunday afternoon. Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Mr. Frager as soloist, and Symphony No. 39, K. 543.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 Saturday morning in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday-evening Berkshire Festival Chamber Music series of seven programs on Tuesday in the Tanglewood Theater. Frank will be pianist, and the program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon, and Piano (1926); the Duo for Flute and Bassoon by Villa Lobos; and Schubert's Trio No. 1 for Violin, Celo and Piano, Op. 99.



ABBEY SIMON will be soloist in the Brahms Piano Concerto No. 2 with the Boston Symphony Orchestra at Tanglewood, in Lenox, tomorrow. Erich Leinsdorf will conduct. The program will include Prokofiev's Symphony No. 1 "Classical," Roger Sessions' "Psalm 140" and Richard Strauss' "Till Eulenspiegel."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 7 1966

SIR ADRIAN BOULT . . . distinguished British conductor who will make his Tanglewood debut, Sunday.

GUEST CONDUCTOR AT TANGLEWOOD

Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at this weekend's (July 8, 9, 10) Berkshire Festival concerts. The distinguished British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the Orchestra on Sunday afternoon (July 10; 2:30). Malcolm Frager will be soloist for that concert as he will with Music Director Erich Leinsdorf on Friday evening (July 8; 9:00). As soloist for Saturday's program Mr. Leinsdorf will have Claude Frank, who recently returned from a trans-continental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood, the Weekend Preludes, will take place in advance of the Boston Symphony Orchestra's Friday evening concert. Each of the Weekend Preludes, given each Friday evening for the remainder of the Tanglewood season, will begin at 7:00 p.m. and will consist of some of the infrequently heard music of the weekend's principal composer. Some of the weekend soloists and members of the Orchestra performing in small ensembles will perform on these programs which will be provided at no extra cost to those holding tickets for the Friday evening concerts.

Friday evening's (July 9; 9:00) all Mozart program will begin with March No. 3 in C, K. 408 and continue with the Symphony No. 31, K. 297, "Paris." Malcolm Frager will then be heard in a performance of the Piano Concerto in B Flat, K. 450, and Mr. Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

The Weekend Prelude on Friday will include two groups of Mozart's canons performed by the Tanglewood Choir under the direction of Alfred Nash Patterson and Mozart Sonata for Two Pianos in D, K. 448 played by Claude Frank and Lilian Kallir.

Mr. Frank will be heard again on Saturday evening (July 9, 8:00) when he joins Mr. Leinsdorf and the Boston Symphony Orchestra for the performance of Mozart's Piano Concerto in C, K. 503. This concert will begin with Mozart's Symphony No. 29, K. 201 and conclude with his "Posthorn" Serenade, K. 320.

Sir Adrian Boult, the season's first guest conductor, will close the Mozart weekend at Tanglewood on Sunday afternoon (July 10; 2:30). Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Mr. Frager as soloist, and Symphony No. 39, K. 543.

BROOKLYN KINGS COURIER
Saturday, July 9, 1966

SIR ADRIAN BOULT, well known British conductor, will be guest conductor of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., Erich Leinsdorf, Music Director, on Sun. afternoon, July 10. Sir Adrian Boult will conduct the Mozart Symphony No. 34, K. 338, the Mozart Symphony No. 39, K. 543 and the Mozart Piano Concerto in D major, K. 175, with Malcolm Frager as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUL 7 1966

Three Concerts On The Schedule At Tanglewood

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 7 1966

Boult To Lead Music Center Orchestra

Sir Adrian Boult will make his first appearance at Tanglewood tonight when he conducts the Berkshire Music Center Orchestra in its initial concert of the summer. The personnel of the Music Center Orchestra consists of more than 70 players who are all members of the Berkshire Music Center's Fellowship Program.

Tonight's concert will begin with the Portsmouth Point Overture by William Walton and continue with Richard Strauss' Horn Concerto No. 2. William Lane will be the soloist in the concert. Sir Adrian will close the program with Ralph Vaughan Williams' London Symphony.

This concert is the first of approximately 30 programs open this summer to the Friends of the Berkshire Music Center. On Sunday there will be another Friends program in the theatre. This will be an all Vivaldi concert by members of the fellowship program and under the direction of Igor Kipnis.

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78, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
JUL 3 1966

Show Guide | MUSIC

Mozart Highlights Berkshire Week

LENOX — Three concerts of Mozart's music will be presented by the Boston Symphony Orchestra at next weekend's Berkshire Festival concerts.

British conductor, Sir Adrian Boult, will make his first Tanglewood appearance when he conducts the orchestra next Sunday afternoon. Malcolm Frager will be soloist for that concert as well as on Friday evening. As soloist for Saturday's program Erich Leinsdorf will have Claude Frank, who recently returned from a transcontinental tour as guest pianist with the Boston Symphony Chamber Players.

The first of a new series of musical offerings at Tanglewood — the Weekend Preludes — will take place in advance of the orchestra's Friday evening concert. Each of the preludes, given Friday evenings for the remainder of the Tanglewood season, will begin at 7 p.m. and will consist of some of the infrequently-heard music of the weekend's principal composer.

Friday evening's all-Mozart program will begin with March No. 3 in C, K. 408 and continue with the Symphony No. 31, K. 297, "Paris." Frager will perform the Piano Concerto in B-flat, K. 450, and Leinsdorf will close the concert with the "Jupiter" Symphony in C, K. 551.

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Sir Adrian, the season's first guest conductor, will close the Mozart weekend next Sunday afternoon. Sir Adrian's program will include the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Mr. Frager as soloist, and Symphony No. 39, K. 543.

The regular open rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 Saturday morning in the Music Shed.

The Boston Symphony Chamber Players will open the Tuesday-evening Berkshire Festival Chamber Music series of seven programs on Tuesday in the Tanglewood Theater. Frank will be pianist, and the program will consist of Mozart's Piano Quartet, K. 478; Poulenc's Trio for Oboe, Bassoon, and Piano (1926); the Duo for Flute and Bassoon by Villa Lobos; and Schubert's Trio No. 1 for Violin, Celo and Piano, Op. 99.

ABBEY SIMON will be soloist in the Brahms Piano Concerto No. 2 with the Boston Symphony Orchestra at Tanglewood, in Lenox, tomorrow. Erich Leinsdorf will conduts. The program will include Prokofiev's Symphony No. 1 "Classical," Roger Sessions' "Psalm 140" and Richard Strauss' "Till Eulenspiegel."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 7 1966

SIR ADRIAN BOULT . . . distinguished British conductor who will make his Tanglewood debut, Sunday.

GUEST CONDUCTOR AT TANGLEWOOD

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 7 1966

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48
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 9 1966

Sir Adrian Boult

Knight of Music

Whitestone

Sir Adrian Boult conducts students at Tanglewood.

By Jay C. Rosenfeld

This is the third in a series of Berkshire Week articles about people who stage some part of the Berkshire summer scene.

SIR ADRIAN BOULT'S 1966 appearances on the podium at Tanglewood mark his Berkshire Music Festival debut, but this is his 11th artistic visit to the United States.

Six-feet, one-inch tall, the Englishman's erect stance and vigorous guardsman's gait in no way give evidence of his 77 years. The mustache he has always cultivated, still more blond than gray, would, in a man of other years, be termed of an incipient walrus variety.

Sir Adrian is no stranger to the Boston Symphony Orchestra; he twice conducted it in Koussevitzky's day. His American experiences include appearances at the New York World's Fair in 1939 and the opening of the Hollywood Bowl season in 1954. His Tanglewood program July 10 is composed entirely of Mozart, but he does not claim to be a specialist in the music of that composer, or of any other, for that matter; his record shows that he has conducted music from the entire catalogue, approached either from time or style.

Boult was knighted in 1937 and at the coronation of King George VI conducted the orchestral music before the ceremony. This was during his twenty-year tenure as conductor of the British Broadcasting Company orchestra, which he founded in 1930 and which constitutes probably the most impressive achievement in his long and honored career. Boult says that Toscanini, when he came to conduct it as a guest, called it the finest orchestra he had ever rehearsed.

* * * *

Sir Adrian graduated from Christ Church, Oxford, and took his Doctor of Music degree at the university. He then went on to Leipzig where he came into contact with one of the most revered conductors of a previous generation, Arthur Nikisch, who had been conductor of the Boston Symphony for four years, starting in 1899. Returning to England, Boult was called, on short notice, to learn and conduct the Diaghilev ballet repertory for its 13th-week London season immediately after World War I.

The basis of his reputation may have been founded by his conducting of certain of the Royal Philharmonic Society's concerts in London in 1918-19 season, the year he joined the staff of the Royal College of Music. There he organized a class in conducting and score-reading which, he fondly recalls, included a young man named Hugh Ross, with whose American career and Tanglewood successes Sir Adrian is well acquainted and justly proud.

Boult was invited to Tanglewood this summer primarily to "infect," as he named it, the 80 students of the Berkshire Music Festival orchestra (BMS) with Vaughan-Williams' "London" Symphony. He was allotted eight rehearsals, and it was presented July 7 at the first concert of the BMS "Friends" series.

The "London" Symphony was first played in 1914 with a comparatively untried conductor, and it was not until 1918, when young Boult gave it with the London Symphony Orchestra that it was accorded its due. Williams later revised it and the performance heard this past week was the 1920 version.

Boult has always been in the forefront of English conductors who have featured the compositions of their countrymen, and the 1922 premiere of Vaughan-Williams' "Pastoral" Symphony, which Boult conducted in Queen's Hall was an event of major importance.

Sir Adrian is chagrined to find himself comparatively close to his old friend, Pablo Casals, whose presence at the Marlboro (Vt.) Music Festival coincides with his own concentrated term at Tanglewood and precludes a chance of his greeting and paying his respects to his 89-year-old conferers. He recalls with deep pleasure directing the orchestra when Casals recorded the Elgar cello concerto. One of the recording company officials, with not a little trepidation, Sir Adrian says, came to the Spanish cellist and said:

"Maestro Casals, we can hear you singing."

"Yes," replied Casals, "Isn't it a beautiful concerto?"

* * * *

A perusal of the record of such an international conductor as Sir Adrian becomes a lesson in history and geography. Invitations to conduct foreign orchestras came from Salzburg, America and all the major symphonies of the world. His first quasi-permanent post in England was his appointment in 1923 to the Birmingham Festival Choral Society in which he succeeded Sir Henry Wood, whom many maintained was a non-conductor.

In recent years Sir Adrian has divested himself of administrative posts, preferring to devote himself to artistic responsibilities. When he reached the age at which his BBC contract stipulated he must retire, he accepted the post of conductor-in-chief of the London Philharmonic Society.

* * * *

One of the happiest phenomena of the artistic world is the longevity of conductors, a fact that permits audiences to hear a degree of maturity in performances no other vocation seems to allow. Composers may revise their symphonies, authors their books, painters their pictures; but the performance of music is a transient thing. Tradition is thus a doubly valued factor.

Tanglewood itself has been favored with a succession of masters in conducting who have passed their three score and ten: Koussevitzky, Munch, Monteux, Stokowski and others.

And now we have Sir Adrian Cedric Boult, a man universally recognized among music's aristocracy.

JAY C. ROSENFELD regularly reviews Tanglewood concerts for The Eagle, is also a musician in his own right.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 9 1966

Music Review

An Evening of Mozart

By JAY C. ROSENFELD

THE BERKSHIRE Festival at Tanglewood fell into its regular pattern last night as the second weekend of the season started. Last week the three-concert schedule was advanced a day for that week only to take advantage of the Monday holiday. Last night, however, a new system was tried by retarding the hour of the concert to 9 p.m. to accommodate those who might be arriving late for the weekend. As a bonus, those who were on hand early were invited to hear a "weekend prelude" at 7, performed by the Tanglewood choir and the two-piano team of Lilian Kallir and Claude Frank.

The Fourth of July holiday upset the Boston Symphony's previously established schedules inasmuch as a trio of concerts by the entire orchestra was played to start the season this year. Ordinarily the Berkshire Festival begins with two weeks of Mozart and Bach performed by a reduced personnel.

* * *

LAST NIGHT both the "Prelude" and the main concert were solely of Mozart. Erich Leinsdorf conducted the March in C, No. 3, (K408) to begin, and followed it with the "Paris" Symphony. Then came one of the most beloved of the piano concertos, the B flat (K450) and the program ended with the "Jupiter," Symphony (K551).

The "Paris" is an uncomplicated symphony and Leinsdorf did not try to sophisticate it with cosmetics. The orchestra employed last night was reduced to half its normal size to conform to the orchestra Mozart knew in his day. There is an academic controversy over the single central movement. There are two versions. In their days Koussevitzky and Munch played what is known as version number two, Leinsdorf opted for the other last night, a graceful little idiom, but not convincingly more beautiful than the other.

* * *

MALCOLM FRAGER was the piano soloist, and his Mozart was outstanding for simple security, both of his fingers and of his conception of the music. The concerto was written only six years after the "Paris" symphony, but it is much more meaty and substantial. I liked Frager's robust grasp of the last movement theme, as he played it in the cadenza, better than the more delicate playing at the beginning. I would wager, too, that one day he will be still more relaxed in the slow movement. The repartee in the last movement would make a Strauss play seem tame if the exchanges between the soloist and the orchestra could be stated in words. The audience of over five thousand could not be stopped from applauding and shouting bravo to the soloist.

A substantial audience was on hand for the earlier short program of the evening. The choir, under the direction of Alfred Nash Patterson, sang eight songs of Mozart on scatological subjects. They are fascinating canons and the words are hilariously unsanitary. They were "performed," as well as sung, much as Arthur Fiedler has his brass choirs stand and march when he renders "The Stars and Stripes Forever" with the Pops orchestra.

The Mozart sonata for two pianos (K448) performed by Mr. and Mrs. Frank was the conclusion of the all too short part of the evening.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUL 10 1966

MASSACHUSETTS
LENOX
Berkshire Festival, Tanglewood
TODAY, 2:30. Boston Symphony conducted by Sir Adrian Boult; Malcolm Frager, pianist.
Mozart program: Symphony No. 34 (K. 338); Piano Concerto in D (K. 175); Symphony No. 39 (K. 543)
FRIDAY, 7 P.M., Weekend Prelude concert, At 9, Conductor and violinist, Szymon Goldberg.
Bach program: Violin Concerto in E; Suite No. 2; Four Fugues; Suite No. 4
SATURDAY, 8 P.M. Conductor, Leinsdorf; soloists include Phyllis Curtin, Ernst Haefliger, Walter Carringer, Thomas Paul, Norman Treigle, Beverly Wolff. Bach's St. John Passion. NEXT SUNDAY, July 17, 2:30. Conductor, Leinsdorf; soloists include Curtin, Haefliger, Treigle, Wolff. Bach program: Brandenburg Concerto No. 1 in F; Cantata 55; Magnificat.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 10 1966

MUSIC

CONNECTICUT

NORFOLK (Yale Summer School of Music)—Orchestra concert conducted by Gustav Meier; David Schwartz, viola soloist.

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood)—Today, 2:30 p.m. Sir Adrian Boult conducts the Boston Symphony Orchestra in an all-Mozart program with pianist Malcolm Frager as soloist; Friday, 9 p.m., Szymon Goldberg conducts the Boston Symphony Orchestra in an all-Bach program; Saturday, 8 p.m., Erich Leinsdorf conducts Bach's *St. John Passion;* next Sunday, 2:30 p.m., Erich Leinsdorf conducts all-Bach program.

NEW HAMPSHIRE

HANOVER (Hopkins Center, Dartmouth) — Today, 8:30 p.m., Mario di Bonaventura will conduct the Dartmouth Symphony Orchestra in works by Handel, Barber and Menotti; Wednesday, 8:30 p.m. Works by Britten, Debussy, Villa-Lobos and Schubert will be performed by the Dartmouth String Quartet; next Sunday, 8:30 p.m. the Dartmouth Symphony Orchestra will present the world premiere of Easley Blackwood's *Concerto for Oboe and Strings.*

Albany Knickerbocker News
Saturday, July 9, 1966

TANGLEWOOD — Erich Leinsdorf conducts the Boston Symphony Orchestra in a Mozart program of Symphony No. 29, Piano Concerto in C major and Posthorn Serenade at 8 p.m. today; Sir Adrian Boult conducts the orchestra in a Mozart program of Symphony No. 34, Piano Concerto in D major and Symphony No. 39 at 2:30 p.m. tomorrow; the Guarneri Quartet plays Mozart's Quartet, Webern's Five Pieces and Beethoven's Quartet in E Flat, Op. 127 at 8 p.m. Tuesday. Berkshire Music Festival at Tanglewood, Lenox, Mass.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUL 10 1966

PREMIERE PERFORM
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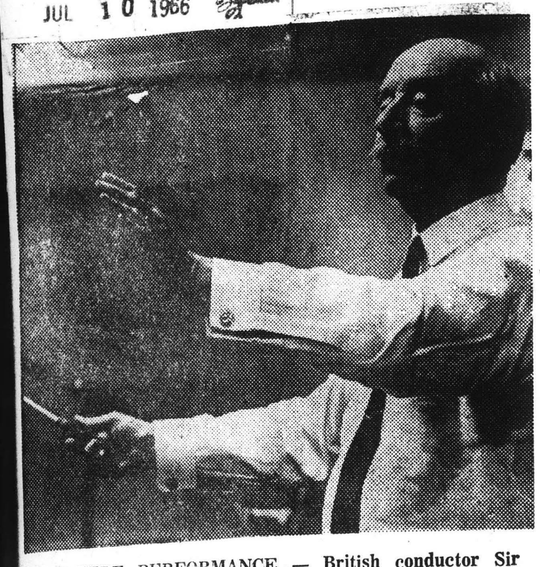
TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUL 10 1966



PREMIERE PERFORMANCE — British conductor Sir Adrian Boult, first guest conductor of the season, will make his first Tanglewood appearance when he conducts the Boston Symphony Orchestra this afternoon at 2:30.

Sir Adrian Boult Conducts Today At Tanglewood

Distinguished British conductor Sir Adrian Boult will make his first appearance in the regular Tanglewood series this afternoon at 2:30 when he conducts the Boston Symphony Orchestra in an all-Mozart program.

As the season's first guest conductor, Sir Adrian will close the Mozart weekend at Tanglewood with a program including the Symphony No. 34, K. 338, the Piano Concerto in D, K. 175 with Malcom Frager as soloist, and the Symphony No. 39, K. 543.

This past week Sir Adrian made his first conducting appearance at the Berkshire Music Fesitval when he conducted the Berkshire Music Center Orchestra in its initial concert of the summer on Thursday evening. The personnel of the Music Center Orchestra consists of more than 70 players who are all members of the Berkshire Music Center's Fellowship Program.

The concluding work of Thursday's concert was Ralph Vaugn William's London Symphony. According to the conductor one of the important factors in his decision to come to Tanglewood was the opportunity to conduct a student orchestra in a Vaughan Williams' symphony.

Sir Adrian has taken a particular interest in the music of English composer Ralph Vaughan Williams and has recorded a number of his works.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 10 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 11 1966

Music Review

Saturday at Tanglewood

By ANDREW L. CLARKE

WITH THE dispatching of Mr. Rosenfeld Saturday night to another music festival west of here, it became my very pleasant task to comment on the second of the Mozart concerts last weekend at Tanglewood.

Not surprisingly, the program was a sheer delight from start to finish, and once again demonstrated Erich Leinsdorf's superb mastery of his forces. Mozart, more consistently perhaps than any other great composer, wrote music that demands the utmost in clarity of performance, if the desired effect is to be achieved. Played well, there is little music in this world more sublime; but played sloppily, it loses almost everything. Happily, the BSO under Leinsdorf is a wonderfully disciplined ensemble, and their Mozart is a joy to hear.

* * *

THE FIRST offering of the evening, for example, Symphony No. 29 in A Major, is a lovely, delicate work. The opening allegro movement in particular cries out for a sensitive, subtle interpretation which it received under Leinsdorf's baton. In fact, each succeeding rendering of the exquisite climbing motif in the first theme seemed more gentle than the last. It was a first-rate performance. The beautifully muted andante was followed by a playful and precise minuet full of striking dynamics. The finale, an allegro con spirito in the form of a rollicking gigue, hurled the work on to its joyful conclusion, as both conductor and players seemed to be enjoying themselves thoroughly.

* * *

PIANO CONCERTO No. 25 in C Major, which followed, was the last of 15 composed for performance in Vienna and has been compared in grandeur to the great Jupiter symphony. Both are in the same key and both are grand in design. Soloist Claude Frank demonstrated a sparkling technique and control that enabled his playing to be tender or bold as the occasion demanded. Especially during the lengthy cadenza at the end of the first movement was the assurance of his playing in evidence. Mr. Frank, who has appeared frequently with the Boston Symphony both here and in Boston, once again proved to be a great favorite with the audience and was called back several times for bows.

* * *

THE FINAL work was the Serenade in D Major. The serenades were Mozart's version of the Bach suites or perhaps of Handel's water music. They are, for all intents and purposes, miniature concerts in themselves, consisting of several movements of varying mood and orchestra texture, and were intended for outdoor performances.

This one makes splendid use of alternation between the strings and woodwinds. Two of the seven movements contain lengthy passages for flute, oboe and bassoon which were played with loveliness by the orchestra's woodwind section. The last minuetto makes use of a posthorn, an early instrument that looks something like a small French horn but sounds more like a bugle. At any rate, Roger Voisin's handling of it was masterful.

At Tanglewood

Preludes Add Pleasure To All-Mozart Concert

By R. C. HAMMERICH

LENOX—The Boston Symphony Orchestra's new expanded Friday night program, intended to please nearby listeners at Tanglewood as well as weekend travelers, was received with enthusiasm on its first test Friday.

To Start At 9

The plan is to start the regular program at 9 instead of 8 so that weekend listeners from Boston and New York can reach the concert on time more easily.

And to keep nearby one-evening listeners entertained while waiting, short programs of about an hour called weekend preludes will start at 7. The gate opens at 6 as usual for all.

Thus music lovers who wish to make an occasion of it can arrive with picnic baskets at 6 and, with two leisurely intermissions, listen from 7 to 11.

One Sentiment

A few lawn-strollers questioned during the hour between concerts voiced one sentiment more often than others, "The more music the better."

The other sentiments were so widely varied as to lead to the conclusion that general approval was felt because the wide time spread allowed listeners to arrive early or late and leave early or late according to personal whims or requirements.

The Friday prelude programs will offer small-ensemble music with emphasis on the weekend's principal composer. Performers include one or more of the weekend soloists.

Franks Perform

This weekend is all Mozart, and the prelude presented Claude Frank and Lilian Kallir (Mrs. Frank) with one of Mozart's most perfectly made piano works, the Sonata for Two Pianos, K. 448.

Also heard was the Tanglewood Choir with fourteen of the composer's short canons.

It may seem odd to say so, but these works were fully as satisfying Friday as anything on the regular program—a program which included such giant Mozart works as the "Jupiter" Symphony, K.551 and the K. 450 Piano Concerto with Malcolm Frager as soloist.

Musical Rarity

One reason, aside from the fact that musical impact is not in proportion to the size of the performing group, probably lay in the rarity of the prelude music and the familiarity of the music on the regular program. March No. 3, K.408 led off the regular program, and the "Paris" Symphony, K 297, was included.

The canons involved 30 voices conducted by Alfred Nash Patterson and, with the duet sonata, were heard by a couple of thousand early listeners.

They were heard with joy, too, considering the amount of applause, as well they might.

Sensitive Depth

The intricate weaving of multiple parts in the canons was performed with precision and happy vitality, and the piano sonata's carefully balanced structure and intimate interplay of four-handed teamwork was expressed with a gentle and sensitive depth.

Malcolm Frager was the hero of the regular concert—after Mozart, of course. His view of the solo part of the K.450 Piano Concerto was received with shouting approval.

His digital control was strong, his runs and trills steady and ringing, his manner genteel and polite. It was almost too polite, perhaps a little on the cool side.

Orchestra Underplayed

And Erich Leinsdorf kept the orchestra carefully in the background. At no time did it take the spotlight from the piano . . . even when the orchestral contribution had more musical substance to offer.

There were a few discreet, lady-like sighs during the slow, middle movement, but otherwise there was no gusty emotion. It was nice.

The little march which opened the program and the "Paris" Symphony were pretty much the same—beautiful and nice.

"Jupiter" Symphony

The "Jupiter" symphony, Mozart's last, which came after intermission, was the work with the greatest emotional depth on the program.

It was also the most familiar piece and it couldn't have been treated with greater craftsmanship.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 11 1966

Boult Conducts Boston Players With Gentility

By R. C. HAMMERICH
Union Music Critic

LENOX—Sir Adrian Boult was at Tanglewood Sunday afternoon to lead the Boston Symphony Orchestra in its third all-Mozart program of the weekend.

Frager Soloist

On the program was Symphony No. 34, K.338, Piano Concerto No. 5, K.175 with Malcolm Frager as soloist and Symphony No. 39, K.543.

It was a program that presented Mozart at three widely-separated musical ages through the medium of Boston's precision and Boult's casual British gentility. It was an interesting combination.

The first evidence that a visiting conductor was at work was the placement of the musicians. The viola players were at left behind the first violinist. The second violinists were at right up front in space usually occupied by the cellists. The cellists occupied the violists' regular position in back at right, and the double-bass players were strung single-file across the back row.

Gracious Manner

The second evidence was the appearance of Boult—tall, bald, a large white mustache and a gracious manner.

Springfield listeners with good memories may recall seeing him conduct the Boston Symphony Orchestra in Springfield in 1946. He gained fame as conductor of the BBC Orchestra and, in recent years, of the London Philharmonic Orchestra. He is 77.

He conducted Sunday with gentle gestures and an economy of effort. He seemed to be conveying his messages to the musicians by suggestion as if he were politely inviting them, with a little bow, to move this way or that.

Casually Correct

The third evidence was perceived gradually as the music unfolded. It was heard as a reflection of Boult's casually correct manner.

The musical material was all precisely in place (Boston's players could hardly do otherwise these days) but it also had an element of relaxation, of English under-emphasis of the sort one expects to see in the famous stereotype British who accepts the end of the world with a stiff upper lip and a flick of the wrist.

Mozart composed the K.175 Concerto when he was 17.

It is a gem of simple purity and uncluttered lyrical flow.

Thousands of Notes

There are, to be sure, thousands of little keyboard notes to be negotiated by the soloist with great speed during the first and third movements, but they do not add to the confusion.

In fact they add to the smoothness of the melodic motion.

In both movements Frager found a slight difficulty getting into high gear during the first few bars, but once up there he made the velocity sound easy. He made the music, as Mozart requested, "Flow like oil."

Composed at 32

Symphony No. 34 was composed when Mozart was 24, about in the middle of his productive years, and No. 39 when he was 32, three years before his death.

No. 39 is the first of the three masterpieces he wrote without apparent reason. It is a great work and it sounded Sunday like a warm, quiet June afternoon.

It was, if we may quote Pogo's friend, Albert, "Like a day with all the lumps taken out of it."

Boult began it with a tempo so slow it seemed halting. But that didn't last long.

Swinging Manner

It picked up a swinging manner with little delay, moved gracefully through its many wondrous moments and presented its last movement with an easy briskness.

Attendance for the weekend was 5268 Friday night, 2667 at the open rehearsal Saturday morning, 7856 Saturday night and 5936 Sunday afternoon.

Next weekend is all Bach. Szymon Goldberg, who appeared as violin soloist with the Springfield Symphony Orchestra last season, will conduct Friday night. The orchestra will be joined by the Tanglewood Choir and six soloists to give the St. John Passion Saturday night, and Sunday's program will include Brandenburg Concerto No. 1, Cantata 55, and the Magnificat.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755

JUL 11 1966

Malcolm Frager plays Mozart at Tanglewood

By Harold Rogers

Lenox, Mass.

Malcolm Frager is a pianist who has earned the respect and praise of the members of the Boston Symphony Orchestra — that is, if we can assume that Joseph Silverstein, their concertmaster, has a right to speak for them. And he has.

"Usually when an artist plays with us again and again," Mr. Silverstein said after the Tanglewood concert Friday night, "we find the chinks in his armor. His flaws show up. But not with Frager. He just keeps getting better and better."

The young pianist had just collaborated with Erich Leinsdorf in an altogether winning performance of Mozart's Concerto No. 13 in B-flat major, K. 450. Both orchestrally and pianistically, it emerged like a flawless diamond, with each facet adding to the brilliance of the whole.

Concealing art

Mr. Frager has achieved the art that conceals art. He makes you think and feel the music. If you should force your attention away from the meaning of the music and rest it on technical matters, you will find everything as it should be. Scales come forth skimmingly. Phrases are elegantly shaped. His unpercussive tone does not assail the ear. It rather insinuates itself into the listener's being.

But when he is playing Mozart, you do not really think of all these things. You feel the wonder that is Mozart—the sheer beauty that manifests the composer's poise, balance, form, and color.

Mr. Leinsdorf, of course, also handles Mozart this way; and on the same program he gave us superb readings of the March No. 3 in C major, K. 408; the "Paris" Symphony No. 31 in D major, K. 297; and the Jupiter" Symphony No. 41 in C major, K. 551.

Boult on podium

With Leinsdorf, the listener was more aware of Mozart's precision than of his exuberance. With Sir Adrian Boult, who conducted Sunday afternoon, the listener was more aware of Mozart's joy than of his precision.

This was immediately evident in the Symphony No. 34 in C major, K. 338, with which Sir Adrian opened, as it was in the Symphony No. 39 in E-flat major, K. 543, with which he closed. Sir Adrian has a more casual approach to Mozart, and there were moments when slight inaccuracies were much in evidence. This was true both in the opening symphony and in the Piano Concerto No. 5 in D major, K. 175, for which Mr. Frager was again the soloist.

But there was an over-riding joy that settled a rich glow over the entire concerto; and the listeners responded ardently by giving Mr. Frager a standing ovation, punctuated by cheers and bravos. Sir Adrian too, came in for his share of the glory.

Visitor

Sir Adrian Boult appeared as guest conductor with the Boston Symphony at Tanglewood Sunday afternoon in a Mozart program

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

JUL 10 1966

Berkshire Festival

Piano Work Highlights Tanglewood Program

By R. C. HAMMERICH

LENOX — The cornerstone of Saturday night's concert at Tanglewood, the second of three all-Mozart programs this week-end, was the young composer's big C-Major Piano Concerto, K. 503, of 1786.

Pianist Busy

It is an expansive, unhurried, serene piece that nevertheless keeps the pianist busy with many runs, trills and fancy figures.

Claude Frank played the solo part Saturday with exquisite taste. His music didn't fly as high nor as freely as it did when he played a concerto during the Mozart weekend here last year, but it was equally sublime.

There were moments during the first movement that seemed on the edge of 19th Century showmanship, a hint that Mozart had lived to be 75 he might very well have composed as romantically as the rest of them in 1831.

Middle Slow

The middle movement was very slow, sometimes, it seemed a little too "expansive and unhurried," but it was, indeed, serene.

And Frank played the final movement with fluid and thoughtful deliberation. He truly deserved the ovation he received from what seemed like all of the 7856 listeners.

The 23-minute Symphony No. 29, K. 201 opened the program with a delightful expression of joy written by the 18-year-old Mozart when he was working happily for the Archbishop of Salzburg.

Floating in Sunlight

It is a symphony of innocent simplicity, without rhetoric or bombast or theatrical pretense and Boston's chamber orchestra (about 50 players, almost all strings) played it as if it were a little white feather gently glowing and floating in the sunlight.

The "Posthorn" Serenade, K. 320 which followed intermission, was conducted by Erich Leinsdorf at Tanglewood three years ago during his first summer there.

It is a seven-movement, light piece written for a 10-piece garden-party orchestra—a quartet of strings consisting of two violins, viola and bass, tympani and five pairs of wind instruments consisting of flutes, oboes, bassoons, horns and trumpets.

Its playful perfection Saturday under Leinsdorf's guidance was unbeatable.

Exact Precision

His liking for exact precision as a first requirement, a basis on which emotional expression can be built, has been hovering over the orchestra steadily for almost four years now and seems to be ideal for Mozart's style.

Supple grace, knifelike exactness of timing, buoyancy, smooth tonal warmth—all these made Leinsdorf's Mozart with the Boston players magnificent Saturday.

Morning Globe
BOSTON, Mass.
Circ. 234,733

JUL 11 1966

BSO's Mozart at Tanglewood Cut Above Same in Boston

By MICHAEL STEINBERG
Globe Critic

LENOX—This was Mozart weekend at Tanglewood, and America's two best Mozart pianists, Malcolm Frager and Claude Frank, were here to play concertos with the Boston Symphony. Friday night Frager played the B Flat Concerto, K.450, and Erich Leinsdorf conducted the March in C, K.408 and "Paris" and "Jupiter" Symphonies. On Saturday, Frank played the C Major Concerto, K.503, Leinsdorf again conducting and completing the program with the Symphony No. 29 in A and the "Posthorn" Serenade.

Frager's playing was of characteristic lyricism and had a keen sense of the Italian opera gestures on which the music is based. And there was again in his playing the joy of his sense of playfulness and the delight in the unexpected. It was beautifully musical and fanciful playing of Mozart and unusually fine as playing of the piano as well.

Wonderful as Frager's playing is, Frank's does take one to another and higher, interpretive level. There is thorough command of the instrument, though I would suppose Frank to care less for smooth playing as such than Frager. The most remarkable thing about Frank's playing is, however, what it is musically, and it is characterized by stylistic elegance, incisive rhythm, and a powerful sculpturing of phrases. And above all, there is that strong left hand, guided by an uncommonly perceptive musical intelligence to outline the large structural direction of the music he plays.

Moreover, the intelligence and the thoughtful musicianship that produce such notable playing, also revealed themselves in the cadenza Frank composed for the first movement of the C Major Concert. Staying close to the harmonic boundaries of Mozart's language, it was a [illegible] piece of writing that [illegible] witty juxtapositions [illegible] corrections su[illegible] fulfilled its task of [illegible] heads of [illegible] eventually [illegible] movement.

BETTER THAN BOSTON

Except for a couple of details in the second and third movements that were realized on too small a scale to be properly telling, the orchestral part in the C Major Concerto was admirably produced by Leinsdorf and the orchestra, and the many crucial solo bits for flute oboe, and bassoon were very well done by Mrs. Dwyer and by Gomberg and Walt. In the B Flat Concerto that Frager played, the orchestral contribution was less impressive, with many things that were disagreeably clipped and dry.

In general Leinsdorf's Tanglewood performance are apt to be improvements on the Boston ones, and that was strikingly true of the A major and Paris symphonies. [illegible] were more spacious a[illegible] ful than they had be[illegible] the Winter, though [illegible] now there was a lot o[illegible] rapid playing which, while correctly observing the dynamic markings, yet seems to evade all variations of intensity.

The endless and intermittently interesting Posthorn Serenade received a performance that was likewise variable, with some fine and vigorous playing and some that was blandly shapeless. It is a work that contains many opportunities for solo winds, which were on the whole well done though not on the level of the playing in the C Major Concerto.

Roger Voisin played the Posthorn solo in the second minuet from which the serenade takes its name, and for a professional trumpeter he makes a pretty good postman.

PRANCING OVERDONE

Leinsdorf reversed the order of the serenade's second and third movements, which seems a mistake in that it breaks up the two-movement G Major Concertante which is unified by key, instrumentation, and general style, and which Mozart certainly thought of as belonging together.

Friday marked the beginning of the weekend preludes, a series of fairly informal concerts given at 7 o'clock now that Boston Symphony Concerts begin at 9 in a manner rather racier than that which one is accustomed to.

Mozart's scatological canons had been advertised. While there are actually five of those, only two were done along with a dozen others whose texts are irreproachable.

Mozart's canons are beautiful pieces, many of them works of his maturity with Koechel numbers in the 500's and it was a pleasure to hear them.

The pleasure was a little diminished by the cute prancing all over the stage that someone had contrived for the singers, and I also had the feeling that so much time had been given to working out the choreography that the music was rather underprepared.

Alfred Nash Patterson conducted the Tanglewood choir. The program also contained the brilliant and rather empty Sonata in D for two pianos, K.448, which was excellently played by Claude Frank and Lilian Kallir.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 11 1966

Music Review

Boult Conducts Mozart at Tanglewood

By JAY C. ROSENFELD

THE CONCERT at Tanglewood yesterday afternoon introduced the venerable English conductor Sir Adrian Boult, whose program was the final of the Mozart weekend.

Sir Adrian closed with the big E Flat symphony, K.543. The other half of his program had been devoted to the less familiar C Major, No. 34 K.338, and a welcome second appearance this weekend of the pianist Malcolm Frager in another concerto, this time the earliest, in D Major K.175.

The musicians of any one country cannot be classified in generalities, yet Sir Adrian may not be untypical of the approach to Mozart of his countrymen. He gave the Boston Symphony Orchestra, in a complement properly reduced in numbers for Mozart purposes, quite a free rein in most cases but his choice of tempos was basically one of his conspicuous felicities. He conveyed that he understood Mozart's indications of pace more thoroughly than many conductors to whom "allegro," by any composer, is thoughtlessly fast; so fast, indeed, that when they come upon an "allegro vivace" they find they have exhausted their potential.

* * *

IT WAS gratifying, too, to note the English conception of more quiet moods as "andante" requires. His "andante con moto" moved along without haste yet with quite a patent perception of the spirit which may well have been the composer's intention. Another fine detail of his playing was the distinction of accents he made between modest stress and violent impact. Further, he observed all the Mozart indications regarding repeats and indulged in a small personal and unusual conceit in the second reading of the final bars of the E Flat symphony, retarding ever so slightly the two vehement chords eight bars from the end and then playing the remaining six bars with an extra speedy stretta.

The two symphonies of the afternoon showed one of the ways Mozart varied the colors of his music. The earlier of the two, the C Major, employs no flutes or clarinets and the andante di molto is for strings alone. The E Flat requires no oboe. The C Major has only one central movement but Sir Adrian usurped a happy license and European tradition of inserting here a minuet from another page of Mozart's resources which fitted in character and in key designation.

* * *

FRAGER compounded the impression of mastery he had established Friday night. One gets to be permanently astonished by anything Mozart did at any age of his tragically short term on this earth so that any expression of wonderment becomes trite, even when it refers to his initial essay in a concerto for keyboard. Frager's remarkably commanding fingers were the lesser factor in his success; the greater was his choice of style which showed at once both an awareness of the spirit of Mozart's writing and a logical adaptation to it of today's keyboard equipment. Sir Adrian's excellent collaboration was noted and included in the triumphal ovation an audience of 5,936 was eager to confer on the performers.

Gazette (e)
WORCESTER, Mass.
Circ. 94,357
JUL 11 1966

At Tanglewood

Symphony Group Features Mozart

By JOHN F. KYES
Gazette Music Critic

LENOX — Improved attendance over a week ago was registered this past weekend at Tanglewood where the orchestra of 50 Boston Symphony players gave three concerts, entirely of Mozart's music. Erich Leinsdorf (a worthy exponent of

Gazette Review

this composer) conducted on Friday and Saturday, while on Sunday Sir Adrian Boult of England made his first appearance with the Boston Symphony in 20 years.

For the week, there were 1,142 at the Tuesday chamber music, 5,268 at Friday's concert, 2,667 at the Saturday morning open rehearsal, 7,856 Saturday night and 5,936 Sunday afternoon, a total of 22,869.

Friday offered the Mozart Symphonies No. 31 and 41, and Malcolm Frager as soloist in the Piano Concerto No. 15 in B flat major.

Saturday had the Symphony No. 29, the Serenade in D major (with the Posthorn) and Claude Frank soloing in the Piano Concerto No. 25 in C major.

Yesterday Boult led the ensemble in Symphonies No. 34 and 39, and Frager soloed in the Piano Concerto No. 5 in D major written by Mozart at the age of 17, and receiving its first Tanglewood hearing.

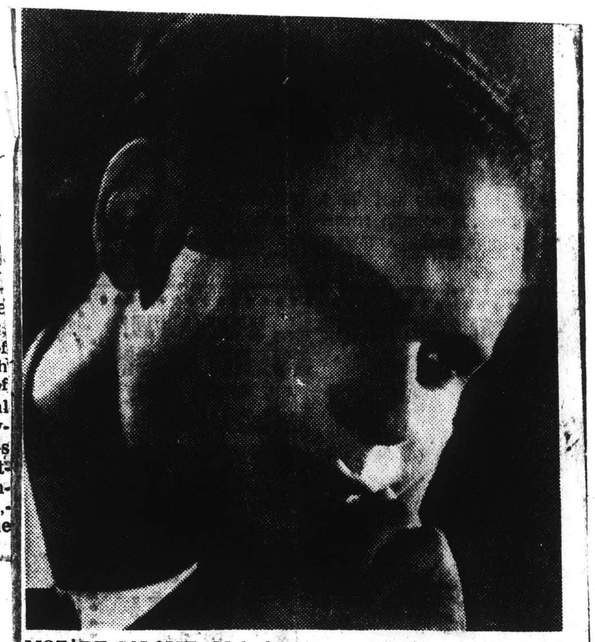
Famed Conductor

The famed 77-year - old English conductor was alert but relaxed in his handling of the symphonies. He inserted a wholly compatible Minuet, K. 409, to provide a third movement for Symphony No. 34, a move some say Mozart would have favored.

His readings of the slower and softer portions of the symphonies were made to sound flexible, as well as sensitive in tonal balances. When the orchestra was singing at full voice, or comparatively loudly, he had a tendency to let things go at a routine gait. Nevertheless, he put delicacy and verve into portions of the opening and final movements of No. 34, and drew moments of great loveliness from the familiar No. 39, including a gracious limning of the well - known Minuet.

Frager, who will be heard at the Worcester Festival in October with the Detroit Orchestra under Sixten Ehrling, made splendid things of the smooth and agile phrases in the two "Allegros," and did his best to overcome with poetry the rather static qualities of Mozart's writing in the slow movement. He was warmly applauded, not only by the audience, but by the orchestra members and Sir Adrian.

Albany Knickerbocker News
Monday, July 11, 1966



MOZART SOLOIST—Malcolm Frager, pianist, was the soloist yesterday afternoon at Tanglewood in the final concert of an all-Mozart weekend at the Berkshire Festival. Mr. Frager is scheduled to appear as soloist with the Albany Symphony next April.

At the Concert

5 Curtain Calls

By R. E. KRIEGER

LENOX, Mass.—Pianist Malcom Frager gave an inspired performance yesterday with the Boston Symphony under guest conductor Sir Adrian Boult, of Mozart's Piano Concerto No. 5 in D Major, K. 175.

There are a couple of firsts here. The work is Mozart's first original piano concerto; this concert was the first time that the concerto has been played at Tanglewood, and it was Sir Adrian's first appearance as guest conductor at the festival.

Frager likes it here as one can easily see by the fact that he has appeared as a performer at these Berkshire Festival concerts for the last three years.

★ ★ ★

BUT MOST of all his delight is evident in the way he smiles and sways at the piano while performing. There is the sudden quick smile springing from a dead-serious face when he has successfully encompassed a particular tricky passage and then he will close his eyes rocking to and fro in what seems near-ecstacy as the Boston Symphony string section blooms behind him.

He'll cast quick glances of approval at Joseph Silverstein, the concert master, followed by an even quicker glance at Sir Adrian.

Or at the end of a quicksilver, absolutely crystal clear explosion of notes, he'll sit back and take a deep breath in satisfaction.

★ ★ ★

THE SENTIMENTAL second movement, the fiery virtuosity displayed in the finale were marvelous to hear and the audience thought so, too, for they called Frager back five times before they let him go...and even then there was still splatterings of applause from super-enthusiastic devotees from various sections of the Tanglewood Music Shed.

In the opening work of the afternoon "Symphony No. 34 in C Major, K. 338", Sir Adrian easily led the Boston Symphony through one of Mozart's lesser played works.

Sir Adrian, in his first Tanglewood appearance, makes conducting look so easy that he appears lethargic, a misconception, for he has been high in the conducting business for some 40 years.

★ ★ ★

THE AFTERNOON closed with one of Mozart's greater symphonies, No. 39 in E-Flat Major, K. 543 and the string section showed brilliantly its professionalism. The whole work is filled with graceful melodies, bolstered for a time by the third movement, Minuet, and then surging to a breathless conclusion in the allegro finale.

This was the third of three Mozart concerts last weekend. On Friday, 5,268 people heard performances of March No. 3 in C, Symphony No. 31 ("Paris"), Mr. Frager in the Piano Concerto in B-Flat, K.450 and the "Jupiter" Symphony in C.

While on Saturday, 7,856 heard Claude Frank as piano soloist in the Piano Concerto in C, K.503, the orchestra in Symphony No. 29 and the "Posthorn" Serenade.

Bach will take over next weekend's concerts with violinist Szymon Goldberg performing and conducting Friday, the St. John Passion scheduled on Saturday and on Sunday the Brandenburg Concerto No. 1 and the Magnificat as the highlights.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 14 1966

TANGLEWOOD REVIEWED

TANGLEWOOD
Friday — by J. G. B.

The most noteworthy feature of this first concert of a weekend devoted to Mozart's music was the *brio* displayed by all concerned: the sheer pleasure of performing great and beautiful music, the joy one feels in having brought it off. The evening also offered the first of the so-called "Weekend Preludes," an innovation at Tanglewood this summer, which are to present "some of the infrequently heard music of the weekend's principal composer," performed by relatively small groups in the vast reaches of the Shed at seven o'clock on Fridays.

The experiment proved to be a success, although the D major *Sonata for Two Pianos* can hardly be called "infrequently heard music." Claude Frank and Lilian Kallir played it with verve and style and appeared to enjoy themselves as much as did the surprisingly large audience. They were preceded by the Tanglewood Choir, a group of young singers who had an enormously good time with the eight *"Scatological" Canons* and *Six Canons without text*, a sort of eighteenth-century equivalent of the currently popular folksinging mode.

The concert proper began at nine o'clock and featured the "Paris" and "Jupiter" symphonies and the *Piano Concerto No. 15 in B-Flat major*, with Malcolm Frager as soloist. This was by far the most exciting and fully realized performance of a Mozart concerto I have yet heard at Tanglewood. Pianist, conductor, and orchestra sound as if they had been playing together for years; the tempos were just right, the trills and runs and arpeggios effortless. Mr. Leinsdorf's approach is long on precision and strength, just a bit short on grace and lilt.

Saturday — by A. C. S.

Judging from the size of the audience, there are a great many Mozart devotees; and a good thing there are so many for the program Saturday evening could not be considered the "pops" variety of Mozart program. Included were the *Symphony in A major*, K. 201, the *C major Piano Concerto*, K. 503, and the *Serenade in D major, K. 320.*

The Symphony was impeccably performed. Erich Leinsdorf used a reduced string section throughout the concert and here, in a work which is basically a string symphony, the sound had a wondrous sheen.

Claude Frank made his first solo appearance of the season in the concerto. From the first entrance of the piano, it was obvious that here was a performer with a real affinity for Mozart. The sound was clean and well-projected without being forced; the phrasing was exemplary and the ornamentation clear as crystal. With Leinsdorf providing a perfect balance between solo and orchestra, this was as rewarding a reading as one could hope for.

The *D major Serenade* offers many delights for the listener. Alternate movements feature the wind instruments, including a graceful cadenza in the second movement, and a solo for Posthorn in the second minuet.

Sunday — by E. M.

Sir Adrian Boult and Malcolm Frager joined the Boston Symphony Orchestra Sunday afternoon and brought the Mozart series to a satisfying close. Sir Adrian's interpretation of the Symphony No. 34 in C Major was notable for its body and resonance, especially in the firm *Minuet*, enhanced by Ralph Gomberg's strong oboe, and the buoyant *Finale*, which is a showpiece for the first violins.

Mr. Frager's reading of the Piano Concerto in D Major was immensely successful with the large and appreciative audience, but this reviewer was struck by a note of Beethovenesque heavy Romanticism that seemed to emerge in the long *allegro* solos in the first and last movements. This was especially notable on two occasions in the finale when Mr. Frager's *bravura* introspection and Sir Adrian's rhythm seemed at odds. There might be a question of such an interpretation being *too* "romantic" for the Mozart of seventeen, in spite of the recognized precocious maturity of the young composer.

The program ended with the Symphony No. 39 in E-flat Major. Slower and more impassioned than the C Major, the symphony moves to a vivacious and inventive *Finale* which brought forth the finest ensemble playing of the afternoon.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUL 17 1966

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By MICHAEL STEINBERG

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The previous evening the 77-year-old conductor had led the Berkshire Music Center Orchestra in a concert including the Vaughan Williams. Afterwards he had been presented with a dedication scroll signed by all the players, and he had delighted them by saying that he was so pleased because it would match one very like it that he had already, that one being from the Vienna Philharmonic.

Now, as he sat at lunch in the Tanglewood cafeteria, students and members of the faculty and staff came by in continental stream with congratulations, some with pictures to be signed, most with obviously affectionate thanks.

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"Well, in 1912, you see, I went to Leipzig for a year, and there I could watch Arthur Nikisch in rehearsal nearly every day. By that point — he was close to 60 then — he had mastered entirely the technique of rehearsing almost altogether with the stick and nearly not at all with his mouth. The economy with which he worked was the greatest influence on my conducting career."

(Later I learned that Sir Adrian used to have a nightmare about coming to an orchestra for a first rehearsal, playing through the music, and finding there was absolutely nothing to say.)

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"From him I learned about musical architecture. Of course, they say architecture is frozen music, and I think it essential to think of music as molten architecture. Shape is everything, and it has always been what I most particularly strive to clarify, even if it means sacrificing some of the detail when, for example, there isn't quite enough time."

The difference between Nikisch and Richter? "Ah, that was put well by one of your colleagues in London when both men had conducted the 'Flying Dutchman' Overture with the same orchestra in the same hall within a few days. 'With Nikisch,' he said, 'fate pursued you wherever you turned.'"

"The other great conductor of that generation was Fritz Steinbach," Sir Adrian continued, "though you must understand I never heard Mahler. Steinbach was absolutely unparalleled as a Brahms Conductor and in general perhaps somewhere between Nikisch and Richter, with something of the warmth and sensitivity of one and the magnificent grasp of large form of the other. Like Weingartner's work, which perhaps you know, it was extremely simple, but it had somehow more character. Later on I'm afraid he was rather a naughty old man with the girl students at the Cologne conservatory and so he disappeared from the scene a bit prematurely."

In many ways, Sir Adrian is a singularly modern conductor. He is, for example, almost alone in his generation in his respect for historical scholarship and in his understanding of its relevance to the activity of the performer.

In one area he is, however, an ardent champion of a conservative point of view, and that is in his retention of the old seating for orchestra that puts the second violins on the conductor's right, opposite the firsts. He insists — and his results with the Boston Symphony bore him out — that 18th and most 19th century music assumes such a division of violins and that is vital to the proper hearing of the music.

"I know the disadvantages for the seconds: They often play with the firsts and they bow together and they think together and it's a nuisance for them to be playing toward the back of the platform always, but one mustn't let orchestral convenience become a criterion. The only important thing is to present the music to the audience in the right way."

Conservatism brought us to the subject of recent music. "O, I'm afraid I'm quite an old fogey now and I don't really keep up any more. There are many gifted and interesting chaps among the younger Englishmen, but I don't know how to conduct the sort of music they write. I've conducted pieces by Malcolm Williamson: He writes stuff I can do."

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Morning Globe
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Circ. 234,733
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While it perhaps has nothing in the level of the very best things in the roughly contemporary violin concertos, it is an engaging and brilliant piece with a contrapuntal finale that [illegible] especially interesting and attractive.

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Two unusual things about the playing of the symphonies must be noted. One, that in the C Major, Boult introduced the Minuet K.409 which Einstein believed Mozart added to the work for its Viennese performance.

It is an exceptionally fine and richly detailed movement with some delightful and quite showy passages for solo winds in the trio. Two, Boult uses the old-style seating with second violins at stage front opposite the firsts, something that in classical music he is unconditionally right to do. He also places the basses across the back of the stage which lends a handsome weight of sound to the ensemble.

An immediately striking thing about Boult's conducting and the [illegible] was how relaxed the players were, and there were every sign of playing with special pleasure. This stems largely, I expect, from Boult's conducting itself, which is intensely concerned with rhythm and relatively little with beat. The stick is only minimally involved with time-beating and functioning as a metronome.

The sense of rhythmic propulsion is strong in a way that makes the players sure of when the next beat is coming, in a way that they cannot be sure with the rhythmically jumpy Leinsdorf.

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Or, in the country-dance tune in the finale, most conductors begin with far heavier accents than did Boult—not to mention their public performance of calisthenics — and go nowhere in particular. From there Boult [illegible] a fairly contained way, but then encouraged the orchestra to respond to the harmonies as they begin to move and to the gradually increasing range of the melody and gave the passage unprecedented strength and excitement.

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The orchestral playing all afternoon was very beautiful indeed, though there were moments in the E Flat Symphony that suggested again that the clarinets, musically and often technically, simply are not up to the standard one should assume as being proper for the Boston Symphony.

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TANGLEWOOD REVIEWED

TANGLEWOOD
Friday — by J. G. B.

The most noteworthy feature of this first concert of a week-end devoted to Mozart's music was the *brio* displayed by all concerned: the sheer pleasure of performing great and beautiful music, the joy one feels in having brought it off. The evening also offered the first of the so-called "Weekend Preludes," an innovation at Tanglewood this summer, which are to present "some of the infrequently heard music of the weekend's principal composer," performed by relatively small groups in the vast reaches of the Shed at seven o'clock on Fridays.

The experiment proved to be a success, although the D major *Sonata for Two Pianos* can hardly be called "infrequently heard music." Claude Frank and Lilian Kallir played it with verve and style and appeared to enjoy themselves as much as did the surprisingly large audience. They were preceded by the Tanglewood Choir, a group of young singers who had an enormously good time with the eight *"Scatological" Canons* and *Six Canons without text*, a sort of eighteenth-century equivalent of the currently popular folksinging mode.

The concert proper began at nine o'clock and featured the "Paris" and "Jupiter" symphonies and the *Piano Concerto No. 15 in B-Flat major*, with Malcolm Frager as soloist. This was by far the most exciting and fully realized performance of a Mozart concerto I have yet heard at Tanglewood. Pianist, conductor, and orchestra sound as if they had been playing together for years; the tempos were just right, the trills and runs and arpeggios effortless. Mr. Leinsdorf's approach is long on precision and strength, just a bit short on grace and lilt.

Saturday — by A. C. S.

Judging from the size of the audience, there are a great many Mozart devotees; and a good thing there are so many for the program Saturday evening could not be considered the "pops" variety of Mozart program. Included were the *Symphony in A major*, K. 201, the *C major Piano Concerto*, K. 503, and the *Serenade in D major, K. 320.*

The Symphony was impeccably performed. Erich Leinsdorf used a reduced string section throughout the concert and here, in a work which is basically a string symphony, the sound had a wondrous sheen.

Claude Frank made his first solo appearance of the season in the concerto. From the first entrance of the piano, it was obvious that here was a performer with a real affinity for Mozart. The sound was clean and well-projected without being forced; the phrasing was exemplary and the ornamentation clear as crystal. With Leinsdorf providing a perfect balance between solo and orchestra, this was as rewarding a reading as one could hope for.

The *D major Serenade* offers many delights for the listener. Alternate movements feature the wind instruments, including a graceful cadenza in the second movement, and a solo for Posthorn in the second minuet.

Sunday — by E. M.

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Two unusual things about the playing of the symphonies must be noted. One, that in the C Major, Boult introduced the Minuet K.409 which Einstein believed Mozart added to the work for its Viennese performance.

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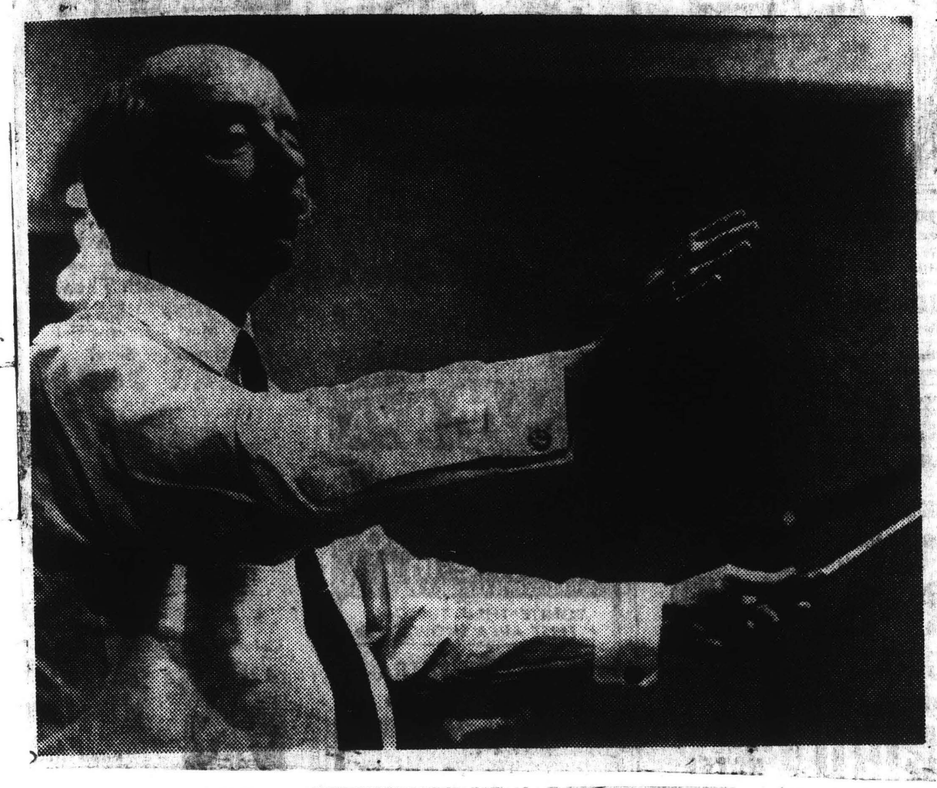
D. 71,635 SUN. 122,007

JULY 17 1966

Sir Adrian Boult on The Art of The Maestro



"I wouldn't mind if the orchestra and conductor were kept right out of sight," says Sir Adrian Boult, the world - renowned British musician whose conservative but by no means inflexible theories have served him well in his 40 years on the podium.

The sound of the music is the all important thing in Sir Adrian's performances. The conductor, he believes, can and should be the pivotal point in any performance but he should be unobtrusive. "If the audience wants showmanship on the stage, they should go to the ballet. That' where they are supposed to do that sort of thing," says Sir Adrian, who firmly believes that a conductor's gestures are meant for the direction of the musicians not the entertainment of the audience. In practice he epitomizes his theory and at times barely seems to be moving at all as he quietly

See SIR ADRIAN, Page C-2

Sir Adrian Boult on the Art of the Maestro

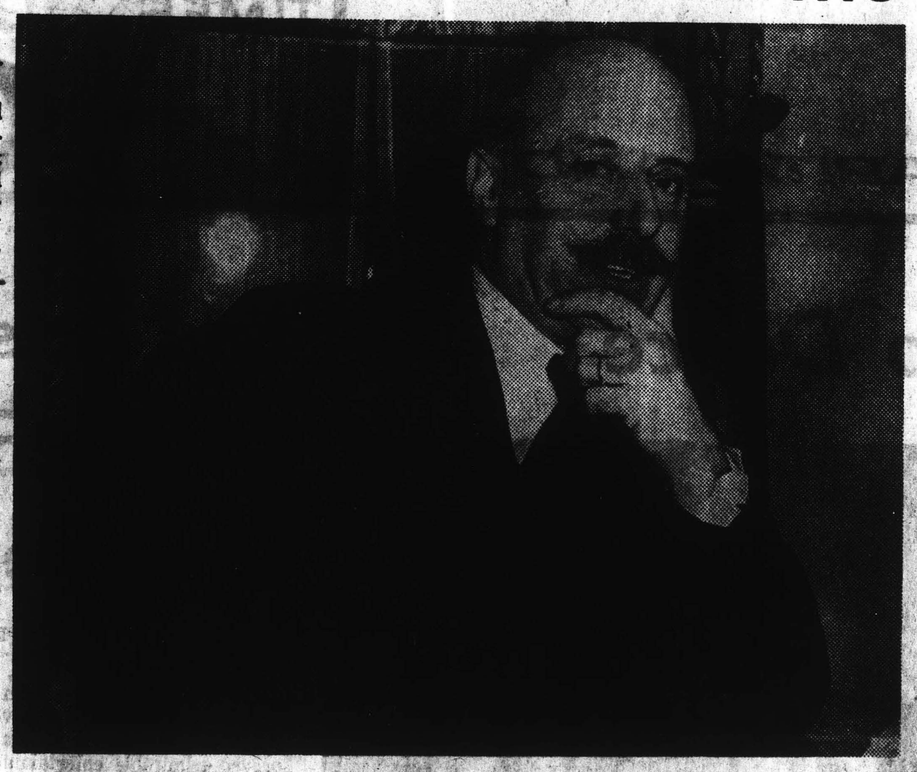
Continued from Page C-1

but firmly guides the orchestra.

Very much the reserved British gentleman, Sir Adrian was enjoying his first appearance at Tanglewood last week where he conducted the Boston Symphony Orchestra in an all-Mozart concert and led the Berkshire Music Center Orchestra in a performance of Ralph Vaughan Williams' "London Symphony."

One of the deciding factors in bringing the Englishman to the Berkshire Festival was the opportunity to perform a Vaughan Williams work with students. "I enjoy working with the students immensely," says Sir Adrian, "and I try to do all I can for the English composers, Elgar, Williams. After all, I grew up with them."

The "London Symphony" was featured in Sir Adrian's very first concert. As he explains it: "It was just following the first World War and very little new music was being produced, and there was the 'London Symphony' which had never been performed. Well, it was obvious it had got to go into my program."



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Popularizes Williams

Sir Adrian has done much to popularize the works of Vaughan Williams, who generally is probably best-known in England, and he has recorded many of his works. "I would love to have a chance to do the 'Sea Symphony' in the United States but you don't have combined orchestras and choruses to do that sort of thing," he says.

Compared with European orchestras, "American orchestras stand up well indeed," says Sir Adrian, "for economic reasons if no other they have to be among the best." He then explained that England has nothing comparable to the United States in programs for financial assistance for the arts. "The Arts Council has just begun to give small grants," he said. "We do have the British Council but they are concerned with British culture abroad."

As director of music for the BBC for 20 years, Sir Adrian formed the BBC Orchestra and did much to form and promote music in broadcasting. The director of music plans all musical programing, and as the the BBC is non-commercial, he has greater latitude than his American counterpart. "We try to do all we can for living composers," says Sir Adrian, speaking for himself and his successors in broadcasting, "but they are a rotten box office proposition."

No Favorites

"Whenever I am asked what my favorite work is my reply is always the same," said Sir Adrian, "The one I'm doing I like the most. I've tried not to have favorites because my job has always been the kind where it was my responsibility to give space to all serious composers."

"A conductor does put his stamp on an orchestra," according to Sir Adrian, "but that isn't universally so. I've seen good - humored musicians carry a poor conductor." He points out that the Boston Symphony most definitely has a "Leinsdorf style." But this does not present a problem to guest conductors, says Sir Adrian because, "Right thinking people play Mozart right," referring to his own appearance before the Boston Symphony.

In Sir Adrian's opinion it is the conductor's responsibility to maintain the integrity of a composer's work. "Bach you want to put more expression in," he said, "but the others should be left pretty much alone." But as he himself admonished his students in one of the conducting classes he held while at Tanglewood, "It is very unhealthy to systematize anything." He proceeded to point out a few minor changes that he prefers in Schubert's "Unfinished Symphony" but remarked that he is very unsure about them and often does not decide until the final rehearsal just how he will play these passages.

Not at all opposed to the use of the score at the podium, he used the scores for all of the Mozart works he performed with the Boston Symphony. "In 1927 in Philadelphia I saw Stokowsky conduct Stravinsky directly from the score," says Sir Adrian, adding that this confirmed his belief in the usefulness of the score during a performance.

Before the orchestra, the 77-year-old gentleman is a master. Having conducted the London Symphony for several years following his retirement from the BBC, he has appeared with most of the major musicians of his time. Following his visit to Tanglewood, Sir Adrian returned directly to London where he is now recording Gustave Holst's "The Planets."

—Joan Simmons

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American (e)
WATERBURY, Conn.
Circ. 41,630

JUL 12 1966

All-Bach Program At Tanglewood

The Tanglewood Festival, summer home of the Boston Symphony Orchestra, reverted this past weekend to its regular concert schedule, which was disrupted last weekend because of the July 4 holiday. Last weekend, the opening one of the season, three exciting concerts were performed, but the schedule was moved up from Friday to Saturday night, enabling the audience of 18,000 to take advantage of Monday's concert as well.

The second weekend of concerts found the orchestra reduced to half, which enables Mr. Leinsdorf, the symphony's veteran conductor of three seasons, to play such composers as Mozart and Bach whose music calls for a smaller orchestra.

This past weekend featured an all-Mozart program, again emphasizing the theme of the Concerto, which Mr. Leinsdorf has chosen for this whole season, and enabled the audience of more than 23,000 for the week, to hear some of this country's young and talented pianists.

Friday evening began with the innovation of both 7 and 9 o'clock concerts. This will be the format for the remainder of the season. The 9 p. m. concert will allow those who wish to attend the Friday night performance as well as the rest of the weekend to arrive in plenty of time to hear the main orchestra performance. The "prelude" concerts are open to anyone holding a ticket for the regularly scheduled Friday evening concert, and will usually consisth of lesser known chamber works of the composer being featured in the 9 o'clock concert. This past Friday's prelude performance featured Mozart's Scatalogical Canons, whose delightful music belies the fact that these are really just "dirty songs" as the words attest. However, Mozart genius in scoring truly makes them fun. The canons were performed by the Tanglewood Choir, directed by Alfred Nash Patterson. Claude Frank and Lilian Kellir played the Mozart Sonnata for two Pianos, in D major, K. 488, with a scintillating and subtly musical interpretation. They are so well attuned pehaps, because they are a husband and wife team, each equal accomplished in their own right.

The regularly scheduled concert began with the Mozart March No. 3 in C major, K.408, and continued brilliantly with almost a fervent and loving simplicity, to its close with the Symphony No. 41, in C major, the 'Jupiter" K.551.

Saturday evening's program at 8, began with Mozart's Symphony No. 29 in A major, K. 201, written when Mozart was 18 years old. Leinsdorf and the Boston Symphony played it with the simple and direct style it deserved, carrying the lovely musical lines to the finish in the Finale: Allegro con spirito of the fourth movement.

The piano soloist Saturday night was the eminent Claude Frank, whose technical brilliance in the Piano Concerto No. 25 in C major, K. 503, produced a tone of flawless virtuosity. The theme was light and exquisite, almost ethereal in the first movement, a quality that was carried through to the completion of the concerto. Mr. Frank's cadenza in the Adante was perhaps a bit too robust for Mozart, but nevertheless he exercised astute phrasing and performed beautifully, a fact which the audience appreciated with thunderous applause and wild bravos.

Sunday afternoon's program again featured a piano concerto, with the return of Malcolm Frager to the podium, playing Mozart's Piano Concerto No. 5, in D major, K. 175. The guest conductor was Sir Adrian Boult, a distinguished and dignified Englishman, whose conducting reflected his personality. It was this conductor's first appearance at Tanglewood, although he is well-kown to the regular Boston Symphony audiences. Mozart's Symphony No. 34 in C major, K. 338 was stately, yet nonetheless charming.

Next weekend's concerts will feature an all-Bach program, while half of the Boston Symphony's musicians are still playing in the Esplenade concerts on the Charles River in Boston. The reduced orchestra will perform under the shared conductorship of Mr. Leinsdorf and guest, Szymon Goldberg. Mr. Leinsdor has invited soloists Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle and Beverly Wolff.

S.C.M.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JUL 17 1966

A New Complex for 'Oedipus Rex'

By ALLEN HUGHES

"FLAGS, skies and plagues . . . a bright stadium . . . packed bleachers . . . a place of contradictions." These are words Larry Rivers uses to describe his production for the New York Philharmonic's performances of Stravinsky's "Oedipus Rex" this week. It all adds up to what he calls "a timely visual presentation."

How will it look? Mr. Rivers is keeping the details secret, but he has dropped enough hints to indicate that this "Oedipus Rex" will be unlike any ever done before. It will even sound different in one respect, for painter Rivers and conductor Lukas Foss have "de-fancified" E. E. Cummings's English version of the narrator's part, which will be read by Jason Robards. Otherwise, Mr. Rivers has borrowed concepts and contemporary ideas from the world of sports to bring the tragedy "closer and make it even more applicable to our times." The result may or may not be to Stravinsky's taste, but it will certainly be different.

HERE AGAIN AND GONE

A fine-looking gentleman with an imposing moustache and a jovial manner sailed home to England last week after having worked wisely and wittily for two weeks with the student orchestra and 14 aspiring conductors at the Berkshire Music Center at Tanglewood and having led the Boston Symphony Orchestra in a Mozart concert.

It was Sir Adrian Boult, who, at 77, had thought he was probably too old to make a return visit to the United States to work this year. "But," he explained, "the opportunity to introduce Vaughan Williams' 'London' Symphony to 80 student musicians was the magnet that attracted me."

Paul Doniger, a conducting student who overheard the remark, said, "I think you've made everybody love it. Now, I want to buy a recording." Sir Adrian beamed.

"I believe in economy," Sir Adrian announced when asked what he had been teaching the conductors. "A player doesn't want to see a windmill over here," he said pointing off in the distance. "He wants to see the stick right here," and he put a finger in front of his nose. "I admired Pierre Monteux and Fritz Reiner, but I learned from Arthur Nikisch. He didn't know what he was doing, and he had no theories, but he wielded the most supple stick I've ever seen in my life. He said everything with the stick and did not have to babble with his lips."

Then, speaking about the conducting class at Tanglewood: "Some are rabbits; some are good. We talked about rehearsals one day. Usually, a young conductor taking his first rehearsal with a professional orchestra tries to conduct, which is fatal. What he should do is listen. He should be content to steer rather than try to go down and oil the engine."

CONCERTINA COMEBACK

An instrument that has been neglected in the serious music world for decades is soon to be reintroduced by Allan Atlas, a 23-year-old New Yorker currently working on a doctorate in musicology at New York University. In September, he will play a solo recital on the concertina in Carnegie Recital Hall.

The tiny bellows instrument that is operated somewhat like an accordion was invented in 1829 by Sir Charles Wheatstone, an English physicist. Through the performances of Giulio Regondi in the middle of the 19th century, it became rather popular and concertos were written for it by both Regondi and Bernhard Molique.

The range and technical possibilities of the instrument are similar to those of the violin, and in his recital Mr. Atlas will play violin sonatas by Vivaldi, Mozart and Paganini. There will also be Regondi's Andantino and Capriccio for unaccompanied concertina and, if Mr. Atlas can learn it in time, a new concerto composed by James Cohn.

Although this will be Mr. Atlas's New York recital debut, he and his $550 custom-built British instrument have already been heard in several colleges and universities in the midwest, and he is scheduled to play at the Gardner Museum in Boston in October. Since he also performed for invited audiences of distinction at three parties given last December by the late Billy Rose at his New York town house, it must be said that Mr. Atlas is getting the concertina into many of the right places. It may be time to get squared away for a concertina comeback.

WALTON REPORTER
Thursday, July 14, 1966

Mr. and Mrs. George Judd and Mr. and Mrs. Harold Combs spent last weekend enjoying the concerts of the Boston Symphony at Tanglewood, Lenox, Mass. Mr. and Mrs. Judd remained for the week.

THIRD WEEK - JULY 15, 16 AND 17

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 2 1966

Regional Roundup

printed week early - probably release date

Three Concerts At Tanglewood To Feature Bach

The second series of three concerts by a chamber orchestra of the Boston Symphony Orchestra musicians will take place at Tanglewood in Lenox next Friday, Saturday and Sunday.

The three programs entirely devoted to the music of Johann Sebastian Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday night's concert. The St. John Passion will be conducted by Leinsdorf Saturday night.

Goldberg to Conduct

Bach's Violin Concerto in E major with Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's program at 9. For the balance of his program with the Boston Symphony Orchestra, Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

As soloists in next Saturday's performances at 8 of the St. John Passion, Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernest Haefliger, Thomas Paul, Norman Triegle and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in German.

Sunday, July 16, at 2:30 Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Haefliger as soloist. Sunday's program and the Bach weekend at Tanglewood conclude with the Magnificat with Miss Curtin, Haefliger and Treigle, and Miss Wolff as soloists.

Brandenburg Concerti

The weekend prelude Friday at 7 will consist of two Brandenburg Concerti Nos. 6 and 3 performed by members of the orchestra. Admission to the weekend prelude is provided at no extra cost for those holding tickets to Friday's concert.

Next Saturday morning at 10:30 the regular open rehearsal for the benefit of the orchestra's pension fund will be held in the music shed.

The Guarneri Quartet will be guest artists for the chamber music concert Tuesday, July 12, at 8. Their program in the theater will include Mozart's Quartet, K. 589; Five Pieces by Weben and Beethoven's Quartet in E-flat, Op. 127. The members of the Guarneri Quartet are Arnold Steinhardt, violin; John Daley, violin; Michael Tree, viola, and David Soyer, cello.

Open to Friends

During the festival's third week members of the Berkshire Music Center will present three concerts. The programs by the music center are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's summer activities. Chamber music concerts will be given on Wednesday, July 13, at 8 and Sunday morning, July 17, at 10 in the chamber music hall, and a program of contemporary music will be presented in the Theater Thursday, July 14, at 8.

Program and ticket information on all concerts may be obtained from the ticket office at Tanglewood.

This afternoon the Tanglewood season's first guest conductor will direct the Boston Symphony Orchestra in an all-Mozart program beginning with the Symphony No. 34, K. 338. Malcolm Frager will be soloist in the Piano Concerto in D major, K. 175, and Sir Adrian Boult will close his concert with Mozart's Symphony No. 39, K. 543.

10 at UM 'Regret' Viet Raids

AMHERST — A telegram expressing "deep regret" over the bombing of Hanoi and Haiphong in North Viet Nam has been sent to President Ho Chi Minh and Premier Tram Van Dong by a group of 10 University of Massachusetts students.

A telegram also was sent to U. S. Rep. Silvio O. Conte, (R-Mass.) demanding the government pay reparations to North Viet Nam for damages.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUL 10 1966

Bach Week-End At Tanglewood

LENOX—The second series of three concerts by a chamber orchestra of Boston Symphony Orchestra musicians will take place at Tanglewood next Friday, Saturday and Sunday, July 15-17. The programs entirely devoted to the music of Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion will be conducted by Leinsdorf Saturday evening.

Bach's Violin Concerto in E major will begin Friday's 9 p.m. program. For the balance of his program with the Boston Symphony Orchestra, Goldberg has chosen Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

As soloists in Saturday's 8 p.m. performances of the St. John Passion, Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Treigle and Beverly Wolff. The chorus is the Tanglewood Choir.

Sunday afternoon at 2:30 Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Haefliger as soloist. Sunday's program and the Bach week-end at Tanglewood will conclude with the Magnificat with Curtin, Wolff, Haefliger and Treigle as soloists.

The Week-end Prelude Friday evening at 7 will consist of two Brandenburg Concerti Nos. 6 and 3. Admission to the Week-end Prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

Saturday morning at 10:30 the regular open rehearsal for the benefit of the orchestra's pension fund will be held in the Music Shed.

The Guarneri Quartet will be guest artists for the Berkshire Festival Chamber Music concert this Tuesday evening at 8. The program in the Tanglewood Theater will include Mozart's Quartet, K. 589; Five Pieces by Webern; and Beethoven's Quartet in E-flat, Op. 127. Members of the Guarneri Quartet are Arnold Steinhardt, violin; John Daley, violin; Michael Tree, viola, and David Soyer, cello.

During the Berkshire Festival's third week members of the Berkshire Music Center will present three concerts. The programs given by the Music Center are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's Summer activities. Chamber music concerts will be given this Wednesday evening at 8 and next Sunday morning at 10 in the Chamber Music Hall, and a program of contemporary music will be presented in the theater this Thursday evening at 8.

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Herald Amer...
SYRACUSE
D. 133

JUL 10 1966

Bach featured at Tanglewood

The second series of three concerts by a chamber orchestra of the Boston Synphony Orchestra musicians will take place at Tanglewood at Lenox, Mass., next Friday, Saturday, and Sunday. The three programs entirely devoted to the music of Jonann Sebastian Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion" will be conducted by Leinsdorf on Saturday evening.

Bach's Violin Concerto in E major with Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's 9 p.m. program. For the balance of his program, Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

As soloists in Saturday's 8 p.m. performances of the St. John Passion, Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Treigle and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in German.

Sunday at 2:30 p.m. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Haefliger as soloist. Sunday's program and the Bach Weekend at Tanglewood concluded with the Magnificat with Miss Curtin, Haefliger and Treigle, and Miss Wolff as soloists.

The Weekend Prelude on Friday at 7 p.m. will consist of two Brandenburg Concerti Nos. 6 and 3 performed by members of the Boston Symphony Orchestra.

On Saturday morning at 10:30, the regular open rehearsal for the benefit of the Orchestra's Pension Fund will be held in the Music Shed.

The Guarneri Quartet will be the guest artists for the Berkshire Festival Chamber Music concert on Tuesday at 8 p.m. Their program in the Tanglewood Theatre will include Mozart's Quartet, K. 589; Five Pieces by Webern and Beethoven's Quartet in E-flat, Op. 127. The members of the Guarneri Quartet are Arnold Steinhardt, violin; John Bailey, violin; Michael Tree, viola; and David Soyer, cello.

During the Berkshire Festival's third week the members of the Berkshire Music Center will present three concerts. The programs given by the Music Center are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's summer activities. Chamber music concerts will be given on Wednesday at 8 p.m. and Sunday morning at 10 in the Chamber Music Hall, and a program of contemporary music will be presented in the Theater Thursday at 8 p.m.

NEW YORK, N.Y.
AMERIKANISCHE
SCHWEIZER ZEITUNG
W. 2.200

JUN 8 1966

Forthcoming Swiss Cultural Activities In The New York Consular District

July 17

Ernst Haefliger. Program: Bach, Cantata 55, and Bach, Magnificat. Tanglewood Berkshire Festival, Lenox, Mass.

SUNDAY NEWS
NEW YORK
SUN. 3.0

JUL 10

Bach at Lenox

Three programs devoted entirely to the music of Johann Sebastian Bach, and with Szymon Goldberg and Erich Leinsdorf sharing the podium, will be presented Friday, Saturday and Sunday at the Berkshire Festival at Tanglewood, Lenox, Mass.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUL 10 1966

BEVERLY WOLFF will sing with the Boston Symphony Orchestra at Tanglewood on Saturday evening at 8.

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 7 1966

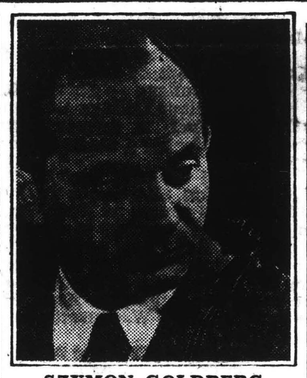
Music of Bach To Be Heard At Three Tanglewood Concerts

The second series of three concerts by a chamber orchestra of the Boston Symphony Orchestra musicians will take place at Tanglewood (Lenox, Mass.) next Friday, Saturday and Sunday, July 15-17. The three programs entirely devoted to the music of Johann Sebastian Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Mr. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion will be conducted by Mr. Leinsdorf on Saturday evening.

Bach's Violin Concerto in E major with Mr. Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's (July 15, 9 p.m.) program. For the balance of his program with the Boston Symphony Orchestra, Mr. Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue" and the Suite No. 4.

As soloists in Saturday's (July 16, 8 p.m.) performances of the St. John Passion, Mr. Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle and Beverly Wolff. The chorus consists of the Tanglewood Choir and the text will be sung in German.

Sunday afternoon (July 16, 2:30 p.m.) Mr. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Mr. Haefliger as soloist. Sunday's program and the Bach weekend at Tanglewood conclude with the Magnificat with Miss Curtin, Messrs. Haefliger and Treigle, and Miss Wolff as soloists.



SZYMON GOLDBERG

The weekend prelude on Friday evening (July 15) at 7 p.m. will consist of two Brandenburg Concerti Nos. 6 and 3 performed by members of the Boston Symphony Orchestra. Admission to the weekend prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

On Saturday morning at 10:30 the regular open rehearsal for the benefit of the orchestra's Pension Fund will be held in the Music Shed.

The Guarneri Quartet will be the guest artists for the Berkshire Festival Chamber Music concert on Tuesday evening (July 12, 8 p.m.). Their program in the Tanglewood Theatre will include Mozart's Quartet, K. 589; Five Pieces by Webern and Beethoven's Quartet in E-flat, Op. 127. The members of the Guarneri Quartet are Arnold Steinhardt, violin; John Dailey, violin; Michael Tree, viola, and David Soyer, cello.

During the Berkshire Festival's third week the members of the Berkshire Music Center will present three concerts. The programs given by the Music Center are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's summer activities. Chamber music concerts will be given on Wednesday evening (July 13, 8 p.m.) and Sunday morning (July 17, 10 a.m.) in the Chamber Music Hall and a program of contemporary music will be presented in the Theatre Thursday evening (July 14) at 8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 9 1966

Tanglewood Will Present Weekend of Bach Concerts

The second series of three concerts by a chamber orchestra of Boston Symphony Orchestra musicians will take place at Tanglewood next Friday, Saturday, and Sunday. The three programs, entirely devoted to the music of Johann Sebastian Bach, will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion will be conducted by Leinsdorf on Saturday evening.

Bach's Violin Concerto in E Major with Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's program at 9 p.m. For the balance of his program with the symphony orchestra, Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

Six Soloists

As soloists in Saturday's 8 p.m. performance of the St. John Passion, Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle, and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in Ger

Sunday afternoon at 2 Leinsdorf will begin the con with the Brandenburg Conc No. 1 and continue with Cantata No. 55, "Ich ar Mensch" with Haefliger as loist. Sunday's program and Bach weekend at Tanglew conclude with the Magnifi with Miss Curtin, Haefliger a Treigle, and Miss Wolff as loists.

The weekend prelude on F day evening at 7 will consis Brandenburg Concerti Nos. and 3 performed by membe the Boston Symphony Orche tra. Admission is provided at extra cost for those holdi tickets to Friday's concert.

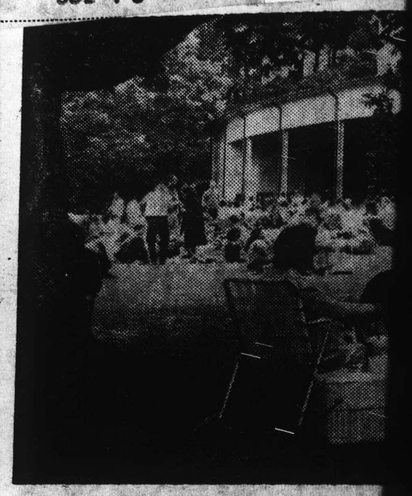
On Saturday morning at 10 the regular open rehearsal fo the benefit of the Orchestra's Pension Fund will be held in the Music Shed.

Chamber Music Tuesday

The Guarneri Quartet will b the guest artists for the Berk shire Festival Chamber Mu concert on Tuesday evening a 8. Their program in the Tangl wood theatre will include Mo zart's Quartet, K. 589; Fi pieces by Webern and Beeth en's Quartet in E Flat, Op 127. The members of the Gua neri Quartet are Arnold Ste hardt, violin; John Dailey, vi in; Michael Tree, viola; a David Soyer, cello.

During the Berkshire Fe val's third week, the memb of the Berkshire Music Cen will present three concerts. T programs given by the Mus Center are open to the Frien of the Berkshire Music Cente Chamber music concerts will b given on Wednesday evening 8 and Sunday morning at 10 the Chamber Music Hall, and program of contemporary musi will be presented in the theatr Thursday evening at 8.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JUL 10 1966



SOUNDS IN THE SUN AND SH
Tanglewood, in Lennox. The 29
Berkshire Festival is directed by
clude Bach's St. John Passion
Beethoven's Symphony No. 9 for

CONCERT CALENDAR

TODAY

GARDNER MUSEUM — Joy Poffle, pianist. Works by Mozart, Franck, Chopin and Scriabin. 3 p.m. Free.

MONDAY

SANDERS THEATER — Guarneri String Quartet. Beethoven, Quartet in E flat, Op. 127; Webern, Five Pieces, Op. 5; Schumann, Quintet in E flat, Op. 44, with Leonard Shure, pianist. 8:30 p.m.

Tuesday

GARDNER MUSEUM — Irvine Lowe, bass-baritone, and Frederic Davis, piano. Works by Monteverde, Caldara, Handel and Schubert 3 p.m. Free.

THURSDAY

GARDNER MUSEUM — Carolyn Kimball, soprano, and Paul Marcus, piano. Works by Adolf Jensen, Faure, Mozart and Turina. 3 p.m. Free.

FRIDAY

CASTLE HILL, Ipswich — Britten's "Albert Herring," presented by the New England Conservatory Summer School, directed by Sarah Caldwell. 8:30 p.m.

SATURDAY

GARDNER MUSEUM — Heidi Kenwischer, pianist. Works by Beethoven, Chopin 3 p.m. Free.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 10 1966

Bach Concert at Tanglewood; Szymon Goldberg Conducting

TANGLEWOOD, Lenox—The second series of three concerts by a chamber orchestra of the Boston Symphony Orchestra musicians will take place at Tanglewood next Friday, Saturday and Sunday.

Share Conducting

The three programs entirely devoted to the music of Johann Sebastian Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Mr. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion will be conducted by Mr. Leinsdorf on Saturday evening.

Bach's Violin Concerto in E major with Mr. Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's 9 p. m. program. For the balance of his program with the Boston Symphony Orchestra, Mr. Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

Six Soloists

As soloists in Saturday's 8 p. m. performances of the St. John Passion, Mr. Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle, and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in German.

Szymon Goldberg will be guest conductor and soloist with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, music director, on Friday evening, July 15. He will conduct and play the Bach Violin Concerto in E major. He will also conduct the Bach Suite No. 2, Four Fugues from the "Art of Fugue" and the Suite No. 4.

July 16 at 2.30 p. m. Mr. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Mr. Haefliger as soloist. Today's program and the Bach week end at Tanglewood conclude with the Magnificat with Miss Curtin, Messrs. Haefliger and Treigle, and Miss Wolff as soloists.

The Weekend Prelude on July 15 at 7 p. m. will consist of two Brandenburg Concerti Nos. 6 and 3 performed by members of the Boston Symphony Orchestra. Admission to the Weekend Prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

On Saturday morning at 10.30 the regular Open Rehearsal for the benefit of the Orchestra's Pension Fund will be held in the Music Shed.

The Guarneri Quartet will be the guest artists for the Berkshire Festival Chamber Music concert on Tuesday evening at 8 p. m. Their program in the Tanglewood Theater will include Mozart's Quartet, K. 589; Five Pieces by Webern and Beethoven's Quartet in E-flat, Op. 127.

The members of the Guarneri Quartet are Arnold Steinhardt, violin; John Dailey, violin; Michael Tree, viola; and David Soyer, cello.

During the Berkshire Festival's third week the members of the Berkshire Music Center will present three concerts. The programs given by the Music Center are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's summer activities.

Chamber music concerts will be given on July 15, 8 p. m. and July 17, 10 a. m. in the Chamber Music Hall, and a program of contemporary music will be presented in the Theatre July 14 at 8 p. m.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Mass. 01240 or by calling Tanglewood (413) 637-1600.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 8 1966

Bach Concerts at Tan

The second series of three
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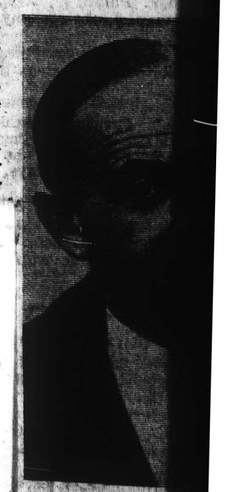


SZYMON G
Conducting
wood July 1

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JUL 10 1966

SOUNDS IN THE SUN AND SHADE is just part of the summer music program at Tanglewood, in Lennox. The 29th season of the Boston Symphony Orchestra's 1966 Berkshire Festival is directed by Erich Leinsdorf. Featured works during the festival include Bach's St. John Passion on July 16, Mozart's "The Magic Flue" on Aug. 6 Beethoven's Symphony No. 9 for the final concert on Aug. 21.

Chamber Orchestra To Perform Bach At Lenox Weekend

LENOX—The second series of three concerts by a chamber orchestra of Boston Symphony Orchestra musicians will take place at Tanglewood next Friday, Saturday and Sunday.

The three programs entirely devoted to the music of Bach will have Szymon Goldberg and Erich Leinsdorf as conductors. Mr. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion will be conducted by Mr. Leinsdorf on Saturday evening.

Bach's Violin Concerto in E major, with Mr. Goldberg as conductor and soloist, will begin Friday's program. For the balance of his program with the Boston Symphony Orchestra, Mr. Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

AS SOLOISTS in Saturday's performances of the St. John Passion, Mr. Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle, and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text is in German.

Sunday afternoon Mr. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch," with Mr. Haefliger as soloist. Sunday's program and the Bach weekend at Tanglewood conclude with the Magnificat with Miss Curtin, Mr. Haefliger and Mr. Treigle, and Miss Wolff as soloists.

The Weekend Prelude on Friday at 7 p.m. will consist of two Brandenburg Concerti, Nos. 6 and 3, performed by members of the Orchestra. Admission to the Weekend Prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

On Saturday morning at 10:30 the regular open rehearsal for the benefit of the orchestra's Pension Fund will be held in the Music Shed.

THE GUARNERI Quartet will be guest artists for the chamber music concert on Tuesday evening. The program, in the Tanglewood Theater, will include Mozart's Quartet, K. 589; Five Pieces by Webern and Beethoven's Quartet in E flat, Op. 127. The members of the Guarneri Quartet are Arnold Steinhardt, violin; John Dailey, violin; Michael Tree, viola, and David Soyer, cello.

During the festival's third week, members of the Berkshire Music Center will present three concerts. Chamber muic concerts will be given Wednesday evening and next Sunday morning at 10 in the Chamber Music Hall, and a program of contemporary music will be presented in the theater Thursday evening at 8.

CONCERT CALENDAR

TODAY

GARDNER MUSEUM — Joy Pottle, pianist. Works by Mozart, Franck, Chopin and Scriabin. 3 p.m. Free.

MONDAY

SANDERS THEATER — Guarneri String Quartet. Beethoven, Quartet in E flat, Op. 127; Webern, Five Pieces, Op. 5; Schumann, Quintet in E flat, Op. 44, with Leonard Shure, pianist. 8:30 p.m.

Tuesday

GARDNER MUSEUM — Irvine Lowe, bass-baritone, and Frederic Davis, piano. Works by Monteverde, Caldara, Handel and Schubert 3 p.m. Free.

THURSDAY

GARDNER MUSEUM — Carolyn Kimball, soprano, and Paul Marcus, piano. Works by Adolf Jensen, Faure, Mozart and Turina. 3 p.m. Free.

FRIDAY

CASTLE HILL, Ipswich — Britten's "Albert Herring," presented by the New England Conservatory Summer School, directed by Sarah Caldwell. 8:30 p.m.

SATURDAY

GARDNER MUSEUM — Heidi Kenwischer, pianist. Works by Beethoven, Chopin 3 p.m. Free.

SIR ADRIAN BOULT, well known British conductor, will be guest conductor of the Boston Symphony Orchestra at Tanglewood this afternoon. He will conduct the Mozart Symphony No. 34, K. 338, the Mozart Symphony No. 39, K. 543 and the Mozart Piano Concerto in D Major, K. 175 with Malcolm Frager as soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 8 1966

Bach Concerts at Tanglewood July 15-17

The second series of three concerts by a chamber orchestra of the Boston Symphony Orchestra musicians will take place at Tanglewood next weekend. (July 15, 16, 17.) Three programs entirely devoted to the music of Johann Sebastian Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Mr. Goldberg, making his first appearance at the Berkshire Festival, will conduct and solo in Friday evening's concert.

The St. John Passion will be conducted by Mr. Leinsdorf.

Bach's Violin Concerto in E major with Mr. Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's program at 9. For the balance of his program with the Boston Symphony Orchestra, Mr. Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

As soloists in Saturday's 8 p.m. performances of the St. John Passion, Mr. Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle, and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in German.

Sunday afternoon at 2.30 p.m. Mr. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch," with Mr. Haefliger as soloist. Sunday's program and the Bach weekend at Tanglewood conclude with the Magnificat with Miss Curtin, Messrs. Haefliger and Treigle, and Miss Wolff as soloists.

Brandenburg Concerti

The weekend prelude on Friday evening at 7 will consist of two Brandenburg Concerti Nos. 6 and 3 performed by members of the Boston Symphony Orchestra. Admission to the weekend prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

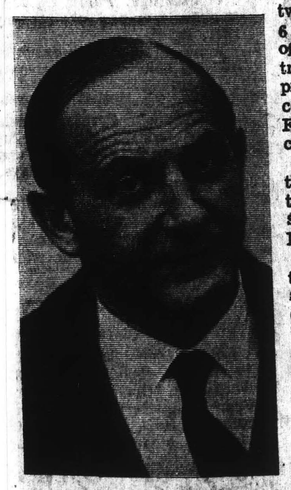
On Saturday morning at 10.30 the regular open rehearsal for the benefit of the orchestra's pension fund will be held in the Music Shed.

The Guarneri Quartet will be the guest artists for the Berkshire Festival Chamber Music concert on Tuesday evening at 8. Their program in the Tanglewood Theater will include Mozart's Quartet; and Five Pieces by Webern and Beethoven's Quartet in E-flat. The members of the Guarneri Quartet are Arnold Steinhardt, violin; John Dailey, violin; Michael Tree, viola; and David Soyer, cello.

During the Berkshire Festival's third week the members of the Berkshire Music Center will present 3 concerts. The programs given by the Music Center are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's summer activities.

Chamber music concerts will be given on Wednesday evening at 8 and Sunday morning at 10, in the chamber music hall. A program of contemporary music will be presented in the theater Thursday evening at 8.

Program and ticket information on all Tanglewood concerts may be obtained from the festival ticket office, Lenox, Mass. 01240.



SZYMON GOLDBERG—Conducting at Tanglewood July 15.

SOLOISTS NEXT WEEKEND AT TANGLEWOOD will be (above) Ernst Haefliger, tenor; Beverly Wolff, mezzo soprano; Thomas Paul, basso, (below) Norman Treigle, bass baritone; Phyllis Curtin, operatic singer; and Walter Carringer, tenor. All will appear in the July 16 performance of Bach's St. John's Passion.

. . . Mozart This Weekend

Sunday the Tanglewood season's first guest conductor will direct the Boston Symphony Orchestra in an all-Mozart program beginning with the Symphony No. 34. Malcolm Frager will be soloist in the Piano Concerto in D major, and Sir Adrian Boult will close his concert with Mozart's Symphony No. 39.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 11 1966

Music Review

Weekend at Tanglewood Had All Mozart Program

Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf conducting three all-Mozart programs.

FRIDAY AND SATURDAY

By FRANK N. PATTERSON

The steady fare of a one-composer program almost always runs the risk of boring most of the audience some of the time. Even when that composer is Mozart, as it was this weekend, or Bach as it will be next, very little modification of such a statement is necessary.

While any one work by either composer falls in the fail-proof category, it is only Bach that can in concentrated doses still appear faultless as well as inspiring. Not quite as much can be said for Mozart. Here the faultless impression itself seems too apparent. Especially when that perfection is so well underscored by the impeccable Boston Symphony guided by Leinsdorf's meticulous control. By the time Symphonies 29, 31, 41 plus two Concertos and a serenade were played, one was wrestling with an urge to bellow a brassy blair of raucous dissonance.

However, though the performances were above technical reproach due to attention to clarity and precision, Mr. Leinsdorf quite frequently produced subtle tensions and some fresh gaiety in all the works.

In all fairness, Malcolm Frager's performance of Piano Concerto Number 15 added much sparkle to Friday's concert, as indeed did the playing of Claude Frank in Saturday's Piano Concerto Number 25.

Mr. Frank perhaps tended to romanticize a bit with over-pedaling and restraint of tempo in the Andante. This criticism might have been, however, a more general comment of too many of all works performed. Too slow Mozart tempos offer at least surface impressions of plaintive effect. It's safe to say Mozart is often plaintive, but it is safer to say it is unlikely his intent was ever to be obvious about it.

Not at all plaintive were the Scatological Canons performed Friday evening by the Tanglewood Choir as a prelude to the weekend concerts. The canons obviously composed and authored by Mozart in broad German dialect for broad-minded people, held far more vigor than simply naughty numbers or studies in musical gamesmanship.

Most composers have at one time or another fiddled with this form, but have too often produced results akin to the accomplishment of an involved crossword puzzle.

The Weekend Preludes, which this week included Claude Frank and Lilian Kallir in a warm performance of the gay Two Piano Sonata in D major, are an invention of Mr. Leinsdorf that should be eminently successful. They run from 7 to approximately 8 p.m., allowing an hour for a picnic before the regular concert at 9. The effect is novel, and refreshing as a light dessert before dinner.

SUNDAY

By LOUIS S. CUCCINELLO
Music Department
NASC

The final concert of the "Mozart Weekend" introduced the first guest conductor of the summer at Tanglewood — Sir Adrian Boult.

Sir Adrian is a conservative conductor who does not resort to facial expression or excessive body movement while on the podium. His baton often is moved to indicate only the first beat of the measure regardless of the meter played and there is very little distinction in his dynamic cues. However, the orchestra played well following the tempo and dynamic markings perfectly — testimony to the leadership of the conductor at rehearsal.

Perhaps the lesson was learned too well for in spite of the perfect realization of the score there was an absence of the spontaneity that is felt when conductor and orchestra are "creating" for a live audience.

The improper orchestral balance that was obvious from your reviewer's vantage point was probably due to the change in the normal seating arrangement. The inner string sound was often lost and during the Piano Concerto the tone of the solo instrument was thin and often enveloped by the orchestra.

The program opened with Symphony No. 34, in C Major, K. 338. This was the last symphony Mozart composed at Salzburg. The symphony is in three movements — a minuet was started by Mozart but never finished. For Sunday's performance Sir Adrain Boult incorporated the Minuet in C. Major, K. 409 as the third movement of the symphony.

Malcolm Frager was the soloist for the Piano Concerto, No. 5, in D Major, K. 175. This concerto is full of the vitality necessary to win audience approval and Mr. Frager made the most of his dexterity and vigor to be assured of an equally vigorous applause.

Sunday's finale was Symphony No. 39, in E-flat major, K. 543. This symphony is the first of the trilogy — Mozart's concluding and three greatest symphonies — completed in less than nine weeks (Summer 1788).

Next week — "Bach at Tanglewood."

ALBANY TIMES UNION
Monday, July 11, 1966

Two Artists Superb As Tanglewood Guests

By JOAN SIMMONS

Two guest artists unobtrusively stole the show at Tanglewood Sunday afternoon.

Sir Adrian Boult, as conductor of the final concert of an all-Mozart weekend and first guest conductor of the season at the Lenox, Mass., site, was every bit the distinguished, reserved Briton.

Malcolm Frager, as piano soloist, presented a superb performance as he intently bent over his keyboard playing the Piano Concerto No. 5, in D major, K. 175. The Concerto ended with long and heavy applause while Sir Adrian and Frager were quite delighted with each other.

The guests were of course more than ably assisted by the members of the Boston Symphony Orchestra, reduced in number this week as many of the musicians have returned to Boston for a two-week series there.

The program included the symphonies number 34 and 39 which were gracefully achieved under the seeming effortlessness of Sir Adrian's baton. A cool looking figure, despite the afternoon heat, Sir Adrian quite casually waved his baton and at times appeared to stop altogether. But appearances were deceiving because there was no doubt that the orchestra was completely under his expert control.

The combination of performers reached its peak in the concerto where the rapport between conductor, pianist and soloist resulted in a completely pleasurable blend.

Frager has performed many times with the Boston Symphony and the combination is well worth repeating. While he has appeared before the Boston Symphony previously, this is Sir Adrian's first season at Tanglewood and one that may result in his return.

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Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,594
JUL 14 1966

Week of Tanglewood Concerts To Be Aired

The third full week of live Boston Symphony Orchestra broadcasts on WGBH-FM begins Sunday, July 17, at 2:30 p.m. with Erich Leinsdorf conducting an all-Bach program.

Heard direct from the Music Shed at Tanglewood, this Berkshire Festival concert includes the Brandenburg Concerto No. 1, the Cantata No. 55, "Ich armer mensch", and the Magnifcat. Joining the orchestra for this concert are soloists Phyllis Curtin, soprano; Beverly Wolff, contralto; Ernest Haefliger and Walter Carriger, tenors; Norman Treigle, bass; and the Tanglewood Choir.

Monday night at 8 o'clock, chamber music recorded Sunday morning will be broadcast — the only recorded concert of the week.

Tuesday and Wednesday, July 19 and 20, at the same hour there will be more chamber music, and on Thursday at 8 p.m. the Berkshire Music Center Orchestra will be heard under the direction of Erich Leinsdorf.

Friday evening, July 22, at 9 p.m. the Boston Symphony Orchestra again comes on stage, with Seiji Ozawa conducting Schumann's American Festival Overture, Schubert's Symphony No. 5, the Mendelssohn Violin Concerto with soloist Joseph Silverstein and Stravinsky's "Firebird" Suite.

And, finally, on Saturday, at 8 p.m., Erich Leinsdorf conducts the Boston Symphony in excerpts from Act 3 of Wagner's Die Meistersinger", Schumann's Symphony No. 2 and Piano Concerto No. 3 by Rachmaninoff, with American pianist Van Cliburn.

SCHENECTADY GAZETTE
Tuesday, July 12, 1966

Goldberg, Leinsdorf Set To Conduct at Lenox

Szymon Goldberg and Erich Leinsdorf will share conducting honors in three concerts featuring a chamber orchestra of Boston Symphony Orchestra musicians in music of Johann Sebastian Bach Friday, Saturday and Sunday at Tanglewood, Lenox, Mass.

* * *

Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at the Friday evening concert.

Leinsdorf will conduct the Saturday night and the Sunday afternoon concerts.

Goldberg is founder and conductor of the Netherlands Chamber Orchestra. He will be heard as soloist in the Bach "Violin Concerto in E major," which opens the 9 p.m. program. The balance of the program includes the "Suite number 2," the first four fuges from the "Art of the Fugue" and the "Suite number 4."

The weekend prelude at 7 p.m. on Friday will consist of the two Brandenburg "Concerti numbers 6 and 3" performed by members of the Boston Symphony Orchestra. Admission to the weekend prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

* * *

The 8 p.m. Saturday program will feature the "St. John Passion" with Walter Carriger, Phyllis Curtain, Ernst Haefliger, Thomas Paul, Norman Treigle and Beverly Wolff as soloists. The text will be sung in German and the chorus will be the Tanglewood Choir.

At 2:30 p.m. Sunday Leinsdorf will open the concert with the Brandenburg "Concerto number 1" and continue with the "Cantata number 55, 'Ich armer Mensch'" with Haefliger as soloist. The Sunday program will conclude with the "Magnificat" with Miss Curtin, Miss Wolff, Haefliger and Treigle as soloists.

The regular open rehearsal for the benefit of the Orchestra's pension fund will be held in the Music Shed.

Members of the Berkshire Music Center will present three concerts during the week open to the Friends of the Berkshire Music Center. Chamber music concerts will be given in the Chamber Music Hall on Wednesday evening (July 13, 8 p.m.) and Sunday (July 17, 10 a.m.) and a program of contemporary music will be presented in the Theater at 8 p.m. Thursday (July 14).

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket office, Tanglewood, Mass. 01260.

SZYMON GOLDBERG

Albany Knickerbocker News
Friday, July 15, 1966

TANGLEWOOD—Szymon Goldberg conducts the Boston Symphony Orchestra in an all-Bach program which includes Violin Concerto in E major, Suite No. 2, Four Fugues from the Art of Fugue and Suite No. 4 at 9 p.m. today, preceded by a weekend prelude at 7 p.m. today which includes Bach's Brandenberg Concerto No. 6 and Brandenberg Concerto No. 3 both at the Music Shed Tanglewood, Lenox, Mass.

ALBANY TIMES UNION
Monday, July 11, 1966

Symphonies By Mozart Well Received

By EDGAR S. VANOLINDA

Symphonic music in its purest form ushered in the second week of the Berkshire Festival at Tanglewood over the weekend. Eric Leinsdorf offered a grateful sampling of the prodigious musical resources of Mozart, who in his 35 short years contributed so much to the happiness of the civilized world.

Mr. Leinsdorf broke with Tanglewood traditions by preluding the programmed works with short, symphonic works, interspersed with duo piano and choral compositions, Friday evening. The major program began at 9 p.m., to enable out of town patrons more leisurely transportation arrangements.

A piquant march, two symphonies and a piano concerto constituted the major portion of the program, featuring Malcolm Frager, making his third annual appearance at Tanglewood as soloist. The 31-year virtuoso is endowed with tremendous technical gifts, which, however, never intrude upon his individualistic approach to the sparkling melodies of Mozart, allowing him full expression of personal joy in its recreation.

Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUL 14 1966

TANGLEWOOD, Lenox, Mass. —Ernst Haefliger, Swiss Tenor, will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, in the Bach St. John Passion on Saturday evening, July 16 and again on Sunday, July 17 as soloist in the Bach Cantata 55, "Ich armer Mensch" and in the Bach Magnificat. This will be Mr. Haefliger's debut at Tanglewood.

ATHENS, N. Y.
HERALD
W. 500

RAVENA, N. Y.
NEWS-HERALD
W. 2,000

JULY 13 1966

Phyllis Curtin, American operatic singer, will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, in the Bach St. John Passion on July 16 and will appear again on July 17 in the Bach Magnificat. Miss Curtin will give a recital on Tuesday, August 2 as part of the Berkshire Festival Chamber Music events. She is also a member of the Berkshire Music Center faculty as Chairman of the Voice Teaching and Performance seminar.

Free Press
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TANGLEWOOD, Lenox, Mass. —Thomas Paul, Basso in his fourth season with the New York City Opera will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, in this season's final concert, Beethoven's Symphony No. 9 on Sunday afternoon, August 21. He was heard earlier this season in the Bach: St. John Passion on July 16.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 11 1966

Music Review

Weekend at Tanglewood Had All Mozart Program

Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf conducting three all-Mozart programs.

FRIDAY AND SATURDAY

By FRANK N. PATTERSON

The steady fare of a one-composer program almost always runs the risk of boring most of the audience some of the time. Even when that composer is Mozart, as it was this weekend, or Bach as it will be next, very little modification of such a statement is necessary.

While any one work by either composer falls in the fail-proof category, it is only Bach that can in concentrated doses still appear faultless as well as inspiring. Not quite as much can be said for Mozart. Here the faultless impression itself seems too apparent. Especially when that perfection is so well underscored by the impeccable Boston Symphony guided by Leinsdorf's meticulous control. By the time Symphonies 29, 31, 41 plus two concertos and a serenade were played, one was wrestling with an urge to bellow a brassy blair of raucous dissonance.

However, though the performances were above technical reproach due to attention to clarity and precision, Mr. Leinsdorf quite frequently produced subtle tensions and some fresh gaiety in all the works.

In all fairness, Malcolm Frager's performance of Piano Concerto Number 15 added much sparkle to Friday's concert, as indeed did the playing of Claude Frank in Saturday's Piano Concerto Number 25.

Mr. Frank perhaps tended to romanticize a bit with over-pedaling and restraint of tempo in the Andante. This criticism might have been, however, a more general comment of too many of all works performed. Too slow Mozart tempos offer at least surface impressions of plaintive effect. It's safe to say Mozart is often plaintive, but it is safer to say it is unlikely his intent was ever to be obvious about it.

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Music Department
NASC

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Sir Adrian is a conservative conductor who does not resort to facial expression or excessive body movement while on the podium. His baton often is moved to indicate only the first beat of the measure regardless of the meter played and there is very little distinction in his dynamic cues. However, the orchestra played well following the tempo and dynamic markings perfectly — testimony to the leadership of the conductor at rehearsal.

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And, finally, on Saturday, at 8 p.m., Erich Leinsdorf conducts the Boston Symphony in excerpts from Act 3 of Wagner's Die Meistersinger", Schumann's Symphony No. 2 and Piano Concerto No. 3 by Rachmaninoff, with American pianist Van Cliburn.

SCHENECTADY GAZETTE
Tuesday, July 12, 1966

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Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at the Friday evening concert.

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* * *

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At 2:30 p.m. Sunday Leinsdorf will open the concert with the Brandenburg "Concerto number 1" and continue with the "Cantata number 55, 'Ich armer Mensch'" with Haefliger as soloist. The Sunday program will conclude with the "Magnificat" with Miss Curtin, Miss Wolff, Haefliger and Treigle as soloists.

The regular open rehearsal for the benefit of the Orchestra's pension fund will be held in the Music Shed.

Members of the Berkshire Music Center will present three concerts during the week open to the Friends of the Berkshire Music Center. Chamber music concerts will be given in the Chamber Music Hall on Wednesday evening (July 13, 8 p.m.) and Sunday (July 17, 10 a.m.) and a program of contemporary music will be presented in the Theater at 8 p.m. Thursday (July 14).

Program and ticket information on all Tanglewood concerts may be obtained from the Festival ticket office, Tanglewood, Mass. 01240.

SZYMON GOLDBERG

Albany Knickerbocker News
Friday, July 1[illegible] 1966

TANGLEWOOD—Szymon Goldberg conducts the Boston Symphony Orchestra in an all-Bach program which includes Violin Concerto in E major, Suite No. 2, Four Fugues from the Art of Fugue and Suite No. 4 at 9 p.m. today, preceded by a weekend prelude at 7 p.m. today which includes Bach's Brandenberg Concerto No. 6 and Brandenberg Concerto No. 3 both in the Music Shed, Tanglewood, Lenox, Mass.

Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179

Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUL 14 1966

TANGLEWOOD, Lenox, Mass. —Ernst Haefliger, Swiss Tenor, will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, in the Bach St. John Passion on Saturday evening, July 16 and again on Sunday, July 17 as soloist in the Bach Cantata 55, "Ich armer Mensch" and in the Bach Magnificat. This will be Mr. Haefliger's debut at Tanglewood.

ATHENS, N. Y.
HERALD
W. 500
RAVENA, N. Y.
NEWS-HERALD
W. 2,000
JULY 13 1966

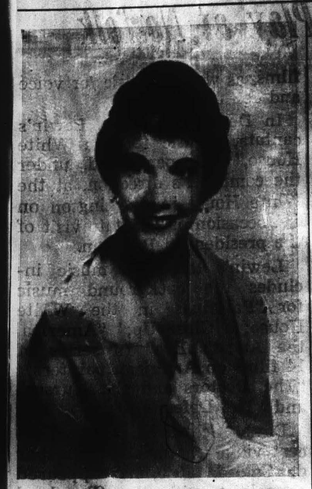
Phyllis Curtin, American operatic singer, will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, in the Bach St. John Passion on July 16 and will appear again on July 17 in the Bach Magnificat. Miss Curtin will give a recital on Tuesday, August 2 as part of the Berkshire Festival Chamber Music events. She is also a member of the Berkshire Music Center faculty as Chairman of the Voice Teaching and Performance seminar.

Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUL 14 1966

TANGLEWOOD, Lenox, Mass. —Thomas Paul, Basso in his fourth season with the New York City Opera will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf Music Director, in this season's final concert, Beethoven's Symphony No. 9 on Sunday afternoon, August 21. He was heard earlier this season in the Bach: St. John Passion on July 16.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 14 1966

SZYMON GOLDBERG . . . guest conductor and soloist with the Boston Symphony Orchestra at Tanglewood



Beverly Wolff

Phyllis Curtin

Weekend at Tanglewood

The second series of three concerts by a chamber orchestra of the Boston Symphony Orchestra musicians will take place at Tanglewood (Lenox, Mass.) next Friday, Saturday, and Sunday (July 15, 16, 17). The three programs entirely devoted to the music of Johann Sebastian Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Mr. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion will be conducted by Mr. Leinsdorf on Saturday evening.

Bach's Violin Concerto in E major with Mr. Goldberg, founder and conductor of the Netherlands Chamber Orchestra as conductor and soloist will begin Friday's (July 15; 9:00 program. For the balance of his program with the Boston Symphony Orchestra, Mr. Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

As soloists in Saturday's (July 16; 8:00 p.m.) performances of the St. John Passion, Mr. Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Treigle, and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in German.

Sunday afternoon (July 16; 2:30 p.m.) Mr. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Mr. Haefliger as soloist. Sunday's program and the Bach weekend at Tanglewood conclude with the Magnificat with Miss Curtin, Messrs. Haefliger and Treigle, and Miss Wolff as soloists.

The Weekend Prelude on Friday evening (July 15) at 7:00 p.m. will consist of two Brandenburg Concerti Nos. 6 and 3 performed by members of the Boston Symphony Orchestra. Admission to the Weekend Prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

On Saturday morning at 10:30 the regular Open Rehearsal for the benefit of the Orchestra's Pension Fund will be held in the Music Shed.

SCHENECTADY GAZETTE
Tuesday, July 12, 1966

Music Notes

By D. E. RITZ

There is plenty to choose from in the culture line this week. There are ballet performances tonight through Sunday at 8:30 at the Saratoga Performing Arts Center by the New York City Ballet Company. Also the west coast debut of the San Diego Ballet takes place this week at the Jacob's Pillow Dance Festival, near Lee, Mass., with performances tonight, tomorrow, Friday and Saturday at 8:40 and matinees on Thursday, Friday and Saturday at 4. Tanglewood features music of Johnann Sebastian Bach on Friday at 9, Saturday at 8 and Sunday at 2:30 p.m. The chamber orchestra of Boston Symphony players will be conducted by Szymon Goldberg on Friday, and Erich Leinsdorf on Saturday and Sunday.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 16 1966

Goldberg Leads, Plays Bach At Tanglewood

By RICHARD C. HAMMERICH

LENOX—Szymon Goldberg's presentation of Bach at Tanglewood seemed to fare somewhat better Friday night when he conducted the Boston Symphony Orchestra with a baton than it did when he led with his violin.

Plays Solo Part

The program began with the Concerto for Violin No. 2 in E major, for which he played the solo part, and continued with Suite No. 2 in B minor for flute and strings, four transcriptions from "The Art of Fugue" and Suite No. 4 in D.

As soloist Goldberg is familiar to concertgoers in Springfield. He appeared last season with the Springfield Symphony Orchestra.

Friday the orchestra numbered 30 string players including harpsichord for the concerto. Joriot Anthony Dwyer played flute for the Suite No. 2.

Voices Audience

Goldberg faced the audience during the concerto and sent his instructions to the orchestra with bobs of his head and shoulders.

His work was aggressive [illegible] powerful, delicate, [illegible] stable and characteristic by a gleaming dry tone.

He was not above bending a note romantically now and then, however, or coming up with a little soulful swoop for surprise variation. He allowed no soulful swoops from the orchestra.

More Substantial

It was a nice collaboration. The concerto was pleasing but the suite which followed, and the fugues and Suite No. 4 which came after intermission seemed more substantial.

The fugues were reminiscent of the large orchestrations of some of Bach's organ works made by Stokowski, which is understandable inasmuch as "The Art of the Fugue," although unspecified, is believed by experts to have been composed for keyboard.

They sounded like organ works Friday, smooth and warm, but were without the lush fulsomeness characteristic of Stokowski transcriptions.

Rollicking Moments

Suite No. 4 was played by about 35 musicians including a complement of winds, who provided some of the more entertaining, rollicking moments.

The weekend prelude which began the evening at 7, presented several members of the orchestra with Brandenburg Concertos Nos. 6 and 3 organized according to the original instrumentation (as far as is possible after a couple of hundred years).

The sixth is scored for five instruments — two violas, two viola da gambas, two cellos, a double-bass and a harpsichord.

Called Mixed Blessing

Its dark, deep tone quality, caused by the lack of violins, was kept from becoming too heavy by the smallness of the group.

The chamber-sized group was a mixed blessing, however. Its lean agility helped keep the strands of counterpoint separate, but the vast spaces of the giant (6000-seat) shed swallowed fine details, and the delicate elegance of the piece was muffled.

The same was true of the No. 3 concerto, a piece scored for 11 instruments — three violins, three violas, three cellos, a double-bass and harpsichord.

"Passion" Tonight

Both were delightful, but their best points were lost to all but those listeners in the very front rows.

Tonight the orchestra, Tanglewood Choir and [illegible] soloists will [illegible] Bach's "Passion of Our Lord According to St. John."

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594
047
JUL 15 1966

SIGHTS and SOUNDS by REG COX
TELEVISION RADIO

AN ALL-BACH program will mark the start of the third full week of live Boston Symphony Orchestra broadcasts from the Berkshire Music Festival at Tanglewood via WGBH-FM; the Boston educational radio station, as noted previously, broadcasts (live or recorded) all major concerts from the famed music center in Lenox. . . . Barbra Streisand arrives home this weekend from London, where she's been appearing in "Funny Girl," for an abbreviated concert tour (including a date in Newport, R. I., July 30), motherhood (in December) and a taping session (probably in January) for her next CBS special; it as of this moment is set for airing next spring. . . . NBC News correspondent Ron Nessen was wounded earlier this week while covering the war in Viet Nam; the 32-year-old newsman is reported in satisfactory condition with chest injuries.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.
JUL 14 1966

OUT OF TOWN

Connecticut

AMERICAN SHAKESPEARE THEATRE, Stratford. In N.Y.: CA 6-6047. Murder in the Cathedral, Eve., July 14 & 19, Mat., July 17. Julius Caesar, Eve., July 15, 20 & 21. Twelfth Night, Mat., July 16 & 21. Falstaff, Eve., July 16, Mat., July 20.

WESTPORT COUNTRY PLAYHOUSE, Westport. In N.Y.: PE 6-6200. The Thinking Man (thru July 16). Mary, Mary (July 18-23).

Long Island

DOGWOOD HOLLOW AMPHITHEATER, Stony Brook. [illegible]

JOHN DREW THEATER, East Hampton. Life with Father (thru July 16). Gypsy (July 18-23).

MINEOLA THEATRE, Mineola. 516-PL 1-3333. The Subject Was Roses (thru July 23).

WESTBURY MUSIC FAIR, Westbury. 516-333-0533. Oliver (thru July 17). Gentlemen Prefer Blondes (July 19-24).

Massachusetts

BERKSHIRE FESTIVAL, Tanglewood, Lenox. [illegible] Concert, Friday, July 15. Leinsdorf cond. [illegible] Bach, Sat., July 16. [illegible] July 17.

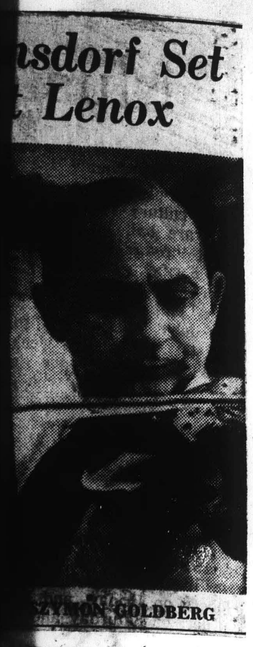
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JUL 16 1966

Radio Highlights

Today

"The Prospect of Southeast Asia: Idealism and Reality," with narrator Kenneth T. Young Jr., president of the Asia Society and former U.S. Ambassador to Thailand. WBUR-FM, 6 p.m.

Boston Symphony Orchestra at Tanglewood. A concert from the 1966 Berkshire Music Festival, broadcast live from the music shed at Tanglewood. Erich Leinsdorf conducts the Boston Symphony Orchestra in Bach's St. John Passion, with soloists Phyllis Curtin, soprano; Beverly Wolff, contralto; Ernest Haefliger and Walter Carringer, tenors; Norman Treigle, bass, and the Tanglewood Choir. WGBH-FM, 8 p.m.



...nsdorf Set
...t Lenox

...YMON GOLDBERG

...bany Knickerbocker News
Friday, July 15, 1966

...ANGLEWOOD—Szymon Gold-
...berg conducts the Boston
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...all-Bach program which in-
...cludes Violin Concerto in E
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...Brandenberg Concerto No. 3.
...Music Shed
...Tanglewood, Lenox, Mass.

...Free Press
...PRINGFIELD, Mass.
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...1966.

...D, Lenox, Mass.
...ul, Basso in his
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...ch: St. John Pas-
... 16.

...England Newsclip Agency, Inc.
...2078, Boston 02106 • 742-4200

Journal
LAKEVILLE, Conn.
...eekly Circ. 3,587

JUL 14 1966

SZYMON GOLDBERG . . . guest conductor and soloist with the Boston Symphony Orchestra at Tanglewood on July 15.

Beverly Wolff

Phyllis Curtin

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

JUL 14 1966

OUT OF TOWN

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WESTPORT COUNTRY PLAYHOUSE. Westport. In N.Y.: PE 6-6400. The Thinking Man (thru July 16). Mary, Mary (July 18-23).

Long Island

DOGWOOD HOLLOW AMPHITHEATER. Stony Brook. Peter Nero, July 16.

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MINEOLA THEATRE. Mineola. 516-PL 1-3353. The Subject Was Roses (thru July 23).

WESTBURY MUSIC FAIR. Westbury. 516-333-0533. Oliver (thru July 17). Gentlemen Prefer Blondes (July 19-24).

Massachusetts

BERKSHIRE FESTIVAL. Tanglewood, Lenox. 413-637-4600. Boston Symphony, Goldberg cond., Bach, Eve., July 15; Leinsdorf cond., Eve., July 16, Mat., July 17.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

JUL 16 1966

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SCHENECTADY GAZETTE
Tuesday, July 12, 1966

Music Notes

By D. E. RITZ

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 16 1966

Goldberg Leads, Plays Bach At Tanglewood

By RICHARD C. HAMMERICH

LENOX—Szymon Goldberg's presentation of Bach at Tanglewood seemed to fare somewhat better Friday night when he conducted the Boston Symphony Orchestra with a baton than it did when he led with his violin.

Plays Solo Part

The program began with the Concerto for Violin No. 2 in E major, for which he played the solo part, and continued with Suite No. 2 in B minor for flute and strings, four transcriptions from "The Art of Fugue" and Suite No. 4 in D.

As soloist Goldberg is familiar to concertgoers in Springfield. He appeared last season with the Springfield Symphony Orchestra.

Friday the orchestra numbered 30 string players including harpsichord, for the concerto, Doriot Anthony Dwyer played flute for the Suite No. 2.

Faces Audience

Goldberg faced the audience during the concerto and sent his instructions to the orchestra with bobs of his head and shoulders.

His solo work was aggressive without being powerful, definite, rhythmically stable and characterized by a gleaming dry tone.

He was not above bending a note romantically now and then, however, or coming up with a little soulful swoop for surprise or variation. He allowed no soulful swoops from the orchestra, however.

More Substantial

It was a nice collaboration. The concerto was pleasing but the suite which followed, and the fugues and Suite No. 4 which came after intermission seemed more substantial.

The fugues were reminiscent of the large orchestrations of some of Bach's organ works made by Stokowski, which is understandable inasmuch as "The Art of the Fugue," although unspecified, is believed by experts to have been composed for keyboard.

They sounded like organ works Friday, smooth and warm, but were without the lush fulsomeness characteritic of Stokowski's transcriptions.

Rollicking Moments

Suite No. 4 was played by about 45 musicians including a complement of winds, who provided some of the more entertaining, rollicking moments.

The weekend prelude which began the evening at 7, presented several members of the orchestra with Brandenburg Concertos Nos. 6 and 3 organized according to the original instrumentation (as far as is possible after a couple of hundred years).

The sixth is scored for five instruments — two violas, two viola da gambas, two cellos, a double-bass and a harpsichord.

Called Mixed Blessing

Its dark, deep tone quality, caused by the lack of violins, was kept from becoming too heavy by the smallness of the group.

The chamber-sized group was a mixed blessing, however. Its lean agility helped keep the strands of counterpoint separate, but the vast spaces of the giant (6000-seat) shed swallowed fine details, and the delicate elegance of the piece was muffled.

The same was true of the No. 3 concerto, a piece scored for 11 instruments — three violins, three violas, three cellos, a double-bass and harpsichord.

"Passion" Tonight

Both were delightful, but their best points were lost to all but those listeners in the very front rows.

Tonight the orchestra, Tanglewood Choir and seven vocal soloists will present Bach's "Passion of Our Lord According to St. John."

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594
047
JUL 15 1966

SIGHTS and SOUNDS

by REG COX

TELEVISION RADIO

AN ALL-BACH program will mark the start of the third full week of live Boston Symphony Orchestra broadcasts from the Berkshire Music Festival at Tanglewood via WGBH-FM; the Boston educational radio station, as noted previously, broadcasts (live or recorded) all major concerts from the famed music center in Lenox. . . . Barbra Streisand arrives home this weekend from London, where she's been appearing in "Funny Girl," for an abbreviated concert tour (including a date in Newport, R. I., July 30), motherhood (in December) and a taping session (probably in January) for her next CBS special; it as of this moment is set for airing next spring. . . . NBC News correspondent Ron Nessen was wounded earlier this week while covering the war in Viet Nam; the 32-year-old newsman is reported in satisfactory condition with chest injuries.

Gazette (e)
WORCESTER, Mass.
Circ. 94,357
JUL 16 1966

Boston Chamber Group

All-Bach Program At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Some 6,000 music lovers were on hand last night for the Boston Symphony Chamber Orchestra's all-Bach program at Tanglewood.

The performance, under guest conductor Szymon Goldberg, included a Weekend Prelude at 7 and a concert at 9.

Violin Concerto

Goldberg also was soloist in the Violin Concerto No. 2 in E major, with string orchestra. Doriot Anthony Dwyer was soloist in the Suite No. 2 in B minor for Flute and Strings.

The 5,727 attendance compares with 4,620 on Friday, July

Gazette Review

16, 1965, when the complete orchestra under Leinsdorf gave a program without soloists.

The "Prelude," presented by groups I and II within the orchestra, entertained about 3,000 nearby Festival-comers, while others from greater distances were able to meet the 9 o'clock deadline.

It brought chamber music into the main Berkshire Festival week-ends in the big shed successfully, though last night the projection of tone was variable.

The opening Brandenburg Concerto No. 6 in B flat major, by two violas, two bass viols (viola da gamba), cello, double-bass and harpsichord, was warm, ingratiating music without violins and lacking penetration. The Brandenburg No. 3 in G major, [illegible] each of violins, violas and cellos, also one double-bass and harpsichord, made its mark briskly in the "All-[illegible]" acoustics, the [illegible] inserted from [illegible] known Violin Concerto [illegible] gem, performed only by concertmaster Joseph Silverstein's violin, Jules Eskin's cello and Igor Kipnis' potent harpsichord.

Goldberg as a soloist had substantial and attractive skill. As a conductor, he made many friends, endowing the Bach with warmth and feeling without romanticism, skill without pedantry, and a fine range of dynamics.

Mrs. Dwyer's career with the orchestra has been too long and brilliant to need further praise here. The dance movements of the Suite No. 2 sparkled and sang.

The four sections of Bach's "The Art of Fugue" were fascinating, and the Suite No. 4, with a complement of winds, was a joy.

Tonight's concert under Erich Leinsdorf brings the Bach "St. John Passion" for chorus, orchestra and a lavish array of soloists. Tomorrow afternoon the program features the "Magnificat," a cantata, and the Brandenburg Concerto No. 1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 16 1966

Music Review

Goldberg Conducts

By JAY C. ROSENFELD

THE FIRST concert of the third Berkshire Festival week was played last night by an orchestra consisting of about half of the Boston Symphony's complete personnel but reduced, as it was last week for Mozart, for the three-concert weekeend of Bach.

Szymon Goldberg was the guest conductor and also the soloist in the E major violin concerto. We have had pianists conducting from the keyboard but this was the first instance at Tanglewood in which a string soloist also led the accompanying orchestra.

Goldberg showed himself to be a thoroughly-permeated Bach authority, both in his playing and his conducting. He plays with unequivocal decision. There was a note of bold assertion in his concerto, which he enhanced by details sieved through long experience and intelligent judgment. The opening sentence was played with separated bow strokes in many situations where ordinarily groups are tied together. This established a tone color, however, which made the ensuing and contrasting second theme all the more effective by the use of long legato lines.

A tone of vigorous health in the slow movement and a spirit of easy humor in the last completed the symmetry of his conception.

The B minor suite for flute and strings has become practically the *specialité de la maison* with Doriot Anthony Dwyer. The principal flute of the orchestra last night was placed in a chair to the side of the conductor's arm and not in her accustomed seat to the rear of the orchestra. She performed with her usual distinction, and at the finale in the Badinerie her audience gave her more whistles and recalls than if she had dived sixty feet into a bowl of milk and brought up a cracker.

* * *

GOLDBERG invested the suite with great charm, especially in matters of tempo and rhythm by which he gave many of the movements special fascination. After intermission he was to play four movements from "The Art of the Fugue" and then ended with the D major suite.

Szymon Goldberg

As has become the custom on Friday evening this season there was a weekend prelude for any who chose to come at seven o'clock. They were treated to a short program, still of Bach, of the 6th and 3rd Brandenburg concertos played by seven and eleven performers respectively.

New England Newspaper Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,897
JUL 17 1965

Erich Leinsdorf Delights 4620 At Tanglewood

By R. C. HAMMERICH

LENOX — It was altogether fitting and proper Friday night that Erich Leinsdorf should honor the virtuosity of his orchestra by scheduling a fully orchestral concert for the patrons at Tanglewood.

First Performance

[illegible] the first performance [illegible] festival utilizing the full-[illegible] 108-member orchestra, [illegible] Esplanade concerts in Boston having come to an end and the Pops ensemble having joined the chamber orchestra (61 members) which was at work at Tanglewood the first two weeks of the festival.

There were 4620 listeners Friday for three works that focused attention on the orchestra and its superior skills.

The opening Beethoven Symphony, No. 8, showed tidy precision and architectural symmetry. The Kodaly "Peacock Variations" was all color and brilliance and instrumental versatility. The six excerpts from Wagner's "Gotterdammerung" ranged from whispy, ephemeral enchantment to full-bore blasts from the heights of Valhalla.

Highly Developed

Leinsdorf has a highly developed talent for linear organization, for carefully molding and shaping strands and contours of music, for tieing phrases into neat bundles and fitting them into a firm architectural sequence.

This skill served him exceedingly well Friday, and its application to the three diverging works on the program provided a special point of interest aside from aspects of pure sound.

Applied to the Beethoven, it brought all opportunity for headlong exuberance under control, and buttoned the music tidily into a jacket of delight and caprice.

Kodaly Variations

The Kodaly variations responded in an entirely different fashion because it is, unlike the Beethoven symphony, a disorderly collection of fascinating episodes without definite shape.

Bitter-sweet in variations plus an introduction and a finale, and surprisingly, they seemed not only to follow each other in orderly fashion, but also to have an internal logic.

Leinsdorf conducted them without a score, a virtuosic feat because of their lack of symmetry and structural skeleton. But there was no questioning his detailed knowledge of the notes.

Only Two Sources

The sense of continuity could have come from only two sources other than the conductor's careful phrasing—the pentatonic texture of the colorful orchestration, and the Hungarian folk melodies which run all through it. But such sources are not enough to provide form.

The need for attention to structural shape in the Wagner work is less demanding because of its written-in repetitions of leitmotifs, and its movement from scene to scene in programmatic sequence.

But, of course, if the shape is neglected, the sequence is lost and so is the sence.

Leinsdorf has been a Wagnerian expert for at least 25 years, a fact which should offer a hint of how the full orchestra sounded Friday . . . from Norway's mythological mountain peaks.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 17 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood) — Today, 2:30 p.m., Erich Leinsdorf will conduct the Boston Symphony Orchestra in three works of Bach, beginning with the *Brandenburg Concerto* [illegible]. Ernst Haefliger [illegible] in the *Cantata* [illegible] will be joined [illegible] Phyllis Curtin, Beverly [illegible] Norman Treigle [illegible] performance of the [illegible] *D major*.

[illegible] p.m., Seiji Ozawa will be the guest conductor. The program will include works by Schubert, Mendelssohn, Stravinsky, Chopin and Rachmaninoff.

Saturday, 8 p.m., Erich Leinsdorf will conduct Brahms' *Tragic Overture*, which will be followed by Schumann's *Symphony No. 2*. Van Cliburn will play Rachmaninoff's *Piano Concerto No. 3*.

NEW HAMPSHIRE

HANOVER (Hopkins Center, Dartmouth) — Wednesday, 8:30 p.m., Chamber Music concert. World Premiere of *Entra[illegible] for Woodwind Quinte[illegible]* by Miklos Kelemen. Works by Mozart, Britten, Lutoslawski, Scarlatti and Roman. [illegible] Sunday, 8:30 p.m., Dartmouth Symphony Orchestra concert. Mario di Bonaventura conductor. Features [illegible] performance of three works by Witold Lutoslawski.

ALBANY TIMES UNION
Sunday, July 17, 1966

GUEST SOLOIST — Tenor Ernst Haefliger will make his debut with the Boston Symphony Orchestra at Tanglewood this afternoon as soloist in the Bach Cantata 55 and in the Bach "Magnificat."

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUL 17 1966

MASSACHUSETTS

LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30. Boston Symphony, conducted by Erich Leinsdorf; soloists, include Phyllis Curtin, Ernst Haefliger, Norman Treigle, Beverly Wolff.

Bach program: Brandenburg Concerto No. 1 in F; Cantata 55; Magnificat.

FRIDAY, 7 P.M., Weekend Prelude Concert. At 9, conductor, Seiji Ozawa; Joseph Silverstein, violinist.

American Festival Overture ..Schuman
Symphony No. 5 .....Schubert
Violin Concerto .....Mendelssohn
Firebird Suite .....Stravinsky

SATURDAY, 8 P.M. Conductor, Leinsdorf; Van Cliburn, pianist.

Excerpts from Act III, Meistersinger Wagner
Symphony No. 2 .....Schumann
Piano Concerto No. 3 ....Rachmaninoff

NEXT SUNDAY, 2:30. Conductor, Leinsdorf; Lilian Kallir, pianist.

Overture, Coriolanus .....Beethoven
Symphony No. 6 .....Tchaikovsky
Piano Concerto in F minor ....Chopin

Gazette (e)
WORCESTER, Mass.
Circ. 94,357

JUL 16 1966

Boston Chamber Group

All-Bach Program At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Some 6,000 music lovers were on hand last night for the Boston Symphony Chamber Orchestra's all-Bach program at Tanglewood.

The performance, under guest conductor Szymon Goldberg, included a Weekend Prelude at 7 and a concert at 9.

Violin Concerto

Goldberg also was soloist in the Violin Concerto No. 2 in E major, with string orchestra. Doriot Anthony Dwyer was soloist in the Suite No. 2 in B minor for Flute and Strings.

The 5,727 attendance compares with 4,620 on Friday, July

Gazette Review

16, 1965, when the complete orchestra under Leinsdorf gave a program without soloists.

The "Prelude," presented by groups of 7 and 11 within the orchestra, entertained about 3,000 nearby Festival-comers, while others from greater distances were able to meet the 9 o'clock deadline.

It brought chamber music into the main Berkshire Festival week-ends in the big shed successfully, though last night the projection of tone was variable.

The opening Brandenburg Concerto No. 6 in B flat major, by two violas, two bass viols (viola da gamba), cello, double-bass and harpsichord, was warm, ingratiating music without violins and lacking penetration. The Brandenburg No. 3 in G major, with three each of violins, violas and cellos, also one double-bass and harpsichord, made its points briskly in the "Allegro," [illegible] acoustics, the slow movement inserted from a little-known Violin Concerto, was a gem, performed only by concertmaster Joseph Silverstein's violin, Jules Eskin's cello and Igor Kipnis' potent harpsichord.

Goldberg as a soloist had substantial and attractive skill. As a conductor, he made many friends, endowing the Bach with warmth and feeling without romanticism, skill without pedantry, and a fine range of dynamics.

Mrs. Dwyer's career with the orchestra has been too long and brilliant to need further praise here. The dance movements of the Suite No. 2 sparkled and sang.

The four sections of Bach's "The Art of Fugue" were fascinating, and the Suite No. 4, with a complement of winds, was a joy.

Tonight's concert under Erich Leinsdorf brings the Bach "St. John Passion" for chorus, orchestra and a lavish array of soloists. Tomorrow afternoon the program features the "Magnificat," a cantata, and the Brandenburg Concerto No. 1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 16 1966

Music Review

Goldberg Conducts

By JAY C. ROSENFELD

THE FIRST concert of the third Berkshire Festival week was played last night by an orchestra consisting of about half of the Boston Symphony's complete personnel but reduced, as it was last week for Mozart, for the three-concert weekeend of Bach.

Szymon Goldberg was the guest conductor and also the soloist in the E major violin concerto. We have had pianists conducting from the keyboard but this was the first instance at Tanglewood in which a string soloist also led the accompanying orchestra.

Goldberg showed himself to be a thoroughly-permeated Bach authority, both in his playing and his conducting. He plays with unequivocal decision. There was a note of bold assertion in his concerto, which he enhanced by details sieved through long experience and intelligent judgment. The opening sentence was played with separated bow strokes in many situations where ordinarily groups are tied together. This established a tone color, however, which made the ensuing and contrasting second theme all the more effective by the use of long legato lines.

A tone of vigorous health in the slow movement and a spirit of easy humor in the last completed the symmetry of his conception.

The B minor suite for flute and strings has become practically the *specialité de la maison* with Doriot Anthony Dwyer. The principal flute of the orchestra last night was placed in a chair to the side of the conductor's arm and not in her accustomed seat to the rear of the orchestra. She performed with her usual distinction, and at the finale in the Badinerie her audience gave her more whistles and recalls than if she had dived sixty feet into a bowl of milk and brought up a cracker.

* * *

GOLDBERG invested the suite with great charm, especially in matters of tempo and rhythm by which he gave many of the movements special fasci-

Szymon Goldberg

nation. After intermission he was to play four movements from "The Art of the Fugue" and then ended with the D major suite.

As has become the custom on Friday evening this season there was a weekend prelude for any who chose to come at seven o'clock. They were treated to a short program, still of Bach, of the 6th and 3rd Brandenburg concertos played by seven and eleven performers respectively.

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 17 1965

Erich Leinsdorf Delights 4620 At Tanglewood

By R. C. HAMMERICH

LENOX — It was altogether fitting and proper Friday night that Erich Leinsdorf should honor the virtuosity of his orchestra by scheduling a fully orchestral concert for the patrons at Tanglewood.

First Performance

It was the first performance in the festival utilizing the full-size 106-member orchestra, the Esplanade concerts in Boston having come to an end and the Pops ensemble having joined the chamber orchestra (51 members) which was at work at Tanglewood the first two weeks of the festival.

There were 4620 listeners Friday for three works that focused attention on the orchestra and its superior skills.

The opening Beethoven Symphony, No. 8, showed tidy precision and architectural symmetry. The Kodaly "Peacock Variations" was all color and brilliance and instrumental versatility. The six excerpts from Wagner's "Gotterdammerung" ranged from whispy, ephemeral enchantment to full-bore blasts from the heights of Valhalla.

Highly Developed

Leinsdorf has a highly developed talent for linear organization, for carefully molding and shaping strands and contours of music, for tieing phrases into neat bundles and fitting them into a firm architectural sequence.

This skill served him exceedingly well Friday, and its application to the three diverging works on the program provided a special point of interest aside from aspects of pure sound.

Applied to the Beethoven, it brought all opportunity for headlong exuberance under control, and buttoned the music tidily into a jacket of delight and caprice.

Kodaly Variations

The Kodaly variations responded in an entirely different fashion because it is, unlike the Beethovn symphony, a disorderly collection of fascinating episodes without definite shape.

There are 16 variations plus an introduction and a finale, and surprisingly, they seemed not only to follow each other in orderly fashion, but also to have an internal logic.

Leinsdorf conducted them without a score, a virtuosic feat because of their lack of symmetry and structural skeleton. But there was no questioning his detailed knowledge of the notes.

Only Two Sources

The sense of continuity could have come from only two sources other than the conductor's careful phrasing—the pentatonic texture of the colorful orchestration, and the Hungarian folk melodies which run all through it. But such sources are not enough to provide form.

The need for attention to structural shape in the Wagner work is less demanding because of its written-in repetitions of leitmotifs, and its movement from scene to scene in programmatic sequence.

But, of course, if the shape is neglected, the sequence is lost and so is the sence.

Leinsdorf has been a Wagnerian expert for at least 25 years, a fact which should offer a hint of how the full orchestra sounded Friday . . . from Norway's mythological mountain peaks.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUL 17 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood) — Today, 2:30 p.m., Erich Leinsdorf will conduct the Boston Symphony Orchestra in three works of Bach, beginning with the *Brandenburg Concerto No. 6*. Ernst Haefliger will be soloist in the *Cantata No. 55*, and he will be joined by Phyllis Curtin, Beverly Wolff and Norman Treigle for a performance of the *Magnificat in D major*.

Friday, 8 p.m., Seiji Ozawa will be the guest conductor. The program will include works by Schubert, Mendelssohn, Stravinsky, Chopin and Rachmaninoff.

Saturday, 8 p.m., Erich Leinsdorf will conduct Brahms' *Tragic Overture*, which will be followed by Schumann's *Symphony No. 2*. Van Cliburn will play Rachmaninoff's *Piano Concerto No. 3*.

NEW HAMPSHIRE

HANOVER (Hopkins Center, Dartmouth)—Wednesday, 8:30 p.m., Chamber Music Concert. World Premiere of *Entrata for Woodwind Quintet* by Milko Kelemen. Works by Mozart, Britten, Lutoslawski, Scarlatti and Roman. Next Sunday, 8:30 p.m., Dartmouth Symphony Orchestra concert. Mario di Bonaventura, conductor. Features first performance of three works by Witold Lutoslawski.

ALBANY TIMES UNION
Sunday, July 17, 1966

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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JUL 17 1966

MASSACHUSETTS

LENOX

Berkshire Festival, Tanglewood

TODAY, 2:30, Boston Symphony conducted by Erich Leinsdorf; soloists include Phyllis Curtin, Ernst Haefliger, Norman Treigle, Beverly Wolff.
Bach program: Brandenburg Concerto No. 1 in F; Cantata 55; Magnificat.
FRIDAY, 7 P.M., Weekend Prelude Concert. At 9, conductor, Seiji Ozawa; Joseph Silverstain, violinist.
American Festival Overture ..Schuman
Symphony No. 5 .....Schubert
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Excerpts from Act III, Meistersinger Wagner
Symphony No. 2 .....Schumann
Piano Concerto No. 3 ....Rachmaninoff
NEXT SUNDAY, 2:30. Conductor, Leinsdorf; Lilian Kallir, pianist.
Overture, Coriolanus .....Beethoven
Symphony No. 6 .....Tchaikovsky
Piano Concerto in F minor ....Chopin

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 17 1966

Tanglewood Shed Filled With Sound of Worship

By R. C. HAMMERICH

LENOX—The great shed at Tanglewood, like a cathedral, was filled with the sound of Christian worship Saturday night.

The Boston Symphony Orchestra, the Tanglewood choir and seven soloists under the direction of Erich Leinsdorf presented Bach's "Passion of Our Lord according to Saint John" for 7240 listeners.

Major Vocal Work

Although not as popular as Bach's "St Matthew Passion," perhaps because it has some dull repetitious stretches, it is, nevertheless, one of Bach's major vocal works.

Leinsdorf's approach was contemporary in that the attempt was made to follow Bach's score closely, even to the point of having a lute up front on stage to join a trio of strings in accompanying the bass "Betrachte, Meine Seel."

In the same way, there were varying combinations of baroque instruments, (oboe d'amore, viola da gamba, harpsichord, portative organ) to provide continuous support and solo accompaniment as directed by the score.

No Nonsense Approach

The no nonsense approach to style, also, was in the contemporary tradition of baroque performance, and the reduced orchestra was nicely balanced, in volume as well as tone quality, with the 55 voices of the choir.

The pace was leisurely, in keeping with the ecclesiastical nature of the subject matter, and although this did not lead to uncomfortably slow passages, it did not let the audience out in the usual two hours.

Including intermission after Part I, the "Passion" flowed past like a great, wide elderly, wise river until 10.45.

Because the "Passion" is a recital of the arrest, trial and crucifixion of Jesus, interrupted at approriate points by thoughtful comment by persons (solo arias) and groups (choruses and chorales), the narrator (evangelist) is the key to the organization.

Taxing Assignment

He tells the whole story, is on stage from beginning to end with the recitatives that describe the events. It is a taxing assignment.

Ernest Haefliger, a widely-known interpreter of Bach music, sang the evangelist's part with cool security and a storyteller's sensitivity for dramatic emphasis. And he did it with heroic stamina.

All the soloists were well cast.

Words of Jesus

Norman Treigle, baritone, sang the words of Jesus with a full, sturdy, virile baritone. His was a reassuring sound.

Phyllis Curtin's bright, crystalline soprano was bouncing and joyous in the aria "I follow in gladness to meet thee."

Beverly Wolff sang her contralto solo "Chains of bondage that I wrought" with anguish and torment.

Strength and Beauty

Walter Carringer, tenor, was not feeling his best, according to an announcement issued before the concert, but his aria "Ah, my soul" was projected with strength and beauty.

And Thomas Paul, bass, portrayed Pilate with a voice of warm, mellow tones.

In spite of the music's padded stretches and occasional uneventfulness, the performance had a cumulative tension and beauty that one doesn't ordinarily expect from this work.

It was a memorable emotional experience.

The Hartford Times
HARTFORD, CONN.
D. 132,266
JULY 18 1966

'St. John' Is Heard At Lenox

By GEORGE W. STOWE

Bach's St. John Passion may not reach the sublime heights of the composer's more celebrated St. Matthew Passion but it proved a poignant and moving experience at Tanglewood Saturday night.

Much of the credit must go to Erich Leinsdorf who led the Boston Symphony and the Tanglewood Choir through a performance that beautifully fused the dramatic and reflective elements of this extraordinary score. And much credit must go to Ernst Haefliger who sang the Evangelist with technical security and great expressiveness.

* * *

Haefliger, a specialist in this type of music, does not have a commanding tenor but it is invariably used with warmth and communicativeness. His singing of the recitative describing Peter's denial of Christ was extremely touching, as was his final offering—"And he bowed his head and gave up the ghost."

Although none of the other soloists were quite in Mr. Haefliger's class, Thomas Paul gave resonant articulation to the bass solos and the role of Pilate and Warren Carringer (who was slightly indisposed and allotted one of his solos to Haefliger) was solid if a bit constricted sounding. Phyllis Curtin was musicianly and Beverly Wolff was most impressive in the alto solo—"It is Fulfilled."

* * *

Norman Treigle was a rather austere sounding Jesus and Donald Miller was Peter.

Contrary to contemporary practice, Leinsdorf used the full orchestra and a large group of choristers. The chorales, which give a reposeful contrast to this dramatic setting, were gorgeous sounding, although a smaller choir would have been more effective in the more strident interjections.

* * *

Saturday night's performance boasted many incidental soloists performing the numerous obligatti that the score requires. Besides the first desk players of the Boston Symphony, there was Igor Kipnis at the harpsichord and John Ferris for the organ continuo. Leinsdorf even used a lute obliggato at one point (played by Stanley Silverman).

In deference to the great number who were following their own scores or reading the libretto, the house lights in the Shed were kept going. Some 7,240 persons attended the concert and there was a great deal of heartfelt enthusiasm at the end. This was Tanglewood at its best, which was very good indeed.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 18 1966

Goldberg Conducts, Plays Tanglewood Violin Solo

By D. E. RITZ

Szymon Goldberg, founder and conductor of the Netherlands' Chamber Orchestra and violin soloist, conducted at the Friday evening Bach program by the Boston Symphony Orchestra chamber orchestra at Tanglewood and appeared as soloist in the "Concerto in E major" on the same program.

* * *

Goldberg, whom we had neither heard as a soloist or conductor before, is outstanding in both capacities.

A pupil and former protege of Carl Flesch, he has an amazing technique, a warm tone and a magnificent bow arm. He obviously is an authority on Bach and his interpretation had a warmth and humanity which is often lacking in modern performance of the works of the great contrapuntist.

It is seldom in this country that one gets an opportunity to hear a soloist conduct a group at the same time that he plays, but Goldberg is a master at that art.

* * *

With a tone that soared above, yet blended with that of the orchestra, Goldberg gave the concerto a flawless performance. The bite of violin phrases gave the perfect beat for the orchestra, which he only conducted with the baton for a few bars of the slow movement in this. At the close of the final "allegro" movement the soloist and orchestra received a hearty ovation from the audience.

The "Suite number 2 in B minor for flute and strings" featured Doriot Anthony Dwyer as the solo flutist. Including seven movements the work demands a flute technique of the highest order and Mrs. Dwyer charmed not only with her tone but amazed with the speed demanded in performance.

The program concluded with four "Contrapunctus" from "The Art of Fugue" and the "Suite number 4 in D major," the latter including three oboes, a bassoon, three trumpets in D and timpani in addition to the strings and harpsichord.

A string ensemble presented the four "Contrapunctus" and the whole had a charm that belied the intricate writing.

The fivemovements of the Suite, with their richer orchestral color, showed Bach in another light — a master of color.

* * *

Goldberg's first appearance at the Berkshire Festival in Tanglewood was a huge success as attested by the final lengthy ovation at the close of the concert. By that time we were not quite sure whether we admired him most as a violinist or as a conductor. His conducting is marked by a combination of vigor and finesse and his baton is a joy to behold.

The weekend prelude program, that bonus performance given each Friday evening at 7 o'clock this summer, featured two of the Bach Brandenburg Concertos—"Number 6 in B Flat major" and "Number 3 in G major."

The "number 6" is scored for viola, two viola da gambas, cello, bass and harpsichord. The "number 3" is scored for three violins, three violas, three cellos, bass and harpsichord. They were given as Bach intended, as a chamber music sep-

(Continued on Page 28)

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 17 1966

Concluding an all-Bach weekend, the **Boston Symphony Orchestra**, Eric Leinsdorf conducting, will be joined by soprano **Phylis Curtin**, mezzo-soprano **Beverly Wolff**, tenor **Ernst Haefliger** and bass **Norman Treigle** in a performance of the **"Magnificat"** this afternoon at 2:30 at Tanglewood, Lenox, Mass. The program also includes the **Brandenburg Concerto No. 1** and **Cantata 55. Seiji Ozawa** will be guest conductor of the Orchestra next Friday evening at 9:00 with violinist **Joseph Silverstein** as soloist in the **Mendelssohn Violin Concerto. Van Cliburn** will be guest soloist in the **Rachmaninoff Piano Concerto No. 3, Erich Leinsdorf** conducting the orchestra, on Saturday evening at Tanglewood, at 8:00. Violinist Roman Totenbury will perform Beethoven Sonatas in this week's Berkshire Festival Chamber Music concert Tuesday evening at 8:00 in the Theatre at Tanglewood . . .

Goldberg Is Success at Tanglewood

(Continued From Page 24)

tet and a work for 11 solo performers. The ensemble for the "number 6" included Burton Fine and Reuben Green, violas; Alfred Zighera and Martha Blackman, viola da gamba players; Jules Eskin, cello; Henry Freeman, bass; and Igor Kipnis, harpsichord. In the "number 3" the ensemble included Joseph Silverstein, Alfred Krips and George Zazofsky, violins; Fine, Green and Eugen Lehner, violas; Eskin and Martin Hoherman, cellos; Freeman on the bass and Kipnis at the harpsichord.

* * *

It was a rewarding evening, though a long one. It was our first Weekend Prelude and were we to go to another we would plan to lunch between the Prelude and the concert program as there was over an hour between the two.

Leinsdorf conducted both the Saturday evening and the program of yesterday afternoon featuring the "Johannespassion" and "Magnificat in D major" respectively.

A total of 5,727 persons attended the Friday evening program and 5,319 attended the Tuesday evening chamber program given by the Guarneri Quartet.

Berkshire Music Festival Scores

By BERNARD LOTH

LENOX, Mass. — The Boston Symphony Orchestra, the Tanglewood Choir, and soloists under the direction of Erich Leinsdorf presented a beautiful and moving rendition of Bach's "St. John Passion" on Saturday evening. The choir of some 60 voices and a like number of instrumentalists responded to Mr. Leinsdorf's direction with remarkable precision, and the conductor's reading of the score was altogether brilliant and beautiful.

Vocally outstanding were Ernst Haefliger, Swiss lyric tenor of the Berlin Opera and outstanding interpreter of oratorio, and Norman Treigle, bass-baritone of the New York City Opera. Mr. Haefliger sang the part of the Evangelist, a very long and taxing role telling the story and introducing or linking together the other soloists and the choir, with delicacy, understanding and emotion in his very lovely and sweet lyric tenor voice.

Mr. Treigle sang the role of Jesus magnificently with all the calm confidence needed in the portrayal. His round and full bass voice was a delight to the ear, and his German diction, together with that of Mr. Haefliger, was clear, authentic and easy to understand.

The five other soloists did not reach the heights of perfection achieved by these two. Phyllis Curtin, soprano must be praised, together with Doriot Dwyer and James Pappoutsakis, flutists, for the beauty of the aria, "Zerfliesse, mein Herze." Thomas Paul, bass, also sang well but not up to the standard set.

The Tanglewood Choir sounded well, responded beautifully to attacks and releases, might have had better diction but acquitted itself very nicely despite the opening chorus in which the real criticism must be aimed at the conductor for calling for more sound from the orchestra than the text, the potential of the choir and the lovely especially in two of the chorales, "Durch dein Gefangnis", and "O hilf, Christe."

The dozen or so microphones suspended from the roof or on stage, were, according to one of the officials, for recording purposes only. If such was not the case, and if amplification was used, it was the finest application of the art that this critic has ever heard, because there was no aural indication whatever of the presence of loudspeakers.

The Boston Symphony and the Berkshire Music Festival are fortunate in having chosen Erich Leinsdorf, formerly a conductor of the Metropolitan Opera, as its music director. Mr. Leinsdorf is a very worthy successor in the line of great conductors of perhaps the leading symphony orchestra in the United States.

The huge Music Shed in which the performance was given is shaped somewhat like a baseball diamond with the performers at home plate. Of course it is many times larger and is open on all sides except the stage corner.

The huge seating capacity and the open lawns covering many acres guarantee admission, but there were few vacant seats for this performance despite ticket prices ranging from $2.50 for the lawn (bring your own chairs and blankets) to a top of $6.50.

The drive to Lenox from the Newburgh or Beacon area takes about two hours at legal speeds via Rt. 84 and the Taconic Parkway. It is suggested that parking at the West Gate will avoid quite a detour on the return journey.

Your reviewer hopes to be able to give you his impressions of the new Saragota Springs Festival when the Philadelphia Orchestra appears in August.

LINES OMITTED — music itself called for. After the opening, their singing was lovely, especially

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JULY 1 8 1966

T-U at Tanglewood

'Passion' Offers Subtle Drama

By JOAN SIMMONS

Grand simplicity marked the subetly dramatic performance of Bach's "Johannespassion," more familiarly called "St. John's Passion" at Tanglewood Saturday evening.

Tenor Ernst Haefliger as the Evangelist, by far the most demanding role of the work, carried the development of the passion with natural artistry. Bearing the major portion of the recitatives throughout, his performance of the role brought dramatic as well as musical interest and continuity to the Set back and above the orchestra relation of Christ's passion and death according to St. John.

In addition to his own part, Haefliger sang the tenor solo, "Erwage," for Walter Carringer, who was slightly indisposed and unable to sing the aria. Carringer did give an admirable performance in the remainder of his role as the servant.

Norman Treigle and Thomas Paul, as Jesus and Pilate respectively, were most effective in their roles during the portion of the work devoted to the interogation of Christ by Pilate. Ira on either side of the stage, the singers took advantage of the tensely dramatic aspects provided by Bach in his composition.

The Tanglewood Choir, prepared by Alfred Nash Patterson, aided in the roles of the soldiers and the Jewish crowd, particularly performed a functional role not unlike that of a Greek chorus. The chorus was perhaps most effective in the scene before Pilate as the "Kreuzige!" (Crucify Him!) rises amidst the skillfully contrived dialogue.

The Boston Symphony Orchestra was used sparingly and sensitively in its accompaniment, as indicated by Bach's score The recitatives were accompanied by harpsichord, organ continuo and string bass. The orchestra functioned chiefly as a doubling of the vocal parts in the chorales and accompanying the choruses.

The final chorus and meditative chorale were majestically achieved as the soloists joined the choir in the mounting triumph of the chorale, the portion in which the congregation originally joined the performers. The effect was perfected as conductor Erich Leinsdorf ended the work abruptly on the crescendo of the final syllable, avoiding any useless restatement.

The Saturday eveinng performance was part of an all-Bach weekend at the Berkshire Music Festival in Lenox, Mass., which included the Concerto for Violin, No. 2, in E major, Szymon Goldberg as soloist; the Suite No. 2, in B minor, for Flute and Strings, Suite No. 4, in D major and four Contrapunctus from the "Art of the Fugue" on Friday evening with Goldberg conducting. Sunday afternoon's performance, under Erich Leinsdorf, featured the Brandenburg Concerto No. 1, in F major; Cantata 55 and the Magnificat in D major.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 1 8 1966

At Tanglewood

Weekend of Bach Music Ends With 'Magnificat'

By R. C. HAMMERICH

LENOX — Erich Leinsdorf's musical crew at Tanglewood ended this season's Bach weekend Sunday afternoon with one of the composer's most compact vocal masterpieces — the "Magnificat in D major."

Five Soloists

It has most of the attributes of an oratorio except length and a narrative story.

Five soloists, a choir and an orchestra are assigned five arias, a duet, a trio and five choruses. There is a short instrumental introduction, but there are no recitatives.

Best moments Sunday were arias by Phyllis Curtin and Norman Treigle, the duet, the trio and the opening and closing choruses.

Flowing Melody

Curtin'lsi aria, "Quia respexit." was a fine blend of gleaming soprano and accompanying bassoon and English horn. The melody is perhaps the most gracefully flowing melody in the whole work.

Treigle has a deeply resonant bass voice, and although it was not as freely agile as one might have wished, its strength and virility was nicely matched in the aria "Quia fecit" to the accompanying cellos and double basses.

Beverly Wolff, mezzo soprano, and Ernst Haefliger, tenor, seemed to fare best during their duet, "Et misericordia." Their voices were similar in timbre.

Bachian Counterpoint

The coupling of tonal qualities was highly successful in the trio, also. The two sopranos were joined by Batyah Godfrey, contralto, and supported by cellos and a trumpet for a typically closely woven web of Bachian counterpoint.

The Magnificat presented most of the same musical forces that performed the "St. John Passion" Saturday night and it created much the same effect, although, of course, for a much shorter time.

The choir was nimble and well balanced, its 55 voices being just about enough to be heard by the 7475 listeners who overflowed onto the lawn outside the shed without being so many that the five-part fugues were turned into mush.

Neat and Tidy

The general atmosphere of the Magnificat was neat, tidy and somewhat cool, an atmosphere normal for Leinsdorf's Bach (although there were some warmly human passages during the long "St. John Passion" Saturday night.)

Sunday's program opened with the Brandenburg Concerto No. 1 played by seven violins, three violas, three cellos, a double-bass, harpsichord, two horns, three oboes and a bassoon.

Its first and third movements were routinely perfect, the oboe solo in the second movement was superbly plaintive and the two little wind trios during the fourth movement were wonderfully comic.

Iron Man

Before intermission the iron man of the weekend, Ernest Haefliger, tenor, sang the solo part in Cantata No. 55, "Ich Armer Mensch, Ich Sundenknecht."

Haefliger shouldered the almost endless Evangelist's part in the "St. John Passion" Saturday night, helped the ailing tenor Walter Carringer Saturday night by taking over one of his arias and sang an aria and duet in the Magnificat Sunday.

His opening aria in the cantata was marred at the beginning by a tight, nasal quality in the upper register, but his throat had loosened up when the second aria arrived with its lovely flute obbligato.

Attendance for the weekend, including the Saturday morning open rehearsal, was 23,300. Attendance for the three weekends so far is higher than the first three last season, according to the orchestra's press office. A seasonal record was set last year.

Albany Knickerbocker News
Monday, July 18, 1966

Bach Flutist Extraordinary

At the Concert

By R. E. KRIEGER

LENOX, MASS — It was back to Bach at Tanglewood last weekend with some extraordinary performances by soloists and orchestra alike.

On Friday, the Polish violinist Szymon Goldberg, did double duty as he also conducted the augmented chamber orchestra of the Boston Symphony.

He was marvelous in Bach's Concerto for Violin, No 2 in E Major, a work of splendid exuberance, so much so that it has been described "as full of an unconquerable joy of life."

This joy is undoubtedly something that Mr. Goldberg knows about, as during his first world tour in 1938 he was trapped in the Orient by the outbreak of the war and spent three years in 14 different Japanese prisoner-of-war camps.

Before this disaster he had made his first solo appearance with the Berlin Philharmonic at 14, was appointed concertmaster of the Dresden Philharmonic at 16 and at 20 was appointed to the same post with the Berlin Philharmonic.

SZYMON GOLDBERG

In the second work of the evening, the Suite No. 2 in B Minor for flute and strings, Doriot Anthony Dwyer, flutist for the Boston Symphony, was extraordinary despite Bach's vicious demands.

Her performance brought the audience to its feet, calling her back five times before they would let her go. And this was an audience bundled, and coated and scarved against the unexpected night coolness that had decended upon the Music Shed.

The evening closed out with Contrapunctus I, II, III, IV, from Bach's monumental Art of the Fugue showing him at the height of his contrapuntal genius, and the Suite No. 4 in D Major notable for a fiery climax following some wickedly intricate counterpoint.

The St. John Passion was sung Saturday night with soloists Ernst Haefliger, Norman Treigl, Phyllis Curtin, Beverly Wolff, Walter Carringer, Thomas Paul and Donald Miller.

Yesterday afternoon Miss Curtin, Miss Wolff, Mr. Haefliger, Mr. Terigle and Batyak Godfrey sang the Magnificat. Mr. Haefliger was soloist for Cantata 55 and the orchestra performed the Brandenburg Concerto No. 1. The Tanglewood choir under Alfred Nash Patterson did duty on both days.

All that should hold Bach enthusiasts for awhile . . . maybe even for a whole week.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 1 8 1966

DOUBLE KISS for the hands of soprano Phyllis Curtin, left, and mezzo sopra[no] Beverly Wolff is administered by conductor Erich Leinsdorf at conclusion of sing[ing] of Bach's "Magnificat" at Sunday's concert of Boston Symphony at Tanglewood

TIGHT BINDING

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By JAY C. ROSENFELD

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Miss Wolff found the Magnificat much more to her vocal comfort than the Passion, and in the duet "Et misericordia" with Haefliger there was exceedingly artistic ensemble. Miss Godfrey was a more than able participant in the Terzett. Treible's bass was of conspicuously fine sonority. Miss Curtin had only a step-child's legacy in the Passion, but she acquitted herself with vocal opulence and a confident majesty. In the Magnificat, her amazing breath-control made it possible for her to use her musical taste with superior judgment and lofty vocal comprehension.

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THE GOSPEL story has been told in many ways. The Oberammergau presentation started almost a century before Bach wrote his Passion. It even fell into dippant hands in which it was played with unsuitable levity. It was Bach who really brought it back up to the level of dignity it deserved, and yet it lay neglected and unknown for a century after he wrote it. Today it constitutes one of the peaks of the Bach range, and there is little prospect now that it ever will be cast into deep or enduring shadow.

But the music itself needs vitalization, and Leinsdorf did just that in these programs. The chorus sang for him with every evidence of having been expertly trained. Not only were their robust assignments fully released, but in the bass solo "Eilt, ihr seelen," their decorative "wohins" were expertly interpolated.

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Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 19 1966

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Ernst Haefliger's Performance Shines

By GEORGE GELLES
Globe Critic

LENOX—Bach weekend at Tanglewood was much more pleasant than it has been in the past, and this in large part was because of the superb singing of Ernst Haefliger. Erich Leinsdorf, with the exception of the first Brandenburg, conducted only vocal music, the 'St. John Passion' on Saturday night, with Haefliger as the Evangelist, and 'Cantata 55' for solo tenor and the 'Magnificat,' both on Sunday.

The Passion proved an extremely good choice. If outwardly it is a less descriptive work than the Matthew Passion, Bach's telling of the questioning and eventual trial of Jesus is of dramatic potency equal to any episode of the longer Matthew Passion and, in its brevity, more gripping.

It's hard to imagine a more forceful, yet subtle, Evangelist than Haefliger. His handling of recitative is so beautifully modulated in tone and intensity and so alive to dramatic implications that the 'Passion' would have been a great success on recitative alone.

Examples of Haefliger's musicality and insight might be given at length (as a starter, the hollow, but piercing cry at the parenthetical phrase 'denn es kalt war.') but examining especially beautiful moments out of the whole does no justice to the totality of his conception.

The Pilate, with whom so much of the dialogue takes place in the second past, was Thomas Paul, an extremely intelligent and sensitive musician.

Unfortunately, only these two could hold their own against Leinsdorf's quaint ideas about how Bach should go. His notions about tempos are antique; dance movements, here in vocal setting, are distorted through slowness.

Sometimes an exaggerated staccato takes over, as in the chorus 'Lasset uns,' or moving to the 'Magnificat' for a moment, a music-box prettiness is the goal, as in the 'Esurientes.'

Others in the 'Passion' were Phyllis Curtin, Beverly Wolff and Norman Treigle, all fine within Leinsdorf's framework, though Treigle gives the impression that he is saddled with his enormous voice, so little is he able to vary the color and intensity. A program insert told us that Walter Carringer was 'slightly indisposed,' and so Haefliger sang the mammoth aria 'Erwaege.' But what Carringer did sing was much more impressive than his work at Friday's dress rehearsal.

The Tanglewood Choir, trained by Alfred Nash Patterson, was impressive in its suppleness and responsiveness to Leinsdorf's wishes in the chorales.

Following a fine performance of the Cantata, the Magnificat was a less happy proposition, with tempos slow and textures thick. The BSO was reduced in size for the weekend, but this seemed only a concession to scholarship since the sound that came out could be so impenetrable.

Tomorrow, a report on Szymon Goldberg and the weekend's instrumental music.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 18 1966

Music Review

BSO's Bach at Tanglewood Provides Superb Weekend

The Boston Symphony Orchestra at Tanglewood in an all Bach weekend. Szymon Goldberg and Erich Leinsdorf conducting.

By FRANK N. PATTERSON

FRIDAY AND SATURDAY

If beauty is the power to create impressions of strength without a display of force, Bach's music is most assuredly all beauty. A beauty that fills both the ear and mind.

With but the singular charm of a pure vocal or flute solo supported by no more than oboe obligati, or the ping of a harpsichord continue one may thrill to a profound aural experience. Even with a maximum of expended energy from the reduced Tanglewood Choir and limited numbers of the Boston Orchestra, one feels more impelled by the thrust of Bach's suggestion than all the coercion of a magnum opus by Beethoven.

But verbiage too provides little more than frustration, at best a kind of baitless hook. It can recall such things as the gaiety of the merry-go-round canons, the sweetness of melody, or the persistent exactitude of time units between answering strings, but the insistence of Bach's charm and ideas can only be spelled by Bach's music.

Friday's 7 o'clock Prelude was provided by members of the Symphony performing Number 6 and Number 3 Brandenburg Concerti. Number 6 was played as written with 7 performers and though it lacked somewhat the robust tempo generally associated with the work, the charm and intent due to sensitive ensemble was far from gone. Number 3 was performed by eleven soloists which this time included first chair personnel of the orchestra.

The slow movement from a little known violin sonata was inserted between the two allegros in place of the standard two slow chords. While this provided a somewhat better contrast, the departure seemed to create, likely due to habit, some undue surprise.

Though criticism is almost always simpler than craftsmanship, there are very few words one could warrant in terms of disappointment at these performances and fewer still that could aptly praise them.

Friday's main concert, conducted by Szymon Goldberg, included Bach's Violin Concerto No. 2 in E major with Mr. Goldberg as soloist. If there were some few moments of inexactitude that momentarily disturbed the music's compelling flow there were even less in Suite No. 2. This flute solo performed by the Orchestra's first chair flutist, Doriot Anthony Dwyer was provided with liquid clear sounds that sacrifice neither inflection nor shading of musical line.

The remainder of Friday's concert included the first four sections from The Art of the Fugue and Suite No. 4 in D major.

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TANGLEWOOD
SUNDAY
by Louise S. Cuccinello
Music Dept.
NASC

It was befitting that the farewell concert of Bach at Tanglewood this season should be worthy of the man acclaimed by many as our most outstanding composer. It was Bach played and sung by those well schooled in his music and its performance.

The first Brandenburg Concerto in F is scored for two horns, three oboes, bassoon and violino piccolo (small violin) in the concertino against the normal strings and continuo as the concerto grosso. Since the violino piccolo has become obsolete the usual practice has been to use a regular violin tuned a minor third higher. The regular three movements of the concerto was augmented by Bach with a minuet, two trios and a polacca following the second allegro.

Most noteworthy yesterday was the oboe and violin duet in the adagio.

Ernest Haefliger was the tenor soloist in the Cantata No. 55. Mr. Haefliger has a fine voice, however, his diction and resonance in the opening aria were not up to the standard of the subsequent sections. The chorale introduced the Tanglewood choir to the Sunday audience. It is a very creditable organization with perfect diction, intonation and balance — testimony to the work done by Mr. Alfred N. Patterson at rehearsal.

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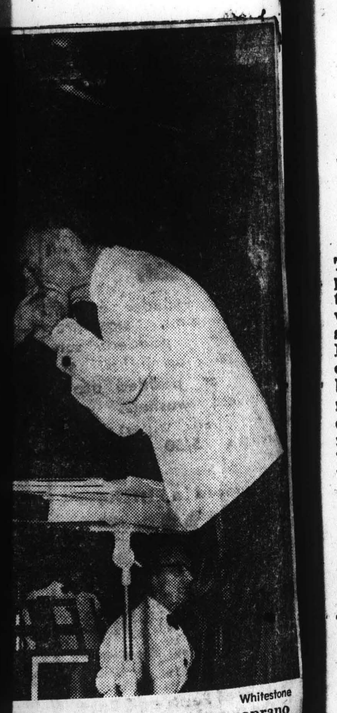

Whitestone

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TIGHT BINDING

64

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JUL 19 1966

The Sound of Music

Bach Staged In The Berkshires

By Peter M. Knapp

LENOX — The weekend belonged to Johann Sebastian Bach at Tanglewood with three concerts graced by West Berkshire weather crisp and bright as pizzicato.

The Mozart-Bach weekends at the Berkshire Festival are supposed to be chamber concerts. But the magnificent performance on Saturday night of Bach's religious oratorio, The Passion of Our Lord According to St. John, was cathedral sized, far surpassing in opulence anything Bach had at his disposal in Leipzig.

For this festive production attended by 7,500, Erich Leinsdorf led the Boston Symphony, seven vocal soloists arranged at different points on stage to heighten the individuality of the characters, and the Tanglewood Choir prepared by Alfred Nash Patterson. There were spots in which Bach was not terribly well served, but the drama and [illegible] of Leinsdorf's conception and the artistry of the soloists insured a moving performance.

Active Passion

Bach is believed to have composed five musical settings of the Passion of Christ, but only the St. John and the St. Matthew Passions survive today. The St. John is the earlier, more concentrated, less epic of the two passions dating from 1723. Since St. John's version of Christ's suffering is rather brief, the [illegible] concentrates on the events of His arrest, interrogation and crucifixion. The [illegible] develops through the declamations of the Evangelist, interspersed with choruses and solo [illegible].

The Evangelist, tenor [illegible] in the ordinary sense of Bach's [illegible] is an active participant in the drama. [illegible] into tricky chromatic [illegible] such as the musical rendering of Peter weeping bitterly at his denial of Christ) and [illegible] in wide range.

[illegible] has mastered it all, with [illegible] control and enormous sub[illegible] was equally distinguished in the "Erwage," which he took over [illegible] Carringer. The latter was [illegible] but gamely carried on [illegible] the servant and two other tenor [illegible].

Treigle rolled out the part of [illegible] noble bass of startling richness [illegible] that seemed to reflect the [illegible] common. Thomas Paul (solo [illegible] Pilate), Phyllis Curtin (solo [illegible] maid) and Beverly Wolff [illegible] generally contributed to [illegible] of the performance.

[illegible] was notable for the [illegible] her vocal solos, though she [illegible] to sing her way through the [illegible]. Miss Wolff sang her [illegible] "Es ist vollbracht" with a [illegible] far more in focus than [illegible] "Von den Strafen meiner [illegible].

[illegible] Choir gathered in definition through the evening, [illegible] work and the [illegible] contrapuntal [illegible] outstanding [illegible] noteworthy.

ERNST HAEFLIGER
Tanglewood tenor

Igor Kipnis delivered a solid harpsichord continuo as he did the entire weekend.

Sunday's Concert

Tenor Haefliger returned for another triumph at Sunday afternoon's concert. His [illegible] within from the 7,476 present [illegible] Bach's Cantata No. 55, [illegible] Ich armer Mensch" (I'm Wretched Enough). In D Major, Erich Leinsdorf's arrangement was the Brandenburg Concerto No. 1 in F.

Few singers would dare return to the stage for the evening solo cantata some 18 hours after the taxing evangelist's role in the St. John Passion. But Haefliger is no ordinary tenor. Though he sings forcefully, it is with such excellence of technique and smoothness of tone production that he apparently can handle these tasks without much problem.

In the cantata, he displayed in addition to his firm top notes a solid [illegible] range. And the way he shades his vocal [illegible] with nuances of weight and dynamics, and the style of his florid passages, places him miles ahead of most of his colleagues.

For all her experience and accomplishment, Phyllis Curtin does not sing Bach's [illegible] with distinction, and her trill was nothing special either in the Magnificat. Norman Treigle's voice is too big to articulate the runs cleanly in "Quia fecit," though both the [illegible] and arioso otherwise were fine. [illegible] Haefliger for a [illegible] Cordia." Former [illegible] Godfrey, a [illegible] and Miss Wolff [illegible] "Magnificat" [illegible] the Magnificat [illegible] Godfrey found the [illegible] negotiating difficult sections as well that [illegible] the opening of the "Gloria" was so slushy. And the close tenor Leinsdorf chose for the "Sicut locutus est" chorus just doesn't work. Among the [illegible] Lawrence [illegible] Carringer's [illegible] contributions were noteworthy.

In the Brandenburg Concerto, the horns were hard-pressed to keep up with Leinsdorf's pace in the opening movement, and a sharper rhythmic profile with more of an accented pulse would have been welcome in the second allegro. The adagio, however, was lovely, featuring deft solos by oboist Ralph Gomberg and Concertmaster Joseph Silverstein, who had a rough time in the next movement.

Szymon Goldberg, founder and conductor of the Netherlands Chamber Orchestra, conducted Friday night before an audience of 5,727. He also was a distinguished soloist in Bach's E major violin concerto in a program that held few other delights.

The Original

In the concerto, Goldberg's feathery playing produced a solo line that floated in [illegible] of the ensemble passages. It was a [illegible] as was Goldberg's directing with [illegible] of the bow and by example, that the [illegible] violinist in Bach's day was the first member of the ensemble and very much a part of it, rather than a featured performer who set off his skills from those of the orchestra.

Goldberg's phrasing was always supple, provided for sharp, quick accents and a dramatic sense of dynamics. In the air of [illegible] spun arcing legato lines in [illegible] somewhat grainy tone quality. He had [illegible] problems with pitch in the final movement, but even so his playing was far more exciting than the orchestra's logy and shapeless accompaniment.

Whatever the merits of playing portions of "Art of the Fugue" with no less than 30 strings, the four fugues presented by Goldberg were reasonably well done. There was good tone from the BSO players, clarity of lines for the most part and a decent balance, though one wished for more tension.

But what happened in the two orchestral suites, No. 2 in B minor and No. 4 in D, was criminal. Both overtures nearly fell apart. Instead of the grandly expansive style of the French overture (in No. 4, festive with the additional coloration of trumpets, oboes and bassoons), there were coarse sounds and tentative fumblings for the beat. The lower strings trumped through their parts with heavy-footed inelegance.

Broken Baroque

In truth, the Bostonians — with a handful of exceptions — showed little feeling for Bach. The pulse one should get from the continuo, that baroque rhythm section, just wasn't there. Without that underpinning of rhythmic drive, Bach's music sounds overly academic or at worst, merely slushy.

In both suites, the rhythm was eventually found and a certain amount of clarity gained. Goldberg, curiously, gave the sarabande and polonaise sections of the Second Suite a broadly romantic reading. Doriot Anthony Dwyer, the flute soloist, played cleanly enough, as usual, though with no great impact except for the [illegible] reading the overture [illegible] had a lot to contend with.

For the second prelude preceding the main concert, it was good to hear Bach's Brandenburg concerto No. [illegible] in G, one of the [illegible] number of [illegible] strings and harpsichord for No. [illegible] strings and harpsichord for No. [illegible]. For the slow movement of No. 5, an [illegible] minor from a little known violin [illegible] in G was substituted, with Concertmaster Joseph Silverstein as soloist.

Journal
LAKEVILLE, Conn.
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JUL 21 1966

TANGLEWOOD REVIEWED

TANGLEWOOD
FRIDAY — By D. D.

The Boston Symphony, this evening under the direction of Szymon Goldberg, presented an all Bach program. Mr. Goldberg, renowned both as conductor and violinist, performed in these two capacities in the opening number, the *Violin Concerto in E Major*. This music demands a strong, vigorous touch and this is what was received from both orchestra and soloist. A rich, powerful violin tone, blending beautifully with the massed strings, provided an exciting musical experience.

Mr. Goldberg continued with the *Suite No. 2 in B minor* for flute and strings. Here was one of the highlights of the evening, playing by Doriot Anthony Dwyer, who, along with the orchestra, conveyed to the full all the melodic charm and tonal color of this lighter Bach work.

Four sections of the *Art of the Fugue* followed. Although intended for smaller string groups, the effect obtained with large orchestra was striking. Every contrapuntal figure emerged with transparent precision in a framework of rich, textured sound.

The last piece on the program, the *Suite No. 4 in D major*, was projected with sensitivity and vigor. The charm of the Suites lies in their lyrical rhythmic patterns and their dancing melodies. Mr. Goldberg succeeded in conveying these with unusual force and virility.

SATURDAY — by A. C. S.

The central concert of three devoted to music by Johann Sebastian Bach presented the *Passion According to St. John*. Conductor Erich Leinsdorf assembled an impressive array of soloists for the occasion: Ernst Haefliger as the Evangelist, Norman Treigle as Jesus, Phyllis Curtin as soprano, Beverly Wolff as solo contralto, Walter Carringer as solo tenor, Thomas Paul as solo bass, and Donald Gramer as Peter.

Mr. Haefliger, who has won an international reputation as an oratorio singer, sang the taxing narration with authority. He also took on the tenor aria "Erwage", which Mr. Carringer had to relinquish due to a last minute indisposition. It was an admirable gesture but did little to enhance his reputation.

Special mention should be made of the Tanglewood Choir, excellently prepared by Alfred Nash Patterson. Tonal vitality and good diction added immeasurably to the performance. The instrumental playing was equally effective, both from the solo and ensemble standpoint. Great effort and expense were obviously lavished on this concert. A new "portative" organ by Noak was used; a handsome libretto was provided listeners (although one would question the inclusion of such a stilted English translation).

A larger audience than had been expected (nearly 7500) turned out for the occasion. For many it was an exhilarating experience. This listener found the performance heavy-handed and earth-bound.

SUNDAY — by A. C. S.

The *Brandenburg Concerto No. 1* began the last of three concerts of music by Johann Sebastian Bach. It was a delight to hear. Erich Leinsdorf chose relatively brisk tempos which, with an orchestra less accomplished than the Boston Symphony, could have meant trouble. However, excellence was the order of the day in both ensemble and solo playing (especially the French horns).

The *Cantata 55, Ich armer Mensch* was sung by Ernst Haefliger. He was in fine voice after the demands of the previous evening and was especially effective in the beautiful aria *Erbarme dich*.

The Tanglewood Choir and most of the Saturday night soloists (Phyllis Curtin, Beverly Wolff, Norman Triegle, Mr. Haefliger, and Batyah Godfrey) joined the orchestral group in presenting the *Magnificat in D Major*. Here again, the fine singing of the Choir must be cited. The most felicitous solo singing came from Miss Wolff and Mr. Haefliger in the duet *Qui misericordia*, and later in Miss Wolff's aria *Esurientes implevit bonis*. Mr. Treigle, a wonderfully resonant and powerful bass, was effective in the aria *Quia fecit*. I have long admired Miss Curtin's singing, but she has never met my expectations in the Tanglewood shed. She is splendid in the middle and upper register but the lower one fails to project.

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Box 2078, Boston 02108 • 742-4200
Review
DARIEN, Conn.
Weekly Circ. 3,965
JUL 21 1966

Tanglewood Gives Bach "Passion"

Reviewed by Ray Yates

The Music Shed at the Berkshire Festival in Tanglewood was filled with glorious music when we attended a stellar performance of Bach's "Saint John Passion" last Saturday evening at Lenox, Massachusetts. Erich Leinsdorf conducted the Boston Symphony Orchestra, the Tanglewood Choir, the organ and harpsichord and the special soloists with inspired devotion that won a standing ovation at the close of the program.

Ernst Haefliger gave the role of the Evangelist beauty and strength of voice that seemed to mount with intensity and feeling in every recitative. The Chorus sections were compelling and lovely or sad and forboding as the music demanded. Beverly Wolff's contralto arias were [illegible] meaning. Phyllis Curtin [illegible] her glorious voice with [illegible] at several points with [illegible] tery and was outstanding in the other passages for the soprano. Walter Carringer reduced his singing somewhat due to a slight indisposition and Mr. Haefliger took over the "Erwage" aria to relieve his colleague at short notice.

Beyond description, was the bass baritone work of Norman Teigle as Jesus. There was strength, dignity, authority in every line that he uttered. One had the feeling that the Christ was himself speaking as the artist managed a complete fulfillment of his challenging role.

Thomas Paul, singing the words of Pilate with all the thrilling effect he placed in the multitude and [illegible] over "The King of the [illegible] Jews" the clamorous mob and the [illegible] Priests, had deep meaningfulness and forthright beauty in his contribution to the score.

The absolute dedication of soloists, accompanying orchestra sections and full string contingent when required as well as the entire chorus, gave a soaring transcendent rendering under Leinsdorf's baton to every portion of the magnificent music and performance.

We counted ourself fortunate among the grateful audience at the end which brought back the soloists and the conductor [illegible] and applauded the exceptional work of the choir, organist, harpsichordist and the entire orchestra with flutists Doriot [illegible] and James Pappoutsakis [illegible] special bows.

TIGHT BINDING

64

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JUL 19 1966

The Sound of Music

Bach Staged In The Berkshires

By Peter M. Knapp

LENOX — The weekend belonged to Johann Sebastian Bach at Tanglewood in three concerts graced by ideal Berkshire weather crisp and bright as pizzicato.

The Mozart-Bach weekends at the Berkshire Festival are supposed to be chamber concerts. But the magnificent performance on Saturday night of Bach's religious oratorio, The Passion of Our Lord According to St. John, was cathedral-sized, far surpassing in opulence anything Bach had at his disposal in Leipzig.

For this festive production attended by 7,240 Erich Leinsdorf led the Boston Symphony, seven vocal soloists arranged at different points on stage to heighten the individuality of the characters, and the Tanglewood Choir, prepared by Alfred Nash Patterson. There were spots in which Bach was not especially well served, but the drama and grandeur of Leinsdorf's conception and the artistry of the soloists insured a moving performance.

Active 'Passion'

Bach is believed to have composed five musical settings of the Passion of Christ, but only the St. John and the St. Matthew Passions survive today. The St. John is the earlier, more concentrated, less epic of the two passions, dating from 1723. Since St. John's version of Christ's suffering is rather brief, the action concentrates on the scene of His arrest, interrogation and crucifixion. The action develops through the declamations of the evangelist, interspersed with chorales, choruses and solo arias.

Swiss tenor Ernst Haefliger was an extraordinary evangelist, molding the inflections of Bach's musical oratory into natural speech patterns with remarkably clear diction (a distinction shared by the other soloists, especially the men).

The St. John Passion is perhaps less demanding than the St. Matthew for the evangelist, but the recitative is tough enough, supported only by bare chords, curling into tricky chromaticisms (such as the musical rendering of Peter weeping bitterly at his denial of Christ) and leaping in wide skips.

Haefliger has mastered it all, with consummate control and enormous subtlety. He was equally distinguished in the tenor aria, "Erwaege," which he took over from Walter Carringer. The latter was slightly indisposed but gamely carried on the part of the servant and two other tenor arias.

Norman Treigle rolled out the part of Jesus in a noble bass of startling richness and power that seemed to reflect the strength of the cosmos. Thomas Paul (solo bass and Pilate), Phyllis Curtin (solo soprano and maid) and Beverly Wolff (solo contralto) generally contributed to the excellence of the performance.

Miss Curtin was notable for the loveliness of her vocal solos, though she was inclined to slur her way through the embellishments. Miss Wolff sang her second aria, "Es ist vollbracht," with a lovely tonal quality far more in focus than her work in "Von den Stricken meiner Sunden."

The Tanglewood Choir gained in definition and effectiveness through the evening, although the basses are weak and the chorus cannot manage complex contrapuntal sections without sounding muddy. John Ferrie played the organ continuo. Alfred Zighera's viola da gamba obbligato was outstanding for its beauty of tone, and Igor Kipnis delivered a solid harpsichord continuo as he did the entire weekend.

ERNST HAEFLIGER
. . . Tanglewood tenor

Sunday's Concert

Tenor Haefliger returned for another triumph at Sunday afternoon's concert. He received an ovation from the 7,475 present for the solo work in Bach's Cantata No. 55, "Ich armer Mensch, ich Suendenknecht," and in the Magnificat in D. Also in Erich Leinsdorf's program was the Brandenburg Concerto No. 1 in F.

Few singers would dare return to the stage for the exacting solo cantata some 16 hours after the taxing evangelist's role in the St. John Passion. But Haefliger is no ordinary tenor. Though he sings forcefully, it is with such excellence of technique and smoothness of tone production that he apparently can handle these tasks without much problem.

In the cantata, he displayed in addition to his firm top notes a solid lower range. And the way he shades his vocalism with nuances of weight and dynamics, and the style of his florid passages places him miles ahead of most of his colleagues.

For all her experience and accomplishment, Phyllis Curtin does not sing fioriture with distinction, and her trill was nothing special either in the Magnificat. Norman Treigle's voice is too big to articulate the runs cleanly in "Quia fecit," though both the bass and soprano otherwise were fine. Mezzo Beverly Wolff joined Haefliger for a superb duet in "Et misericordia." Former Tanglewood student Batyah Godfrey, a contralto, Miss Curtin and Miss Wolff were ill-matched for their terzett.

Mixed 'Magnificat'

Aside from these distractions, the Magnificat proceeded well under Leinsdorf's direction. The opening chorus found the Tanglewood Choir negotiating difficult sections so well that one wondered why the opening of the "Gloria" was so slushy. And the slow tempo Leinsdorf chose for the "Sicut locutus est" chorus just doesn't work. Among the instrumentalists, Armando Ghialla's high trumpet and Laurence Thorstenberg's oboe d'amore contributions were noteworthy.

In the Brandenburg Concerto, the horns were hard-pressed to keep up with Leinsdorf's pace in the opening movement, and a sharper rhythmic profile with more of an accented pulse would have been welcome in the second allegro. The adagio, however, was lovely, featuring deft solos by oboist Ralph Gomberg and Concertmaster Joseph Silverstein, who had a rough time in the next movement.

Szymon Goldberg, founder and conductor of the Netherlands Chamber Orchestra, conducted Friday night before an audience of 5,727. He also was a distinguished soloist in Bach's E major violin concerto in a program that held few other delights.

The Original

In the concerto, Goldberg's feathery bowing produced a solo line that floated in an out of the ensemble passages. It was a reminder, as was Goldberg's directing with strokes of the bow and by example, that the solo violinist in Bach's day was the first member of the ensemble and very much a part of it, rather than a featured performer who set off his skills from those of the orchestra.

Goldberg's phrasing was always supple, propelled by sharp, quick accents and a dramatic sense of dynamics. In the air of the adagio, he spun arcing legato lines in a warm, somewhat grainy tone quality. He had some problems with pitch in the final movement, but even so his playing was far more exciting than the orchestra's logy and shapeless accompaniment.

Whatever the merits of playing portions of "Art of the Fugue" with no less than 30 strings, the four fugues presented by Goldberg were reasonably well done. There was good tone from the BSO players, clarity of lines for the most part and a decent balance, though one wished for more tension.

But what happened in the two orchestral suites, No. 2 in B minor and No. 4 in D, was dismal. Both overtures nearly fell apart. Instead of the grandly expansive style of the French overture (in No. 4, festive with the additional coloration of trumpets, oboes and bassoons), there were coarse sounds and tentative fumblings for the beat. The lower strings tromped through their parts with heavy-footed inelegance.

Broken Baroque

In truth, the Bostonians — with a handful of exceptions — showed little feeling for Bach. The pulse one should get from the continuo, that baroque rhythm section, just wasn't there. Without this underpinning of rhyhmic drive, Bach's music sounds overly academic or at worst merely slushy.

In both suites, the rhythm was eventually found and a certain amount of clarity gained. Goldberg curiously gave the sarabande and polonaise sections of the Second Suite a broadly romantic reading. Doriot Anthony Dwyer, the flute soloist, played cleanly enough, as usual, though with no great impact except for the rapid, driving passages ending the overture. But she had a lot to contend with.

For the weekend prelude preceding the main concert, it was good to hear two of Bach's Brandenburg concerti, No. 6 in B-flat, and No. 3 in G, performed with the number of players Bach intended — six strings and harpsichord for No. 6, and 10 strings and harpsichord for No. 3. For the slow movement of No. 3, an adagio in G minor from a little known violin sonata in G was substituted, with Concertmaster Joseph Silverstein as soloist.

Journal
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JUL 21 1966

TANGLEWOOD REVIEWED

TANGLEWOOD
FRIDAY — By D. D.

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Mr. Goldberg continued with the *Suite No. 2 in B minor* for flute and strings. Here was one of the highlights of the evening, playing by Doriot Anthony Dwyer, who, along with the orchestra, conveyed to the full all the melodic charm and tonal color of this lighter Bach work.

Four sections of the *Art of the Fugue* followed. Although intended for smaller string groups, the effect obtained with larger orchestra was striking. Every contrapuntal figure emerged with transparent precision in a framework of rich, textured sound.

The last piece on the program, the *Suite No. 4 in D major*, was projected with sensitivity and vigor. The charm of the Suites lies in their bold rhythmic patterns and their entrancing melodies. Mr. Goldberg succeeded in conveying these with unusual force and virility.

SATURDAY — by A. C. S.

The central concert of three devoted to music by Johann Sebastian Bach presented the *Passion According to St. John*. Conductor Erich Leinsdorf assembled an impressive array of soloists for the occasion: Ernst Haefliger as the Evangelist, Norman Treigle as Jesus, Phyllis Curtin as solo soprano, Beverly Wolff as solo contralto, Walter Carringer as solo tenor, Thomas Paul as solo bass, and Donald Muller as Peter.

Mr. Haefliger, who has won an international reputation as an oratorio singer, sang the taxing narration with authority. He also took on the tenor aria "Erwage" which Mr. Carringer had to relinquish due to a last minute indisposition. It was an admirable gesture but did little to enhance his reputation.

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The *Brandenburg Concerto No. 1* began the last of three concerts of music by Johann Sebastian Bach. It was a delight to hear. Erich Leinsdorf chose relatively brisk tempos which, with an orchestra less accomplished than the Boston Symphony, could have meant trouble. However, excellence was the order of the day in both ensemble and solo playing (especially the French horns).

The *Cantata 55, Ich armer Mensch* was sung by Ernst Haefliger. He was in fine voice after the demands of the previous evening and was especially effective in the beautiful aria *Erbarme dich*.

The Tanglewood Choir and most of the Saturday night soloists (Phyllis Curtin, Beverly Wolff, Norman Triegle, Mr. Haefliger, and Batyah Godfrey) joined the orchestral group in presenting the *Magnificat in D Major*. Here again, the fine singing of the Choir must be cited. The most felicitous solo singing came from Miss Wolff and Mr. Haefliger in the duet *Et misericordia*, and later in Miss Wolff's aria *Esurientes implevit bonis*. Mr. Treigle, a wonderfully resonant and powerful bass, was effective in the aria *Quia fecit*. I have long admired Miss Curtin's singing, but she has never met my expectations in the Tanglewood shed. She is splendid in the middle and upper register but the lower one fails to project.

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Ernst Haefliger gave the role of the Evangelist beauty and strength of voice that seemed to mount with intensity and feeling in every recitative. The Chorus sections were compelling and lovely or sad and forboding as Bach's music demanded. Beverly Wolff's contralto arias were rich with meaning. Phyllis Curtin blended her glorious voice with the flutes at several points with superb mastery and was outstanding in the other passages for solo soprano. Walter Carringer reduced his singing somewhat due to a slight indisposition and Mr. Haefliger took over the "Erwage" aria to relieve his colleague at short notice.

Beyond description, was the bass baritone work of Norman Teigle as Jesus. There was strength, dignity, authority in every line that he uttered. One had the feeling that the Christ was himself speaking as the artist managed a complete fulfillment of his challenging role.

Thomas Paul, singing the words of Pilate with all the thrilling efforts to placate the multitude and not turn over "The King of the Jews" to theclamorous mob and the Chief Priests, had deep mellowness and forthright beauty in his contribution to the score.

The absolute dedication of soloists, accompanying orchestra sections and full string contingent when required as well as the entire chorus, gave a soaring and transcendent rendering under Mr. Leinsdorf's baton to every portion of the magnificent music and the performance.

We counted ourself fortunate to be among the grateful audience at the end which brought odes to the soloists and the conductor many times and applauded the excellent work of the choir, organist, harpsichordist and the entire orchestra, with flutists Doriot Dwyer and James Pappoutsakis taking special bows.

TIGHT BINDING

65

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 18 1966

JOHANNESPASSION' AT TANGLEWOOD

An All-Bach Weekend

By McLAREN HARRIS

LENOX — A performance which brought together an ensemble of fine singers and instrumentalists, molding continuity and unity into a lengthy and diverse-expressioned work, made Saturday night's "Johannespassion" the highlight of an all-Bach weekend at the Berkshire Festival at Tanglewood.

Exalting, Sincere, Awkward

The "St. John Passion" is porter than the more celerated St. Matthew (68 numers as opposed to 78 for the atter). Yet the concert reuired 2½ hours. The moods ange from excitment to sorow, rest and resignation hile the text, supposedly reised by Bach from the work f another author, is variously xalting, sincere and awkward. ong recitatives, Da Capo arias nd choral interjections made he Passion somewhat unruly n matters of sustaining musical interest and dramatic purose.

It is much to Erich Leinsorf's credit that his varied acing of the number avoided taint of monotony or repetiious feeling. Even the slow empi contained a gradual weep and lifted broad arches f line, either melodic or conrapuntal, in stirring fashion.

BATTERY OF SOLOISTS

The battery of soloists was ormidable. Ernst Haefliger, the vangelist, exhibited such comand of the angular recitatives, modulating his tenor to each every requirement of the ext, as to mark him as one of he finest concert tenors in he business. Thomas Paul, bass (Pilate). Phyllis Curtin, soprano, and Beverly Wolff, contralto, were of like stature both ocally and interpretively. Such an ensemble, it may be said, is somewhat unusual to behold.

Bass Norman Treigle, who sang Jesus in the slow manner which is supposed to give the role its divine bearing, did so in full voice and with a minimum of hesitance; Walter Carringer, who was announced as "slightly indisposed," belied his condition with a secure and essentially relaxed tenor. The Tanglewood choir was disciplined, clear-voiced and generally well balanced. Finally, among the instrumentalists there was Alfred Zighera, who produced as fine an example of viola da gamba-playing as I have heard.

Sunday's program was again principally vocal. Haefliger returned to do a superlative job with the Solo Cantata 55, "Ich Armer Mensch," sewing smoothness into the tender arias and even the recitatives, whose leaps are absolutely precipitous.

DEMANDING 'MAGNIFICAT'

The major work was the "Magnificat," which is at the same time packed with esthetic worth, Baroque symbolism and technical pitfalls; virtuosic demands are made on practically every member of the ensemble. Misses Curtin and Wolff were in the best straits for their respective arias, and were joined by Batyah Godfrey, contralto, for the "Suscepit Israel." Treigle contributed his strong bass to the "Quia Fecit" and Haefliger did his best with the "Deposuit," one of Bach's more unsingable pieces. Again the choir was able and alert.

Leinsforf has his own ideas about tempo here as well, most of which are good; we may exclude from that the "Et Exultavit," which left Miss Curtin slightly breathless, and a somewhat ponderous fugal chorus, "Sicut Locutus Est."

The orchestra was on top of most everything, from trumpet to coninuo, as they were for the opening "Brandenburg Concerto No. 1" (minus trumpets), which came off in alternately brisk and contemplative fashion.

Szymon Goldberg appeared in Friday's program as both conductor and violinist. His solo performance outweighed his conducting; not a perfectionist, he succeeded nevertheless in making the "Concerto in E Major" both hushed and exciting, while his direction in the remaining works (Suites Nos. 2 and 4), and "Art of the Fugue," (contrapuncti 1-4) placed too much emphasis on the rhythmic pulses, expanding the contrast and giving them a slightly forbidding sternness. Doriot Anthony Dwyer's controlled flute-playing in the Suite No. 2 was thoroughly praiseworthy.

New England Newsclip Agency, Inc.
Box 2078 Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUL 20 1966

Concerts At Tanglewood

The first concert of the Berkshire Festival weekend at Tanglewood in the Berkshires, devoted to Johann Sebastian Bach was preceded by a short prelude of two Brandenburg concerti, No. 6 in B-flat major and No. 3 in G major. Each was played by the number of instrumentalists for which it is scored, without conductor, for which one felt the need quite often, in spite of the excellent playing. The bass viols were quite outstanding in their unfortunate intonation, the whole three movements rather lugubrious, even the robust finale.

The third concerto fared better, played in a contained style; one felt each musician was holding back in order not to stand out from the others. For this reason, a director might have drawn the lines and nuances for better effect.

At 9, Szymon Goldberg, violinist and conductor of the Netherlands Chamber Orchestra, heard at UMass. a while ago, was the visiting leader, beginning with Bach's Violin Concerto, No. 2, in E major, played and directed simultaneously by him with clear-cut decisiveness, the opening theme crisp and detached, the second long and legato. The Adagio was a beautiful thing, especially the melodic sustained lines of the celli against the other strings, beginning and ending it. All was lovely and lively, Mr. Goldberg having a deep sympathy for this great composer.

This was obvious, too, in the charming second suite, heard so many times at Tanglewood, a repeated tour de force for flutist Doriot Anthony Dwyer, sitting up front at the left of Mr. Goldberg, complementing the players in a white-topped black skirt, sashed in red. This was different reading from those we've heard previously, not as free or rushed, a more delicate, and yet definite outlining of each phrase, in solo and concert.

The audience whistled and recelled Mrs. Dwyer with unlimited approval, a bit overdone, many felt, although the Badinerie is such a captivating bit the spirits are lifted high and wide.

After intermission Mr. Goldberg directed finely drawn interpretations of the Art of the Fugue and the fourth suite in D Major.

The fourth weekend will see the full complement of the Boston Symphony Orchestra; Friday's concert directed by Sejii Ozawa, his third appearance at Tanglewood; the romantic concerto theme featuring Joseph Silverstein in the Mendelssohn Violin Concerto; Saturday, Van Cliburn playing Rachmaninoff's third concerto, and Sunday, Lillian Kallir in Chopin's Violin and piano; the Tanglewood choir, directed by Alfred Nash Patterson in songs for Mrs. Silverstein will perform mixed chrous by Mendelssohn. Brahms' A Major Sonata for F Minor piano concerto. At Friday's Prelude Miss Kallir and Mr. Silverstein will perform mixed chrous by Mendelssohn.

Singers At Tanglewood

Phyllis Curtin, American operatic singer, will appear with the Boston Symphony Orchestra at Tanglewood. Erich Leinsdorf, Music Director, in the Bach St. John Passion on July 16 and will appear again on July 17 in the Bach Magnificat. Miss Curtin will give a recital on Tuesday, August 2 as part of the Berkshire Festival Chamber Music events. She is also a member of the Berkshire Music Center faculty as Chairman of the Voice Teaching and Performance seminar.

Ernst Haefliger, Swiss Tenor, will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, in the Bach St. John Passion on Saturday evening, July 16 and again on Sunday, July 17 as soloist in the Bach Cantata 55, "Ich armer Mensch" and in the Bach Magnificat. This will be Mr. Haefliger's debut at Tanglewood.

The second series of three concerts by a chamber orchestra of the Boston Symphony Orchestra musicians will take place at Tanglewood (Lenox, Mass.) this Friday, Saturday, and Sunday (July 15, 16, 17). The three programs entirely devoted to the music of Johann Sebastian Bach will have Szymon Goldberg and Erich Leinsdorf sharing the conducting. Mr. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday's evening's concert. The St. John Passion will be conducted by Mr. Leinsdorf on Saturday evening.

Bach's Violin Concerto in E major with Mr. Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's (July 15; 9:00 p.m.) program. For the balance of his program with the Boston Symphony Orchestra, Mr. Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

As soloists in Saturday's (July 16; 8:00 p.m.) performances of the St. John Passion, Mr. Leinsdorf has invited Walter Carringer, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle, and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in German.

Sunday afternoon (July 16, 2:30 p.m.) Mr. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Mr. Haefliger as soloist. Sunday's program and the Bach weekend at Tanglewood conclude with the Magnificat with Miss Curtin, Messrs. Haefliger and Treigle, and Miss Wolff as soloists.

Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 20 1966

Goldberg's Debut at Tanglewood Lacking Precision

By GEORGE GELLES
Globe Critic

LENOX — Szymon Goldberg made his Tanglewood debut last Friday night, before an audience of more than 5000, presumably won over to the Goldberg approach through recordings that the violinist-conductor has made with his Netherlands Chamber Orchestra.

His program was badly put together: the E Major Violin Concerto, Suite No. 2, four fugues from 'Art of Fugue', and the Fourth Suite. Even a reversal of the first two pieces would have helped.

Goldberg's performances were characterized by excessive naivety. His is a very cultivated amateurism which stops a good deal short of being real professionalism. How else can one account for the shabby state of violin playing in the concerto. That things were not eltter-perfect is, granted, not a guarantee of a bad performance, but we got technical sloppiness coupled with little grasp of the shape of the piece. The lovely sound that Goldberg got was never put in pursuit of any structural goal, and a mindless playing was the result.

The fugues that were heard from Bach's puzzling, unscored collection were not numbers 1 through 4, as the program stated, but numbers 1, 3, 2 and 5. These were played, the outer ones rather fast and loud, the inner ones slow and soft, by four-part strings alone. What the reading conclusively proved at least for this listener, is that Bach did not want his pieces played by strings alone, for the result was hopelessly drab and colorless in a very un-Bachian 'Art of Fugue' has had its orchestral arrangements (though it's a shame that Schoenberg, who did several intermittently brilliant Clavierue bung and Chorale Prelude arrangements, never worked on this), and Goldberg would have given an equally authentic and undoubtedly more colorful impression of these pieces if he had turned to one of them.

The Second Suite was disappointingly slow and sluggish until the very last movement when the texture lightened and the tempo picked up. Mrs. Dwyer played the solo flute part excellently. The Fourth Suite, however, was unfairly put at a disadvantage by coming last on the program, since the winds had for hours been in cold storage backstage. But after some pretty brutal playing in the opening movement, the Suite was enjoyable, if too slow-paced.

As a conductor, Goldberg is a pleasure to watch, his movements being economical, his gestures getting a definite response from the players. When he feels no metronome is needed, in duet passages especially, he stops beating altogether. All this is a welcome contrast to Leinsdorf, who opened Sunday's concert with the First Brandenburg. Not of great musicality, though with wonderfully light and agile horn playing by James Stagliano, the performance was graced,

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
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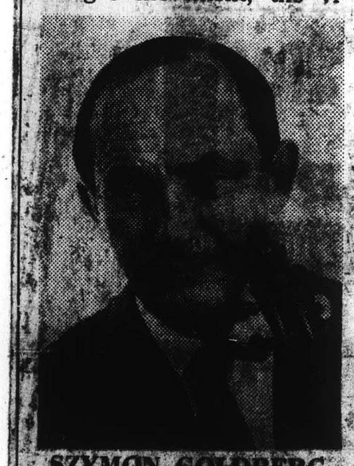
JUL 21 1966

Last Friday's All-Bach program at Tanglewood included a prelude at 7 p.m. of Bach's Brandenburg Concerto No. 6, in B-flat major, and the Brandenburg Concerto No. 3, in G major.

The Brandenburg Concerto No. 6 was played by five "solo" instruments: 2 violas, 2 bass viols, cello, bass, and harpsicord. In the Allegro movement, the violas began a canon over a simple chord accompaniment. As the music developed, whole bows of the entire string section swept toward a spirited presto. The slow Adagio, ma non troppo, softly played as light baritone conversation between the violas. The final Allegro built momentum toward an animated finale.



SZYMON GOLDBERG

Born in Poland. Concert-master of the Berlin Philharmonic at twenty. Imprisoned by the Japanese in the Dutch East Indies and spent three years in fourteen prison camps. Released in 1945, and after recuperation resumed his international concertizing.

Next on the prelude was the Brandenburg Concerto No. 3, which had eleven "solo" instrumentalists: three violins, three violas, three cellos, one double bass, and harpsichord. This concerto consisted of two fast movements, the Allegro, and a slow movement, the Adagio. The Allegros were separated by two slow chords. At this performance, a slow E minor movement was adapted from a little known Violin Sonata in G major. This was played by the eleven "solo" players as Bach wished it to be. Bach wrote these concertos while he was experimenting with polyphonic sound or a blending of different melodies during his "second period" to rhis patron, the Prince of Cothen.

At 9:00 p.m., the concert was highlighted by Szymon Goldberg, conductor and violin soloist of Bach's Concerto for Violin, No. 2, in E major. Only the Boston Symphony string section accompanied. The Allegro movement contained a sparkling perpetual motion with polyphonic and homophonic (harmonic) arrangements. The adagio whispered in the form of a chaconne, a graceful slow Spanish movement. Such sustained delicate diminuendos were executed that no one dared cough to disturb the quietude.

The final movement, the Allegro, was a complete change of mood toward a brisk, uncomplicated melody. At the finish of the Violin Concerto, a standing ovation expressed the audience's delighted reaction.

The Suite No. 2, in B Minor was next on the program with Doriot Anthony Dwyer as Flute soloist and Szymon Goldberg conducting. Seven movements began with the usual overture, a much-ornamented firm introduction, then a Rondeau, a dance, the Sarabonde, 2 Bourrees, a Polonaist and Double, a Minuet and a Badinerie, which was a delightful witty, nonsensical flourish for the flute. Mr. Goldberg selected the flutist, 8-1st violins, 8-rnd violins, 6 violas, 4 cellos, 2 double basses and a harpsichord.

Highlights of Miss Dwyer's flute solos and tutti passages were her "conversations" with the first violin, harpsichord, and triple-tongued galloping finale with the entir ensemble.

Next week, the first "Variety" program will be heard. On friday, July 22 at 9:00 p.m. Seiji Ozawa, a Tschaikovsky int'l. contest winner, will be guest conducter. The B.S.O. will play Schuman's American Festival Overture, Schubert's Symphony No. 8, the Mendelssohn Violin Concerto with Joseph Silverstein, soloist, and Stravinsky's "Firebird" Suite. On Saturday July 23, at 8:00 p.m. Erich Leinsdorf will conduct the Brahms Tragic Overture, Schumann's Symphony No. 2, and Rachmaninoff's Piano Concerto No. 3 with guest soloist, Van Cliburn. Sunday, July 24, at 2:30 p.m., Erich Leinsdorf conducts Beethoven's Overture "Coriolanus", Tchiakovsky's Symphony No. 6, and Chopin's Piano Concerto in F minor with Kallir as guest pianist.

NE. 7/26/66

Tanglewood Puts Crowd Under Spell

BY THOMAS WILLIS
[Chicago Tribune Press Service]

TANGLEWOOD, Mass., July 25—It has been a long time since I last looked in on the Boston Symphony orchestra's beautiful summer home in the Berkshires. The verdant estate in the heart of a luxuriant resort region is surrounded by the charming villages of Lee, Lenox, and Stockbridge. Its next door neighbors are the tailored lawns and tidy colonial brick "cottages" which give the well-to-do portions of rugged New England the unreal etched and tinted quality of an early American print.

• • •

Tanglewood, too, remains for this outsider a little hard to believe, especially on concert nights. The float in front of the music shed stretches beyond clipped box hedges to a lake all but lost in the misty dusk, with an even dimmer bluer mountain beyond providing a final backdrop. As darkness comes and the program begins, a dowager in a mink cape and ivory brocade long dress threads her way thru much loved formal clutches of listeners on the lawn, some around glowing hibachis sharing a bottle of wine. Then quiet sets in, and with it the music.

It is quieter music than we are accustomed to at Ravinia or Grant park, for what amplification there is is confined to instruments otherwise inaudible outdoors, such as the harpsichord in Bach's Passion According to Saint John the night we stopped in. Both in the pavilion and on the lawn, the sound is lighter and less obvious in dynamic contrast. At no time does a climax assault the ears, commanding attention by sheer weight of sound. The softest sections sound at enchanting distance, requiring the utmost attention from selective ears.

• • •

There are next to no outside distractions, however, and from where we were sitting you could hear everything. The focusing panels installed about eight years ago on the stage and over the audience's heads bring the music up and out, allowing maximum projection of solo instruments as well as full orchestra and chorus. [To be absolutely fair, it must be said that there are no brass and timpani in the "Saint John" and as a consequence I did not really hear the full orchestra.] Erich Leinsdorf had disposed his vocal forces in an unusual and effective manner, placing Thomas Paul's outspoken Pilate and Norman Treijle's Christ far upstage on raised platforms left and right and Ernst Haefliger's always magnificent Evangelist front and center near the conductor. The opposing antiphonal dialog threw redemptive drama into sharp auditory focus, with the chorus at the rear participating as a third party now and then. Near the end, Mr. Haefliger's pianissimo telling of the final moments of Christ on the cross came floating thru on a bare minimum of vibrant air.

• • •

Mr. Leinsdorf's conception of Bach's sublime masterwork was an interesting compromise between the historical verities of authentic performance and the facts of its modern surroundings. A fine little pipe organ, harpsichord, and the unusual strings were used, but both chorus and orchestra were much more assertive than would have been necessary in optimum surroundings. Always aware of dramatic values, the conductor paced recitatives and arias with minimal interruption and built climaxes in large, quasi-operatic unities, leaving the maximum effect for the "Ruhet Wohl" chorus and triumphant final chorale. The other fine soloists were Phyllis Curtin, Beverly Wolff, Donald Miller, and Walter Carringer.

• • •

A few days later, I had a chance to observe Mr. Leinsdorf wearing his second summer hat, instructing at the concurrent Berkshire Music center, also held at Tanglewood. The music director regards the program here as "a bridge from school to profession—a summer finishing, post-graduate affair. I treat these kids as professionals, altho I tell them a few more basic things than I would the big symphony. After all, they are starting out on their careers and they should consciously know what the problems are. You don't get that in conservatories."

Mr. Leinsdorf was speaking of the center's accomplished orchestra, which he had just finished rehearsing. Later, he took a conducting class thru the intricacies of preparatory beats, using recitatives from "The Magic Flute" to illustrate the necessary flexibility.

• • •

Meanwhile, the regular Friday, Saturday, and Sunday Boston Symphony concerts have been augmented this year by Friday evening curtain-raisers —chamber and vocal music programs at 7 o'clock, with the regular concerts delayed until 9. The response has been gratifying, management says, with many in the audience coming for the early program and eating picnic suppers on the lawn in between. Both concerts are offered for the regular evening ticket price. As we said, Tanglewood is a little hard to believe.

Sunday Register
NEW HAVEN, Conn.
Circ. 115,186
AUG 7 1966

Guest conductor Szymon Goldberg rehearses with his violin. He played and conducted at the same time on the Bach weekend. Goldberg takes a break to converse with friends.

Register Photos By Eugene Seder

A Pleasant Interlude Behind The Scenes At Tanglewood

By EUGENE SEDER
Register Staff Reporter

LENOX, Mass.—For those who like to have their great music in a less formal atmosphere and perhaps mix it with a picnic in a truly elegant setting, Tanglewood, the summer home of the Boston Symphony orchestra, has made some special arrangements.

The "open rehearsal" is the occasion. It starts about 10:30 a.m. Saturdays and is usually over about two hours later. Informality is the rule in dress for both spectators and musicians. As a rehearsal, of course, the music is interrupted by the conductor for special comments and advice to the orchestra. This may spoil the grand flow of the music for some but adds a piquant interest for others.

The musicians stop for a coffee break and the more enterprising open rehearsals watchers can step back and listen or snap a candid photograph of them.

When the open rehearsal is over, the rehearsal-goer may roam the 210 acre, magnificently groomed estate, open up his picnic basket and have a luncheon in the shade of the trees which in days gone by sheltered Emerson, Holmes, Melville and Nathaniel Hawthorne.

The open rehearsal brings an especially good opportunity to introduce great music to the children.

Admission for children, too, is $2 against the $3.50 to $7 for the seats for the evening performances. The money goes to the Boston Symphony Orchestra's pension fund. Good deportment is demanded of the children.

Usually it is the program listed for Sunday afternoon which is rehearsed on Saturday morning. The programs for the Saturday night and Friday night performances are rehearsed earlier in the week at non-open rehearsals.

Besides the open rehearsals, Tanglewood has a number of other programs during the week of interest to good music lovers and at very reasonable cost.

These are performances by music students who spend the summer studying at Tanglewood. A walk through the grounds reveals rustic sheds dotted here and there from which boom the sounds of horns, clarinets, bassoons.

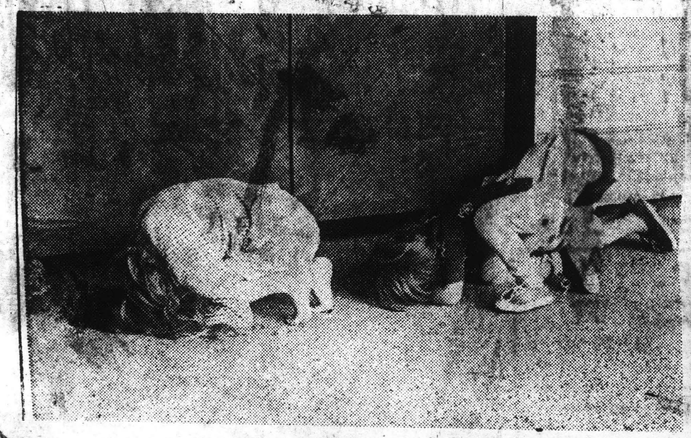
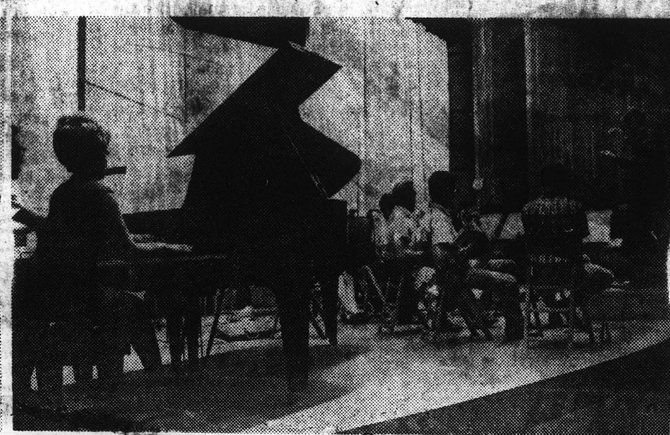
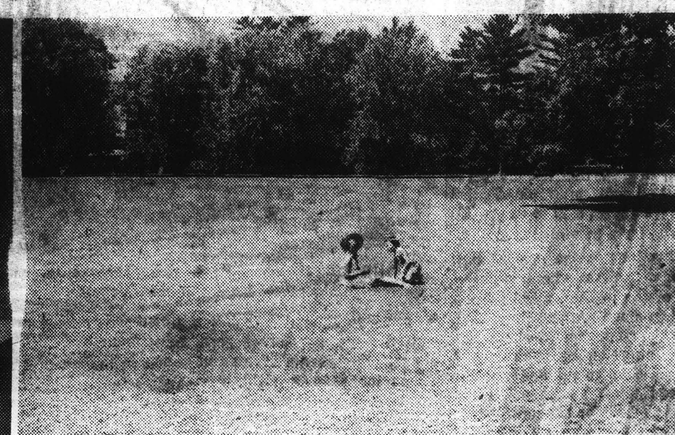
On Wednesday and Thursday evenings and Sunday mornings, the makers of these sounds are drawn together in a special musical theater to present performances of many kinds of music, contemporary, chamber, barque, to mention some.

The Wednesday and Thursday evening performances at 8 p.m. and the Sunday morning one at 10 a.m. are called the Berkshire Music Center Concerts. They are open to the "Friends of the Berkshire Music Center." To become a friend, one need only make a contribution at an office provided in front of the center. The contribution is unspecified and need not be large.

The Tuesday evening performances at 8 are Chamber Music recitals featuring special groups such as players from the Boston Symphony, a composers' quartette and other professional groups. Admission is $3 and $3.50 for these performances.

The regular Boston Symphony Orchestra performances for those who will go first class, are in the 6,000 seat music shed, Friday night at 9, Saturday night at 8 and Sunday afternoon at 2:30. Seats for these performances are $3.50 to $7.00 Some prefer to sit on the grass outside and for them admission to the grounds alone may be purchased.

A special "weekend prelude" is offered on Friday nights at 7 p.m. before the regular performance at 9 p.m.

Small fry peek under the doors at the musical theater at Tanglewood at a closed rehearsal of music students. The student orchestra is playing some rather unusual contemporary music

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FOURTH WEEK - JULY 22, 23 AND 24.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396
JUN 25 1966

American Singers in Tchaikovsky Finals

BY ANDREW WALLER
Exclusive to The Times from Reuters

MOSCOW—Four young American singers have been chosen to sing in the final of the Moscow Tchaikovsky competition. They are Barbara Rondelli, Jane Marsh, Veronica Tyler and Simon Estes.

The four Americans join other singers from the Soviet Union, Romania and Bulgaria in the final round. The winners are expected to be announced Sunday.

Simon Estes, a 28-year-old bass, sings for the State Opera Theater in Luebeck, West Germany. He was trained at Iowa State University.

Barbara Rondelli, from Kansas, is also planning to work in West Germany.

Veronica Tyler, who comes from Baltimore, plans to sing an aria from Gershwin's "Porgy and Bess" for the final round.

Jane Marsh has only been a professional singer for a year, beginning her career with the Boston Symphony Orchestra.

NEW YORK, N. Y.
ADVOCATE
W. 26,500
JUN 25 1966

BROOKLYN HEIGHTS PRESS
Thursday, June 9, 1966

BROOKLYN ACADEMY OF MUSIC — Tenth Annual Excursion to Tanglewood, the summer home of the Boston Symphony Orchestra, will take place July 24th. The public is invited to spend Sunday in the Berkshires, enjoying a concert [illegible] for the low price of $15.00. [illegible] in the price of the ticket are round trip transportation via air-[illegible] rest room, equipped buses of the Campus Coach Lines, [illegible] box lunch at Tanglewood, and [illegible] July [illegible] the [illegible]

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
JUN 19 1966

YWCA SCHEDULE OF SUMMER TRIPS

Why not plan on taking some trips this summer? If you can't head for faraway places, consider the comfortable and enjoyable bus trips planned by the Springfield YWCA to nearby theatre and concert attractions. The schedule is as follows:

1. Friday evening, July 1 — American Shakespeare Theatre, Stratford, Conn. The play is "Twelfth Night". Bus leaves YWCA, 28 Howard St., at 6 p.m. — time for a snack in Stratford before the 8:30 curtain.

2. Sunday, July 24, matinee — Tanglewood, Boston Symphony. Bus leaves YWCA at 1 p.m., arriving at 2:30.

3. Saturday, August 6, matinee — Jacob's Pillow, Lee, Mass. — American Ballet and Modern Dancers. Bus leaves YWCA at 1 p.m. Stop for a meal on the return trip.

Full information about all trips can be obtained from Mrs. Jean Howard, Adult Program Director, or Mrs. Helen [illegible] at the YWCA office — phone 732-[illegible]. Reservations for the Tanglewood trip on July 1 should be made by Monday, June 27.

BROOKLYN HEIGHTS PRESS
Thursday, June 30, 1966

Tanglewood Program Announced

Mrs. Monroe B. Stein, Chairman of the Tanglewood Excursion Committee of the Women's Committee for the Boston Symphony Orchestra Concerts in Brooklyn has announced the program for the Brooklyn Academy's 10th annual Tanglewood excursion.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct Beethoven's "Coriolanus" Overture, Tchaikovsky's Symphony No. 6, and Chopin's Piano Concerto in F Minor. Lillian Kallir, world famous pianist will be soloist.

The price for the trip to Tanglewood, the ticket to the concert inside the Music Shed, a box lunch there and a supper snack on the way home, is $15.00.

Campus Coach Lines will again supply their air-conditioned rest room equipped buses for the guests of the Academy of Music. Last year over 300 music lovers in nine buses made the trip.

The reservation deadline for the excursion is Tuesday, July 19 at the Membership Office (third floor) of the Academy of Music. Reservations may be made by mail (if post marked no later than July 15) or in person.

For further information call Mrs. Sarah Waider at STerling 3-6700.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 27 1966

NEW YORK SINGER WINS SOVIET PRIZE

Jane Marsh First From U.S. to Get Tchaikovsky Award Since Van Cliburn in '58

GETS $2,750 AND MEDAL

Baltimore Girl and Bulgarian Tie for 2d—Local Basso Places in Men's Division

MOSCOW, June 26 (AP)—Jane Marsh, a 24-year-old soprano from New York, today became the first American to win a prestigious top prize in the Tchaikovsky International Music Contest since Van Cliburn won the piano award in 1958.

A 28-year-old Baltimore girl, Veronica Tyler, tied for second, and Simon Estes, 28, a New York basso, took second prize in the men's division.

Miss Marsh won 2,500 rubles (the equivalent of $2,750) and a gold medal.

Miss Tyler shared her award with Evelina Stroitseva of Bulgaria. First prize in the men's division went to Vladimir Atlantov of the Soviet Union.

The award was announced by Prof. Aleksandr Sveshnikov of the Moscow Conservatory, chairman of the jury.

Kissed by Conductor

Miss Marsh sang arias by Verdi and Tchaikovsky in the final round of competition Friday night. She was cheered and greeted with a wild round of applause.

The conductor, Boris Haikin, kissed her hand when she finished singing—the only time in the contest he had so honored a singer.

Miss Tyler was especially cheered here for her arias from "Porgy and Bess." The Gershwin folk opera is a favorite with Moscow audiences.

This was the first competition for singers in the Tchaikovsky contest. The other divisions are for piano, violin and cello. Entrants from the Soviet Union won the violin and cello divisions.

Helped by the Met

Miss Marsh was born in San Francisco on June 25, 1942. After receiving a degree in music from Oberlin College in Ohio, she traveled to New York to study with Lili Wexberg and Otto Guth. While in New York, she received financial assistance from the Metropolitan Opera and from the Martha Baird Rockefeller Foundation.

The soprano made her professional debut at the opening concert in the Boston Symphony's 1965-66 season. She is scheduled to perform with the Boston Symphony at this summer's Berkshire Festival at Tanglewood.

Miss Marsh has also sung with the New York Philharmonic. She made her operatic debut at the Festival of Two Worlds in Spoleto, Italy, last summer.

First place in the Tchaikovsky violin competition was won by Viktor Tretiakov, 19, of the Soviet Union. Erick Friedman, 26, of New York, tied for sixth prize, and Charles Castleman, 25, of Braintree, Mass., won eighth prize.

2 U.S. Cellists Honored

The cello prize went to Karine Georgyan of the Soviet Union. Stephen E. Kates, a 25-year-old graduate of the Juilliard School of Music who now lives in Los Angeles, tied for second place, and Laurence D. Lesser, 27, an instructor at the University of Southern California, took fourth. Nathaniel K. Rosen, 17, of Pasadena, Calif., was awarded a contest diploma.

The three American cellists are students of Gregor Piatigorsky at Southern California.

Three American pianists are among the 14 finalists in the piano competition—James Dick of Hutchinson, Kan., Mischa Dichter of Los Angeles, and Edward Auer of New York. The piano winners are expected to be announced tomorrow.

Tass, via Associated Press

Jane Marsh performing at the competition in Moscow.

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JUN 27 1966

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THE CANTON REPOSITORY
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D. 71,964 SUN. 82,710
JUN 27 1966

AMSTERDAM RECORDER
Monday, June 27, 1966

MOUNT VERNON ARGUS
Monday, June 27, 1966

ALBANY TIMES UNION
Monday, June 27, 1966

OLEAN TIMES HERALD
Monday, June 27, 1966

PORT CHESTER ITEM
Monday, June 27, 1966

NEWBURGH-BEACON NEWS
Monday, June 27, 1966

ROCHESTER TIMES UNION
Monday, June 27, 1966

POUGHKEEPSIE JOURNAL
Monday, June 27, 1966

CATSKILL MAIL
Monday, June 27, 1966

SYRACUSE HERALD JOURNAL
Monday, June 27, 1966

FOURTH WEEK - JULY 22, 23 AND 24.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396

JUN 25 1966

American Singers in Tchaikovsky Finals

BY ANDREW WALLER
Exclusive to The Times from Reuters

MOSCOW—Four young American singers have been chosen to sing in the final of the Moscow Tchaikovsky competition. They are Barbara Rondelli, Jane Marsh, Vernoica Tyler and Simon Estes.

The four Americans join other singers from the Soviet Union, Romania and Bulgaria in the final round. The winners are expected to be announced Sunday.

Simon Estes, a 28-year-old bass, sings for the State Opera Theater in Luebeck, West Germany. He was trained at Iowa State University.

Barbara Rondelli, from Kansas, is also planning to work in West Germany.

Veronica Tyler, who comes from Baltimore, plans to sing an aria from Gershwin's "Porgy and Bess" for the final round.

Jane Marsh has only been a professional singer for a year, beginning her career with the Boston Symphony Orchestra.

NEW YORK, N. Y.
ADVOCATE,
W. 26,500

JUN 25 1966

BROOKLYN HEIGHTS PRESS
Thursday, June 9, 1966

BROOKLYN ACADEMY OF MUSIC -- Tenth Annual Excursion to Tanglewood, the summer home of the Boston Symphony Orchestra, will take place July 24th. The public is invited to spend Sunday in the Berkshires, enjoying a concert [illegible] the Music Shed of Tanglewood, for the low price of $15.00. [illegible] in the price of the ticket are round trip transportation via air [illegible] rest room equipped buses of the Campus Coach Lines [illegible] lunch at Tanglewood, and a [illegible] July [illegible] the [illegible] call [illegible] STerling 3-6700.

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

JUN 19 1966

YWCA SCHEDULE OF SUMMER TRIPS

Why not plan on taking some trips this summer? If you can't head for faraway places, consider the comfortable and enjoyable bus trips planned by the Springfield YWCA to nearby theatre and concert attractions. The schedule is as follows:

1. Friday evening, July 1 — American Shakespeare Theatre, Stratford, Conn. The play is "Twelfth Night". Bus leaves YWCA, 26 Howard St., at 6 p.m. — time for a snack in Stratford before the 8:30 curtain.

2. Sunday, July 24, matinee — Tanglewood, Boston Symphony. Bus leaves YWCA at 1 p.m., arriving at 2:30.

3. Saturday, August 6, matinee — Jacob's Pillow, Lee, Mass. — American Ballet and Modern Dancers. Bus leaves YWCA at 1 p.m. Stop for a meal on the return trip.

Full information about all trips can be obtained from Mrs. Jean Howard, Adult Program Director, or Mrs. Helen Jones at the YWCA office — phone 732-[illegible]21. Reservations for the Stratford trip on July 1 should be made by Monday, June 27.

BROOKLYN HEIGHTS PRESS
Thursday, June 30, 1966

Tanglewood Program Announced

Mrs. Monroe B. Stein, Chairman of the Tanglewood Excursion Committee of the Women's Committee for the Boston Symphony Orchestra Concerts in Brooklyn has announced the program for the Brooklyn Academy's 10th annual Tanglewood excursion.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct Beethoven's "Coriolanus" Overture, Tchaikovsky's Symphony No. 6, and Chopin's Piano Concerto in F Minor. Lillian Kallir, world famous pianist will be soloist.

The price for the trip to Tanglewood, the ticket to the concert inside the Music Shed, a box lunch there and a supper snack on the way home, is $15.00.

Campus Coach Lines will again supply their air-conditioned, rest room equipped buses for the guests of the Academy of Music. Last year over 300 music lovers in nine buses made the trip.

The reservation deadline for the excursion is Tuesday, July 19 at the Membership Office (third floor) of the Academy of Music. Reservations may be made by mail (if post marked no later than July 15) or in person.

For further information call Mrs. Sarah Waider at STerling 3-6700.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JUN 27 1966

NEW YORK SINGER WINS SOVIET PRIZE

Jane Marsh First From U.S. to Get Tchaikovsky Award Since Van Cliburn in '58

GETS $2,750 AND MEDAL

Baltimore Girl and Bulgarian Tie for 2d—Local Basso Places in Men's Division

MOSCOW, June 26 (AP)—Jane Marsh, a 24-year-old soprano from New York, today became the first American to win a prestigious top prize in the Tchaikovsky International Music Contest since Van Cliburn won the piano award in 1958.

A 28-year-old Baltimore girl, Veronica Tyler, tied for second, and Simon Estes, 28, a New York basso, took second prize in the men's division.

Miss Marsh won 2,500 rubles (the equivalent of $2,750) and a gold medal.

Miss Tyler shared her award with Evelina Stroitseva of Bulgaria. First prize in the men's division went to Vladimir Atlantov of the Soviet Union.

The award was announced by Prof. Aleksandr Sveshnikov of the Moscow Conservatory, chairman of the jury.

Kissed by Conductor

Miss Marsh sang arias by Verdi and Tchaikovsky in the final round of competition Friday night. She was cheered and greeted with a wild round of applause.

The conductor, Boris Haikin, kissed her hand when she finished singing—the only time in the contest he had so honored a singer.

Miss Tyler was especially cheered here for her arias from "Porgy and Bess." The Gershwin folk opera is a favorite with Moscow audiences.

This was the first competition for singers in the Tchaikovsky contest. The other divisions are for piano, violin and cello. Entrants from the Soviet Union won the violin and cello divisions.

Helped by the Met

Miss Marsh was born in San Francisco on June 25, 1942. After receiving a degree in music from Oberlin College in Ohio, she traveled to New York to study with Lili Wexberg and Otto Guth. While in New York, she received financial assistance from the Metropolitan Opera and from the Martha Baird Rockefeller Foundation.

The soprano made her professional debut at the opening concert in the Boston Symphony's 1965-66 season. She is scheduled to perform with the Boston Symphony at this summer's Berkshire Festival at Tanglewood.

Miss Marsh has also sung with the New York Philharmonic. She made her operatic debut at the Festival of Two Worlds in Spoleto, Italy, last summer.

First place in the Tchaikovsky violin competition was won by Viktor Tretyakov, 19, of the Soviet Union. Erick Friedman, 26, of New York, tied for sixth prize, and Charles Castleman, 25, of Braintree, Mass., won eighth prize.

3 U.S. Cellists Honored

The cello prize went to Karine Georgyan of the Soviet Union. Stephen E. Kates, a 25-year-old graduate of the Juilliard School of Music who now lives in Los Angeles, tied for second place, and Laurence D. Lesser, 27, an instructor at the University of Southern California, took fourth. Nathaniel K. Rosen, 17, of Pasadena, Calif., was awarded a contest diploma.

The three American cellists are students of Gregor Piatigorsky at Southern California.

Three American pianists are among the 14 finalists in the piano competition—James Dick of Hutchinson, Kan., Mischa Dichter of Los Angeles and Edward Auer of New York. The piano winners are expected to be announced tomorrow.

Tass, via Associated Press

Jane Marsh performing at the competition in Moscow.

New England Newsclip Agency, Inc.
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Transcript-Telegram (e)
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Circ. 26,771
JUN 27 1966

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Box 2078, Boston 02106 • 742-4200
Telegraph (e)
NASHUA, N. H.
Circ. 14,916
JUN 27 1966

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JUN 27 1966

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JUN 27 1966

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Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUN 27 1966

New England Newsclip Agency, Inc.
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Herald News (e)
FALL RIVER, Mass.
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POUGHKEEPSIE JOURNAL
Monday, June 27, 1966

CATSKILL MAIL
Monday, June 27, 1966

SYRACUSE HERALD JOURNAL
Monday, June 27, 1966

4.

69

Variety
NEW YORK, N. Y.
Weekly Amusements
JUN 29 1966

Broadway

Gary Youngman, son of the comic, joined with Alan Gordon in a new firm servicing ad agencies with television plugs.

Rosalie and Joseph Euripedes Levine celebrated their 28th anni last week (19) on the family yacht, strictly avec family.

Mike Manuche's 52d street showbiz-sports eatery shuttering July 2-19 for renovation of premises and staff recuperation.

Restaurant Associates exec George Lang turning author of "Hungarian Cookbook" for K. S. Giniger Pub. Corp.

Frank Sinatra has been named honorary chairman of the music industry division of the United Jewish Appeal of Greater New York.

Jewish Theatrical Guild of America elected Harry E. Gould, Abe Lastfogel, Nat Lefkowitz, William Morris Jr., Robert K. Shapiro and Jonas T. Silverstone as directors.

Paul Kaijzer, an Amsterdam producer and theatre owner, arrived in New York last week to tie up several details for his Netherlands edition of "Fiddler on the Roof," due to open next December.

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Brooklyn Academy of Music's 10th annual excursion to Tanglewood, including concert by the Boston Symphony, scheduled for July 24. For $15 ticket, buyer gets round trip transport on airconditioned bus, box lunch, concert and supper on way back.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
JUN 28 1966

By Carolyn Mason Jones

Happy winner

Jane Marsh, who sang the soprano solos last season in Beethoven's Ninth Symphony with the Boston Symphony, has won first prize in the noted Tchaikovsky Competition, just held in Moscow. She is the first American since Van Cliburn to win the top award.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JUN 30 1966

Moscow Winners At Lenox

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Miss Marsh, first American to win a first prize in the Tchaikovsky contest since Van Cliburn in 1958, made her professional debut in this country at the opening concerts of the Boston Symphony Orchestra's 1965-1966 season, when she appeared in seven Boston performances.

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Veronica Tyler, who tied for second prize, sang with the orchestra in two Bach concerts in the Berkshires last Summer and again during the past Winter season in Boston Symphony performances in Boston and New York.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 30 1966

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Music Committee Selection

The three American singers were among those selected to participate in the Tchaikovsky International music competition by the music committee of the Institute of International Education.

Winners of the Moscow contest had been invited to appear as soloists for the Berkshire Festival concerts of Aug. 13 and 14; at that time, prizewinners of the instrumental competitions will be heard. Program details on these concerts will be announced later. The revised festival program for Sunday, July 24, will be announced shortly after the return of the three singers to this country.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, considered it appropriate to change the previously announced program for July 24 to bring the Tchaikovsky prizewinners before the Tanglewood audience. Lilian Kallir, the originally scheduled soloist for the program, has consented to share the stage with her colleagues.

NEW YORK, N. Y.
ADVOCATE
W. 26,500
JULY 2 1966

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Circ. 234,733
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DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836
JUN 30 1966

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The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
JUL 3 1966

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New England Newsclip Agency
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUN 30 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 66,826
JUN 30 1966

First Prize Soprano To Be at Tanglewood

Lenox, Mass. —(AP)— Jane Marsh, the soprano who won first prize at the Tchaikovsky International Music Competition in Moscow, will make her first appearance in the United States since the contest in a concert at Tanglewood on July 29.

Miss Marsh, the first American to win a first prize in the competition since Van Cliburn, the pianist, did in 1958, will appear with the Boston Symphony Orchestra, Tanglewood officials announced yesterday. She will appear with Veronica Tyler, soprano, and Simon Estes, basso, other American winners in the singing competition.

Miss Marsh also will apear Aug. 6 and Aug. 21 in accordance with commitments made before the contest.

4.

69 37

Variety
NEW YORK, N. Y.
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JUN 29 1966

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Circ. 234,733

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Circ. 29,177

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D. 2,097,578 SUN. 3,670,835

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The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,000 SUN. 1,056,503

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Herald (m)
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Circ. 159,508

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First Prize Soprano To Be at Tanglewood

Lenox, Mass. —(AP)— Jane Marsh, the soprano who won first prize at the Tchaikovsky International Music Competition in Moscow, will make her first appearance in the United States since the contest in a concert at Tanglewood on July 29.

Miss Marsh, the first American to win a first prize in the competition since Van Cliburn, the pianist, did in 1958, will appear with the Boston Symphony Orchestra, Tanglewood officials announced yesterday. She will appear with Veronica Tyler, soprano, and Simon Estes, basso, other American winners in the singing competition.

Miss Marsh also will apear Aug. 6 and Aug. 21 in accordance with commitments made before the contest.

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Albany Knickerbocker News
Friday, July 1, 1966

Jane Marsh Booked For July Concert

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LENOX, Mass.—Jane Marsh, first prize winner in the singing competition of the recent Tchaikovsky International Competition in Moscow, will make her first appearance in the United States (since receiving the coveted award) at the Boston Symphony Orchestra's Tanglewood concert on July 24.

The young American soprano will be joined by Veronica Tyler, soprano, and basso Simon Estes, the other American prize winners in the singing competition.

Miss Marsh, the first American to win a first prize in the Tchaikovsky contest since Van Cliburn in 1958, made her professional debut in this country at the opening concerts of the Boston Symphony's 1965-66 season when she appeared in seven Boston performances of Beethoven's "Symphony No. 9."

Prior to the Moscow contest she had been engaged to perform in Mozart's "Magic Flute" at Tanglewood on Aug. 6 and again in Beethoven's Ninth, the work scheduled to end the Tanglewood concert on Aug. 21, thus enabling Tanglewood audiences to hear Miss Marsh on three occasions this summer.

Miss Tyler, who tied for second prize, sang with the orchestra in two Bach concerts at Tanglewood last summer and again during the past winter season in the Boston Symphony performances of Schumann's Scenes from Goethe's "Faust."

VERONICA TYLER

Before going to the Moscow competition Mr. Estes, third prize winner in men's division, received a fellowship from the Berkshire Music Center for the current session.

He will also sing in the world premiere of Gunther Schuller's opera "The Visitation," to be performed in October in Hamburg, Germany.

The revised festival program for July 24 will be announced shortly after the three singers return to this country.

Lillian Kallir, the announced piano soloist for the day, will share the stage with her prize-winning colleagues and will play the Chopin Concert in F Major.

LATHAM TOWNSMAN
Thursday, July 7, 1966

AREA ARTS
theatre
dance
concert
painting

JULY CONCERT — Jane Marsh, first prize winner in the singing competition of the recent Tchaikovsky International Competition in Moscow, will make her first appearance in the United States since receiving the coveted award at the Boston Symphony Orchestra's Tanglewood Concert on July 24. She will be joined by Veronica Tyler, soprano and basso Simon Estes, the other American prize winners in the singing competition. The revised festival program for July 24 will be announced shortly after the three singers return to this country. Lillian Kallir, the announced piano soloist for the day, will share the stage with her prize-winning colleagues and will play the Chopin Concert in F Major.

* * * * *

CUE
NEW YORK, N. Y.
W. 167,000

JUL 2 1966

A day's excursion to Tanglewood and back, being offered by the Brooklyn Academy of Music, includes bus transportation to and from Lenox, Massachusetts, a reshed seat ticket for Sunday afternoon's concert; a box lunch to be enjoyed noon the grounds, and a snack on the return trip. Cost is $15 and the date is July 24. Program includes Beethoven's "Coriolanus" overture, Tchaikovsky's Sixth Symphony, and Chopin's Piano Concerto in F Minor. Erich Leinsdorf conducts, and Lillian Kallir is soloist. Reservation deadline by mail is July 15; write the Academy, 30 Lafayette Place, Brooklyn, N.Y. 11217. Phone Mrs. Walder, ST 3-6700.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUN 30 1966

Prize Winners Appear July 24 At Tanglewood

Jane Marsh to Head Top Singers in Moscow Competition

By R. C. HAMMERICH
Union Music Critic

LENOX — Jane Marsh, first prize winner in the singing competition of the recent Tchaikovsky International Music Competition in Moscow, will make her first appearance in the United States since receiving the coveted award at the Boston Symphony Orchestra's Tanglewood concert Sunday, July 24.

Miss Tyler to Sing

The young American soprano will be joined by Veronica Tyler, soprano, and Simon Estes, basso, the other American prize winners in the singing competition.

Miss Marsh, the first American to win a first prize in the Tchaikovsky contest since Van Cliburn in 1958, made her professional debut in this country at the opening concerts of the Boston Symphony Orchestra's 1965-1966 season when she appeared in seven Boston performances of Beethoven's Symphony No. 9.

Before the Moscow contest she had been engaged to perform in Mozarts "Magic Flute" at Tanglewood Aug. 6 and again in Beethoven's Ninth Symphony at the Berkshire Festival's final concert, Aug. 21, thus enabling Tanglewood audiences to hear Miss Marsh on three occasions this summer.

Won Second Prize

Veronica Tyler, who tied for second prize, sang with the orchestra in two Bach concerts in the Berkshires last summer and again during the past winter in the Boston Symphony Orchestra's Boston and New York performances bf Schumann's sequences from Goethe's "Faust."

Before going to the Tchaikovsky contest Simon Estes, third prize winner in the men's division, received a fellowship from the Berkshire Music Center for the current session. He also has been engaged by Ghunther Schuller, chairman of the Music Center's contemporary music activities, to sing in the world premiere of the composer's opera, "The visitation," in October, 1966, at Hamburg, Germany. Estes is expected to arrive at Tanglewood in a few days.

Leinsdorf Pleased

Of the forthcoming concert Erich Leinsdorf, music director said, "I could not be happier if my own children had won a major prize, and it is a particular pleasure for me that the Boston Symphony Orchestra will present these three young American singers in a concert at Tanglewood—their first in this country since their success in Moscow. I am proud and grateful that the orchestra and I have already worked closely with two of these young artists and that the third will join us at the Berkshire Music Center this summer."

The three American singers were among those selected to participate in the Tchaikovsky International Music competition by the music committee of the Institute of International Education.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JULY 9 1966

U. S. Soprano Wins Award In Tchaikovsky Tourney

MOSCOW — Soprano Jane Marsh of New York won a top prize in the Tchaikovsky International Music Competition on June 26, the first American first-prize winner since 1958, when the piano award launched a successful concert and recording career for Van Cliburn. Miss Marsh, 24, sang Verdi and Tchaikovsky arias in her final round of competition on June 24.

She made her professional debut at the Boston Symphony Orchestra's opening concert of its 1965-1966 season and is scheduled to appear with the orchestra at Tanglewood this summer. While studying voice in New York, the San Francisco native received financial assistance from the Metropolitan Opera and the Martha Baird Rockefeller Foundation. In addition to the gold medal, Miss Marsh received the equivalent of [illegible] for the competition, [illegible] for singers in [illegible] series.

[illegible] Tyler, 28, of Baltimore, shared second-place honors with [illegible] Stroitseva of [illegible] Atlantov of [illegible] was first and bass Simon Estes of New York, second in the men's division.

Viktor Tretyakov, 19, of the Soviet Union finished first in the violin competition; Erick Friedman, 26, of New York tied for sixth, while Charles Castleman, 25, of Braintree, Mass., finished eighth. Among cello winners were Karine Georgyan of the Soviet Union, first; Stephen E. Kates, 25, of Los Angeles, a graduate of the Juilliard School of Music, tied for second, and Laurence D. Lesser, 27, an instructor at the University of Southern California, fourth. The two American winners and Nathiel K. Rosen, 17, of Pasadena, Calif., who received a contest diploma, are students of Gregor Piatigorsky at Southern California.

Gregory Sokolov, 16, of the Soviet Union won the piano competition last Wednesday (29), topping Mischa Bichter, 20, of Beverly Hills, Calif., who was warmly applauded by the Russian audience. Edward Auer, 24, of Los Angeles, Dichter's roommate at Juilliard, tied for fifth with Edward Dick, 25, of Hutchinson, Kan., who gained his master's in music from the University of Texas in 1963. Francois Thiollier of Manhasset, L. I., a native of France, was sixth.

NEW YORK POST
Tuesday, July 12, 1966

Soprano Jane Marsh, the first American to win the [illegible] Competition [illegible] 1958, will sing [illegible] at Tanglewood with the Boston Symphony on July 24th.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

JULY 13 1966

SINGER — Veronia Tyler, Baltimore soprano who won 2nd prize at International Tchaikovsky Competition in Moscow, will be soloist with Boston Symphony in Tanglewood concert, at Lenox, Mass., July 24.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 11 1966

Tanglewood Trip

According to the Springfield YWCA, there is still time to register for the July 24 trip to Tanglewood, sponsored by the YW, to hear the Boston Symphony Orchestra with Erich Leinsdorf conducting. The reasonable cost includes bus fare and ticket for the matinee performance. The bus leaves the YW, 26 Howard St., at 1. Anyone interested may contact the YW for reservations. Arrangements are in charge of Miss Jean Howard, program director and Mrs. Helen Jones.

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The Soviet prize winners will be unable to appear at Tanglewood and program details on these concerts will be announced later. The revised festival program for Sunday, July 24, will be announced shortly after the return of the three singers to this country.

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Albany Knickerbocker News
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W. 50,000

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She made her professional debut at the Boston Symphony Orchestra's opening concert of the 1965-1966 season and is slated to appear with that orchestra at Tanglewood this summer. While studying voice in New York, the San Francisco native received financial assistance from the Metropolitan Opera and the Martha Baird Rockefeller Foundation. In addition to a gold medal, Miss Marsh received the equivalent of $2,750 in cash. The competition was the first for singers in the Tchaikovsky series.

Veronica Tyler, 28, of Baltimore, shared second-place honors with Edelina Stroitseva of Bulgaria. Vladimir Atlantov of the Soviet Union was first and bass Simon Estes of New York, second in the men's division.

Viktor Tretyakov, 19, of the Soviet Union finished first in the violin competition; Erick Friedman, 26, of New York tied for sixth, while Charles Castleman, 25, of Braintree, Mass., finished eighth. Among cello winners were Karine Georgyan of the Soviet Union, first; Stephen E. Kates, 25, of Los Angeles, a graduate of the Juilliard School of Music, tied for second, and Laurence D. Lesser, 27, an instructor at the University of Southern California, fourth. The two American winners and Nathiel K. Rosen, 17, of Pasadena, Calif., who received a contest diploma, are students of Gregor Piatigorsky at Southern California.

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LATHAM TOWNSMAN
Thursday, July 7, 1966

AREA ARTS — theatre, dance, concert, painting

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CUE
NEW YORK, N. Y.
W. 167,000

JUL 2 1966

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NEW YORK POST
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The News American
BALTIMORE, MD.
D. 211,932 SUN. 210,294

JULY 1 3 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 1 1 1966

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Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUN 3 0 1966

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By R. C. HAMMERICH
Union Music Critic

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Of the forthcoming concert Erich Leinsdorf, music director said, "I could not be happier if my own children had won a major prize, and it is a particular pleasure for me that the Boston Symphony Orchestra will present these three young American singers in a concert at Tanglewood—their first in this country since their success in Moscow. I am proud and gratified that the orchestra and I have already worked closely with two of these young artists and that the third will join us at the Berkshire Music Center this summer."

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The Soviet prize winners will be unable to appear at Tanglewood and program details on these concerts will be announced later. The revised festival program for Sunday, July 24, will be announced shortly after the return of the three singers to this country.

Leindorf has deemed it particularly appropriate to change the announced program for July 24 to bring these young singers before the Tanglewood audience. Lillian Kallir, the announced soloist for that day, has consented to share the stage with her prize-winning colleagues and will play the Chopin Concerto in F Major.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUL 1 2 1966

Jane Marsh Tells of Tough Russian Competition

Soprano, Back in U.S., Found Audiences 'Marvelous'

She Will Sing at Tanglewood Four Times This Summer

By THEODORE STRONGIN

Thoroughly poised and in command of herself, Jane Marsh, the current darling of Moscow, returned home to the United States in triumph yesterday.

During the last five weeks in the Soviet capital, the soprano sang, conquered the hearts of music lovers and made off with a first prize in the Tchaikovsky International Music Competition. She was the first American to win a first Tchaikovsky prize since the pianist, Van Cliburn, won in 1958.

Miss Marsh was calm but happy yesterday over her victory. "Even if I hadn't won, it was an experience I never would miss. I'd go back and do it again even if I didn't win," she said. "They are marvelous people," she said of her Russian fans.

Faced Tough Competition

In Moscow, she survived three exacting rounds (tours, they are called there) of the competition. Her greatest triumph came in the Letter Scene from Tchaikovsky's "Eugen Onegin," where she met the Russians on their own territory. "Every single one of them knows it from beginning to end," she said. "Pronunciation is especially difficult because the speech is very flowery." She out-Russianed several Russians in the course of winning the competition.

Attractive, tall and a brunette, Miss Marsh has been a musician for a scant three years. "It was an impulsive decision," she said. She graduated from Oberlin College in Ohio with plans to do graduate work in psychology.

Suddenly, she said, she decided to be a singer. The following season she came to New York to study with Otto Guth and Lili Wexberg.

There has been nothing impulsive about her career since. Her talent was quickly recognized and she received financial help from the Metropolitan Opera and from the Martha Baird Rockefeller Foundation. "I was able to study with a capital S," she said.

The New York Times
Jane Marsh here yesterday

Worked on Her Voice

"I stayed away from workshops and just concentrated on my voice," Miss Marsh explained. She was determined not to make public appearances prematurely.

But the word got around. Thomas Schippers and Erich Leinsdorf, the conductors, heard her sing and hired her on the spot—Mr. Schippers for her professional debut at the Spoleto Festival in Italy last summer and Mr. Leinsdorf for the opening of the Boston Symphony's 1965-66 season. She sang Desdemona in Verdi's "Otello" at Spoleto and Beethoven's Ninth Symphony in Boston.

Mr. Leinsdorf is quoted as having said that he "needed a soprano that never had sung the Ninth because then she wouldn't know how difficult it is."

This February, she made her New York debut with the Philharmonic, singing in Mendelssohn's "Elijah" with Mr. Schippers conducting.

Additional Performances

Even before her Moscow victory, Mr. Leinsdorf had engaged her twice to sing at Tanglewood this summer, in Mozart's "The Magic Flute" on Aug. 6 and in the Beethoven Ninth on Aug. 21. She will now sing there two more times, on July 24 and on Aug. 13, along with other Moscow winners.

Since the victory, she has had all kinds of offers. But she told her managers: "Please let us go slow and keep cool heads." One of the cool-headed steps has been to turn down an offer from the Metropolitan Opera Company because she doesn't feel herself ready yet.

She knows that she will return to Moscow—she has been invited to sing with the Bolshoi Opera as well as give recitals. She is less sure about when she can return to her home in San Francisco and see her parents. What with her Tanglewood commitments and the airline strike, it may take time.

Needless to say, her parents are delighted over her Moscow victory. "But then they would have been delighted if I became a professional swimmer or horsewoman, they're that kind of people."

She just might have become a professional swimmer. She was a champion while at school, and feels lost unless she can swim four days a week.

Swimming was what she missed most in Moscow. Her chief regret was that she didn't have time for sightseeing, and only on her last day there did she discover a huge, beautiful pool. "I went flappy when I saw it," she said. She is looking forward to it on the return trip.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,007
JULY 1 9 1966

JANE MARSH

Van Cliburn, Jane Marsh In Concerts

The only two Americans ever to win first prize honors at the annual Tchaikovsky International Music Contest in Moscow will appear with the Boston Symphony Orchestra in concerts this weekend at Tanglewood in Lenox, Mass.

Van Cliburn, winner of the piano competition in 1958 and Jane Marsh, first prize winner in the 1966 singing competition, will be heard with the orchestra under Music Director Erich Leinsdorf.

Van Cliburn will perform Rachmaninoff's Piano Concerto No. 3 in Saturday evening's concert which will also include Brahms' Tragic Overture and Schumann's Symphony No. 2.

Miss Marsh, along with Veronica Tyler and Simon Estes, who placed second and third in this year's Tchaikovsky competition, will make their first United States appearances since returning from Moscow on Sunday afternoon, Miss Marsh will sing the "O patria mia" aria from Act III of Verdi's "Aida" and Tatania's Letter Scene from "Eugene Onegin" which she sang in her prize winning performance in Moscow.

Veronica Tyler and Simon Estes will also be heard in the music they sang in the Tchaikovsky competition.

THE EVENING SUN
BALTIMORE, MD.
D. 206,715
JUL 1 1966

The Week's Music

By Francis Rackemann

Baltimore soprano Veronica Tyler, who tied for second place with Evelina Stroitseva, of Bulgaria, in the vocal part of the third International Tchaikovsky Music Competitions in Moscow, will be a soloist with the Boston Symphony Orchestra at its July 24 Tanglewood concert at Lenox, Mass.

Appearing with Miss Tyler will be Jane Marsh, of New York, who won first prize in the vocal competition and Simon Estes, basso, also of New York, who placed second in the men's division.

Miss Tyler, a 1960 graduate of the Peabody Conservatory, sang with the Boston Symphony in two Bach concerts in the Berkshires last summer and again during the past winter season in the orchestra's Boston and New York performances of Schumann's scenes from Goethe's "Faust."

Miss Marsh, who made her professional debut in the United States at the opening concerts of the Boston Symphony's season last year, is the first American to win a first prize in the Tchaikovsky contest since Van Cliburn in 1958.

Of the forthcoming concert at Tanglewood on July 24, Erich Leinsdorf, music director, said: "I couldn't be happier if my own children had won a major prize, and it is a particular pleasure for me that the Boston Symphony Orchestra will present these three young American singers in a concert at Tanglewood—their first in this country since their success in Moscow."

POUGHKEEPSIE JOURNAL
Sunday, July 17, 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUL 1 1966

TANGLEWOOD LISTS TCHAIKOVSKY STARS

The three American singers who won prizes in the recent Tchaikovsky International Music Contest in Moscow will be soloists with the Boston Symphony Orchestra at Tanglewood on Sunday, July 24.

The concern will mark the first American appearance since the contest for Jane Marsh and Veronica Tyler, sopranos, and Simon Estes, bass.

The revised program for July 24 will be announced after the singers return to this country. However, Lillian Kallir will still be soloist in the Chopin F minor piano concerto, as originally scheduled.

Some of the instrumentalists who won in the Tchaikovsky contest will be presented at two later Tanglewood concerts, on Aug. 13 and 14, as was announced previously. Their names will be made known later, but the top Soviet prize-winners will not be able to appear.

Miss Marsh was the first American first-prize winner at the Tchaikovsky competition since Van Cliburn took the piano award in 1958. Miss Tyler tied for second place in the women's singing division. Mr. Estes was third in the men's singing divison.

Miss Marsh will also appear with the Bostonians at Tanglewood on Aug. 6 and 21. These engagements were made before her Moscow victory.

Jane Marsh to Sing In Concert at Lenox

Miss Jane Marsh, who returned to this country Monday after winning a first prize in the Tchaikovsky Competition, will make her first concert appearance in the United States at the Berkshire Festival next Sunday. For that concert she will join Erich Leinsdorf and the Boston Symphony Orchestra with whom she made her American professional debut last autumn in Symphony Hall, Boston.

As the only American to win a first prize in the Tchaikovsky Music Contest since Van Cliburn in 1958, Miss Marsh received wide acclaim in the Soviet Union in concerts immediately after the competition. For next Sunday's program at the Boston Symphony Orchestra's summer home at Tanglewood, Lenox, Mass., the 24-year-old soprano will sing two Tchaikovsky arias, Lisa's Scene and Arioso from "Pique Dame" and the Letter Scene from "Eugene Onegin."

Buffalo Evening News
D. 279,780 SAT. 292,741
JULY 1 6 1966

BERKSHIRE FESTIVAL will present youthful soprano Jane Marsh, winner of the recent Tchaikowsky International Music Contest in Moscow, next Saturday evening with the Boston Symphony Orchestra under Erich Leinsdorf. Also appearing with Veronica Tyler and Simon Estes, who won second and third prizes in the famed competition won in 1958 by American pianist Van Cliburn.

THE MORNING TELEGRAPH
NEW YORK, N. Y.
NEW YORK
D. 80,159 SUN. 86,532
JUL 1 6 1966

Berkshire Festival Lists Jane Marsh

Jane Marsh, who won a first prize in the Tchaikovsky Competition in Russia will make her first concert appearance in the United States at the Berkshire Festival on July 24. For that concert she will join Erich Leinsdorf and the Boston Symphony Orchestra with whom she made her American professional debut last autumn in Symphony Hall, Boston.

As the only American to win a first prize in the Tchaikovsky Music Contest since Van Cliburn in 1958, Miss Marsh received wide acclaim in the Soviet Union in concerts immediately after the competition. For the July 24 program at the Boston Symphony Orchestra's summer home, Tanglewood in Lenox, Mass., the 24 year old soprano will sing two Tchaikovsky arias: Lisa's Scene and Arioso from "Pique Dame" and the Letter Scene from "Eugene Onegin."

SAN FRANCISCO, CALIF.
JEWSIH COMMUNITY
BULLETIN
W. 11,492
JUL 1 1966

In the World of Music

A TRIUMPH FOR JOSEF KRIPS

By MAX LOEW
Music and Arts Editor, Jewish Community Bulletin

Names and notes in the news of San Francisco music . . .

In 1963, the San Francisco Symphony Association engaged Josef Krips, the eminent, Vienna-born conductor, to rebuild the orchestra into one of the great symphonic ensembles in the United States. In 1966, at the end of Krips' third season, his efforts and determination to give Northern California a truly great orchestra began to pay off, to the acknowledgement of music critics and the concert-going public alike. The orchestra and Krips received credit in the national press as well. As evidence, the orchestra received invitations to perform in Vienna, Montreal, Osaka, Amsterdam and in the Scandinavian countries. The future for fine music in Northern California looks bright.

THE AMERICAN violinist Isaac Stern has just concluded another dual mission to eastern Europe to improve east-west relations through the medium of culture. He had discussions with the Soviet Minister of Culture about Soviet-American cultural relations and is engaged in an all-out effort to arrange a concert tour to Communist China. In Warsaw Isaac Stern talked with United States Ambassador John Gronouski about the possibilities of expanding American and Polish cultural exchanges. Next year the Poles will send to the United States Warsaw's famed Jewish Theater.

THE ISRAEL Philharmonic Orchestra has decided to lift a 28-year-old ban on the playing of works by Richard Wagner and Richard Strauss. The music of Wagner became associated with the Nazi period in Germany after Hitler was attracted by its alleged swaggering heroics. Wagner's earlier anti-Semitic remarks added to the distaste here for his music. Richard Strauss lived through the Nazi period and was openly identified with it. His work was banned during the war, although in 1963 the violinist Jascha Heifetz presented a Strauss sonata. Now the ban is lifted because it is felt that sufficient time has passed for the works of the German composers no longer to offend the Israeli public.

JANE MARSH of Mill Valley was awarded first prize for women singers in the Tschaikovsky competition. She is to sing with the Boston Symphony again this summer at the Berkshire Festival at Tanglewood.

NEWSWEEK
NEW YORK, N.Y.
D. 1,531,000

JULY 1 1 1966

MUSIC

Broncobuster in Moscow

Before she turned to singing, Jane Marsh was a champion [illegible] and a professional horsewoman. "I've even done some broncobusting," says the beautiful 5-foot 11-inch soprano. For the [illegible] Tchaikovsky International Music Competition, held every four years [illegible], Jane trained like an athlete. Galloping a Gertrude Ederle-like endurance in the month-long contest with a [illegible] that shook off the obstacle of [illegible] in unfamiliar Russian, the 24-year-old Californian last week galloped off with the first prize among women vocalists, the first American winner since pianist Van Cliburn in 1958.

[illegible] was the first year vocal competition was added to the Olympics of music competitions, which attracted a record [illegible] contestants from 28 countries. [illegible] juries heard such virtuosos [illegible] pianist [illegible], cellist Mstislav Rostropovich [illegible] violinist David [illegible]. Of the 20 finalists [illegible] contestants collectively [illegible] medals. But [illegible] twelve awards [illegible] by 23-year-old [illegible] Stephen Kates, [illegible] Boston soprano [illegible], a 20-year-old [illegible] Angeles.

To the raucous [illegible] of the audience, Dichter lost to Russia's Grigori Sokolov, 16, the contest's youngest competitor. "I was very surprised, as were many people, that the young Russian was first," said Dichter, a Juilliard student. "He's very young."

But Jane Marsh's victory over 57 rivals was clear-cut and popular. Bass George London, the American judge, said: "Jane nearly sabotaged herself in the first round by singing both Pamina from 'The Magic Flute' and 'Aida.' You are either one or the other. She just scraped through. From then on she was relentlessly efficient and swept through the next two rounds."

Taking: The young American's triumph was all the sweeter for having mastered compulsory arias in Russian. "I think learning Russian was the hardest part," she said. In the finals both her musical and athletic training paid off. She chose one of the most taxing of all arias, "Tatiana's Letter Scene" from Tchaikovsky's "Eugene Onegin." "It lasts about twenty minutes. The others sang arias of about five minutes. I'm sure this impressed the judges," she said. "People said my characterization was more Russian than any singer's."

Miss Marsh's success did not surprise everyone. Erich Leinsdorf, musical director of the Boston Symphony, with which she made her first appearance with a major U.S. orchestra last fall, said, "I unhesitatingly picked her out of five singers who auditioned. She had the goods, the kind of voice not heard since Elisabeth Rethberg. I immediately signed her for Tanglewood this summer."

In Mill Valley, a San Francisco suburb, Jane's father, Dr. Earle Marsh, a gynecologist, said: "Actually I thought she could do it. She always had determination. When she was 10 I asked her why she was so good at sports and she said, 'I think about it and when I have a feeling I can do it—I do it'."

Jane first began to have that feeling as a singer at Oberlin College, where she graduated in 1963. A finalist in the Metropolitan auditions of that year, she made her first professional operatic appearance as Desdemona last summer at Spoleto. She has turned down offers from both the San Francisco Opera and the Met as "a bit premature."

Contracts: In the few days since her Moscow victory she has been deluged with offers from opera and record companies. But success is not likely to turn her head. Before the contest she had tentative offers to sing in Italy. "I'm holding off now to see what the future will bring. I say with pride that I think I know myself well enough to know when I'm ready and not to leap into big contracts if I'm not ready. I refuse to ruin what might be a good thing."

One thing is certain—her return to Moscow next fall. She can take only 25 per cent of her prize money, 2,500 rubles ($2,775)—out of Russia. "I've got to spend a lot of money here," she said. Upon reflection, she added, "Maybe I'll put part of it in a Russian bank." She is not a girl who is about to blow her cool.

Sovfoto

"She had the goods"

BROOKLYN TIMES
Thursday, June 16, 1966

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The Brooklyn Academy of Music's Tenth Annual Excursion to Tanglewood, the summer home of the Boston Symphony Orchestra, will take place July 24th. The public is invited to spend Sunday in the Berkshires, enjoying a concert inside the Music Shed at Tanglewood, for the low price of $16.00.

These excursions organized by the Academy of Music are one of the great summer fun bargains. Included in the price of the ticket are round trip transportation via air conditioned, rest room equipped buses of the Campus Coach Lines, a truly delicious box lunch at Tanglewood, and a supper snack on the way home.

Each year the Academy of Music is the host to hundreds of Brooklynites who have made this trip a regular part of their summer schedule. Last year nine buses were filled to capacity for the run to Tanglewood.

The reservation deadline is Tuesday, July 19th at 5:00 p.m. at the Membership Office (third floor) of the Academy. You may make your reservation by mail (postmarked no later than July 15th) or in person.

Mrs. Monroe D. Stein is the Chairman of this year's Tanglewood Excursion Committee of the Women's Committee for the Boston Symphony Orchestra Concerts in Brooklyn.

NEW YORK NEWS
Sunday, July 17, 1966

Lures Offered On Music Tour

Berkshire mountain [illegible] air-conditioned buses to get you there and back and music by the masters, performed by the Boston Symphony [illegible] lures offered New Yorkers by the Brooklyn Academy of Music, on its tenth annual Tanglewood trip next Sunday.

Last year more than 300 music lovers made the excursion. Buses leave from Grand Central Terminal at 8:30 A.M. and return at about 10 P.M. The $15 package deal includes the round trip, reserved seats in the Music Shed, a box lunch and a return-home supper snack. Works by Beethoven, Tschaikovsky and Chopin will highlight the program, with Erich Leinsdorf conducting.

Reservations will be accepted until 5 P.M. Tuesday, and may be made by telephone, 783-6700.

KINGSTON, N.Y.
FREEMAN
D. 18,000

JUL 1 9 1966

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TANGLEWOOD, Lenox, Mass.—Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the complete program for the July 24 concert at Tanglewood which will bring Jane Marsh, Veronica Tyler and Simon Estes before an American audience for the first time since their prize winning performances in Moscow. At the same time Mr. Leinsdorf stated that the Boston Symphony Orchestra has released Miss Marsh from her contract to sing in Beethoven's Ninth Symphony on August 21 in order for her to appear in her native state on August 20 in the Hollywood Bowl. Phyllis Curtin, a summer resident of the Berkshires and a member of the Berkshire Music Center's faculty, has graciously consented to replace Miss Marsh in the ninth symphony.

The program for the Berkshire Festival concert on July 24 will begin with Beethoven's Overture to Coriolan and continued with Lilian Kallir performing Chopin's Piano Concerto in F minor. Following the intermission, Jane Marsh, the only American first prize winner in the entire 1966 Tchaikovsky competition, will be heard in "O patria mia" from Act III of Verdi's Aida and Tatiana's Letter Scene from Eugene Onegin which she sang in her prize winning performance in Moscow. Veronica Tyler and Simon Estes, second and third prize winners, will also be heard in music they sang in the Tchaikovsky competition. [illegible] and Mr. Estes will [illegible] giammai m'amo: Dormire sol[illegible] from Verdi's Don Carlo.

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The concert on August 13 will begin with Hindemith's Symphonic Metemorphosis to be followed by the American cellist Stephen Kates, second prize in Moscow, playing the Shostakovitch Cello Concerto. Jane Marsh will then be heard in Letter Scene and Arioso from Tchaikovsky's Pique Dame and Verdi's Introduction, Willow Song, and Ave Maria from Otello. The concert will close with orchestral excerpts from Wagner's Gotterdammerung.

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KINGSTON, N. Y.
FREEMAN
D. 18,000

JULY 1 4 1966

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As the only American to win a first prize in the Tchaikovsky Music Contest since Van Cliburn in 1958, Miss Marsh received wide acclaim in the Soviet Union in concerts immediately after the competition. For the July 24 program at the Boston Symphony Orchestra's summer home, Tanglewood in Lenox, Mass., the 24 year old soprano will sing two Tchaikovsky arias, Lisa's Scene and Arioso from "Pique Dame" and the Letter Scene from "Eugene Onegin."

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Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JULY 1 3 1966

Hikers Plan Tanglewood Trip July 23

The Mohawk Valley Hiking Club plans to go to Tanglewood on Saturday, July 23 to hear pianist Van Cliburn.

* * *

The group will leave from the State Armory on Washington Avenue at 1 p.m.

Reservations should be made with Miss Regina [illegible] 75 [illegible] William [illegible] Boulevard.

72

NEWSWEEK
NEW YORK, N.Y.
W. 1,531,000

JULY 1 1 1966

MUSIC

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This was the first year vocal competition was added to the Olympics of musical competitions, which attracted a record 242 contestants from 38 countries. Before juries headed by such virtuosos as pianist Emil Gilels, cellist Mstislav Rostropovitch and violinist David Oistrakh, the 30 Russian contestants collected four of the five gold medals. But the 44 Americans won twelve awards, including silver medals by 23-year-old New York cellist Stephen Kates, [illegible]-year-old Baltimore soprano Veronica Tyler and Mischa Dichter, a 20-year-old pianist from Los Angeles.

To the raucous dismay of the audience, Dichter lost to Russia's Grigori Sokolov, 16, the contest's youngest competitor. "I was very surprised, as were many people, that the young Russian was first," said Dichter, a Juilliard student. "He's very young."

Sovfoto

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KINGSTON, N. Y.
FREEMAN
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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,765

JULY 1 3 1966

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* * *

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Reservations should be made with Miss Regina [illegible], 75 Miles Standish [illegible] William H. Tregurtha, [illegible] wood boulevard, by [illegible]

TIGHT BINDING

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 16 1966

SYRACUSE HERALD AMERICAN
Sunday, July 17, 1966

Van Cliburn, Jane Marsh To Perform at Tanglewood

The only two Americans to win first-prize honors at the Tchaikovsky International Music Contest will appear with the Boston Symphony Orchestra during the weekend concerts of the Berkshire Festival's fourth week. Van Cliburn, winner of the piano competition in 1958, and Jane Marsh, first-prize winner in the 1966 singing competition, will be heard with the orchestra under music director Erich Leinsdorf.

Cliburn will play on Saturday, July 23, and Miss Marsh, along with Veronica Tyler and Simon Estes, who placed second and third, respectively, in this year's contest, will make their first U.S. appearances since returning from Moscow, on Sunday afternoon, July 24. Lilian Kallir will also appear on Sunday's program as previously announced. Seiji Ozawa will be the guest conductor for the concert at 9 p.m. on Friday, July 22, with Joseph Silverstein as soloist.

Ozawa, music director of the Toronto Symphony and Ravinia Festival, attended the Berkshire Music Center in 1960 and on Friday will make his third guest appearance at Tanglewood in as many years. The first half of his program will include William Schuman's "American Festival" overture and Schubert's Symphony No. 5. Following two weeks of chamber orchestra concerts, the festival programs will return to the summer's theme of the romantic concerto; Silverstein, concertmaster of the Boston Symphony Orchestra, will perform the Mendelsohn Violin Concerto with Ozawa and the orchestra. Friday's concert will conclude with Stravinsky's "Firebird Suite."

Saturday Program

Saturday evening's program will begin at 8 p.m. in the music shed with Leinsdorf conducting Brahms' Tragic Overture, which will be followed by Schumann's Symphony No. 2. Van Cliburn will play Rachmaninoff's Piano Concerto No. 3.

With the advent of the three prizewinning singers to Tanglewood, the program for Sunday's concert as previously announced has been changed. The concert will begin with Beethoven's "Coriolanus" overture. Lilian Kallir will be soloist in a performance of Chopin's Piano Concerto in F Minor. Veronica Tyler will sing "Et Incarnatus Est" from Mozart's Mass in C Minor, K. 427. Simon Estes will then be heard in "Ella gimmai m'amo," King Philipp's monologue from "Don Carlo" by Verdi. Jane Marsh will join Leinsdorf and the Boston Symphony Orchestra in two arias by Tchaikovsky: Lisa's Scene and Arioso from "Pique Dame" and the Letter Scene from "Eugene Onegin."

Friday's weekend prelude at 7 p.m. will include Brahms' Sonata for Violin and Piano in A Major, Opus 100, performed by Silverstein and Miss Kallir. The Tanglewood choir under the direction of Alfred Nash Patterson will be heard in songs for mixed chorus by Mendelsohn. Tickets for Friday's Boston Symphony Orchestra concert include admission to the weekend prelude.

The open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will take place at 10:30 on Saturday morning in the music shed.

Chamber Concert

Roman Totenberg, violinist, will be the guest artist for the Berkshire Festival chamber music concert on Tuesday evening. Mr. Totenberg's program will begin with Handel's Sonata a Cinque, in which he will be joined by several of his students. The chamber music program will continue with Beethoven's Sonata in G, Opus 96, a sonata by Debussy, and the Sonata in D Major by Prokofief.

Three Berkshire Music Center concerts will be available this week to the Friends of the Berkshire Music Center. On Wednesday, there will be a program of chamber music at 8 p.m. in the chamber music hall, and on Sunday morning at 10 there will be a baroque program in the Tanglewood Theatre. Leinsdorf and Charles Wilson, the Boston Symphony orchestra's new assistant conductor, will share the conducting of Thursday evening's Berkshire Music Center Orchestra concert. This program at 8 in the theatre will include Berlioz' Corsair Overture and Beethoven's Symphony No. 4, conducted by Wilson, and the Violin Concerto by Berg, with a soloist to be announced, and Strauss' "Till Eulenspiegel," conducted by Leinsdorf.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 14 1966

Tanglewood Hosts Winners Of Tchaikovsky Contest

Jane Marsh, who returned to this country Monday after winning a first prize in the Tchaikovsky competition in Moscow, will make her first concert appearance in the United States at the Berkshire Festival on July 24. For that concert she will join Erich Leinsdorf and the Boston Symphony Orchestra, with whom she made her American professional debut last autumn in Symphony Hall, Boston.

As the only American to win a first prize in the Tchaikovsky Music Contest since Van Cliburn in 1958, Miss Marsh received wide acclaim in the Soviet Union in concerts immediately after the competition. For the July 24 program at the Boston Symphony Orchestra's summer home at Tanglewood, the 24-year-old soprano will sing two Tchaikovsky arias: "Lisa's Scene" and "Arioso" from "Pique Dame" and the "Letter Scene" from "Eugene Onegin."

Veronica Tyler, second prize winner in Moscow, and Simon Estes, recipient of a third prize, will also be heard at the July 24 Tanglewood concert. Miss Tyler will sing "Et Incarnatus Est" from Mozart's Mass in C minor, and Mr. Estes will be heard in King Philip's aria from Verdi's "Don Carlos."

Miss Marsh will sing on two other occasions this summer with the Boston Symphony Orchestra at Tanglewood. On Aug. 6 she performs in a concert version of Mozart's "The Magic Flute," an appearance scheduled prior to her departure for Moscow, and on Aug. 13 she will be heard in a program which will also include Stephen Kates, second prize winner in the Tchaikovsky cello competition. Two other prize winners in Moscow, Masuko Ushioda, young Japanese violinist and second prize winner, and 20-year-old Misha Dichter, second prize winner in the piano competition, will be heard on Sunday afternoon, Aug. 14.

The Sunday program will be televised live by NBC-TV as a color special, entitled "An Afternoon at Tanglewood." During the intermission, NBC News correspondent Edwin Newman will interview the two soloists, as well as Mr. Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
American (e)
WATERBURY, Conn.
Circ. 41,630
JUL 18 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
JUL 15 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
WATERBURY, Conn.
Circ. 52,173
JUL 17 1966

The News American
BALTIMORE, MD
D. 211,555
JUL 10 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 18 1966

Newsday
GARDEN CITY, N. Y.
D. 400,124
JUL 14 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
JUL 16 1966

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUL 10 1966

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016
JULY 16 1966

Sunday Register
NEW HAVEN, Conn.
Circ. 115,186
JUL 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 19 1966

JANE MARSH, soprano, will make her first American appearance at Tanglewood following the Moscow Tchaikovsky Competition. Miss Marsh, the first American to win First Prize since 1958, will sing with the Boston Symphony Orchestra on July 24. She will sing Lisa's Scene and Arioso from "Pique Dame" and The Letter Scene from "Eugene Onegin" of Tchaikovsky. Also appearing will be Veronica Tyler, Second Prize winner and Simon Estes, Third Prize winner.

Around Berkshire

May Set Midseason Record

PITTSFIELD — Berkshire County's tourist business is expected to set a mid-season record this coming weekend.

John V. Geary, executive director of the Bershire Hills Conference, area tourist promotion agency, said reservations indicate that most commercial establishments in the county already are sold out for Friday and Saturday nights.

It will be parents' weekend at most of the 35 private camps in the Berkshires. This coupled with the appearance of Van Cliburn at Tanglewood Saturday evening accounts for the heavy advance bookings, according to Mr. Geary.

The Berkshire Hills Conference executive said reports from several area attractions and commercial establishments indicate that the summer tourist business is running ahead of the 1965 record.

* * *

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
JUL 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 14 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740
JUL 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 17 1966

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 16 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 15 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
JUL 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bee
NEWTOWN, Conn.
Weekly Circ. 7,914
JUL 15 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bulletin (e)
PROVIDENCE, R. I.
Circ. 146,612
JUL 16 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594
JUL 18 1966

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 21 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 43,410
JUL 16 1966

Van Cliburn At Tanglewood

LENOX, Mass. (UPI) —Pianist Van Cliburn and soprano Jane Marsh will perform with the Boston Symphony Orchestra at Tanglewood next weekend.

The two are the only Americans to win first prize at the Tchaikovsky International Music Competition in Moscow.

Cliburn, who won the piano competition in 1958, will play Rachmaninoff's Piano Concerto No. 3 during the July 23 concert at Tanglewood.

Miss Marsh will appear with the orchestra the following day in her first U.S. concert since winning the Moscow singing competition earlier this year.

Also performing in the Sunday concert will be Veronica Tyler and Simon Estes, who placed second and third in this year's singing contest.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 18 1966

Tourist Business Expected To Break Weekend Record

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It will be parents' weekend at most of the 35 private camps in the Berkshires. This coupled with the appearance of Van Cliburn at Tanglewood Saturday evening accounts for the heavy advance bookings, according to Mr. Geary.

The Berkshire Hills Conference executive said reports from several area attractions and commercial establishments indicate that the summer tourist business is running ahead of the 1965 record.

74

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Times (e)
DANBURY, Conn.
Circ. 26,029
JUL 18 1966

Tanglewood Concert Set Sunday

LENOX, Mass. — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the complete program for the July 24 concert at Tanglewood which will bring Jane Marsh, Veronica Tyler and Simon Estes before an American audience for the first time since their prize - winning performances in Moscow.

At the same time Leinsdorf said the Boston Symphony Orchestra has released Miss Marsh from her contract to sing in Beethoven's Ninth Symphony on Aug. 3 in order for her to appear in her native state on Aug. 20 in the Hollywood Bowl. Phyllis Curtin, a summer resident of the Berkshires and a member of the Berkshire Music Center's faculty, will replace Miss Marsh in the Ninth Symphony.

The program for the Berkshire Festival concert on July 24 will begin with Beethoven's Overture to Coriolan and continue with Lilian Kallir performing Chopin's Piano Concerto in F minor. Following the intermission, Jane Marsh, the only American first prize winner in the entire 1966 Tchaikovsky competition, will be heard in "O patria mia" from Act III of Verdi's Aida and Tatania's Letter Scene from Eugene Onegin which she sang in her prize winning performance in Moscow. Veronica Tyler and Simon Estes, second and third prize winners, will also be heard in music they sang in the Tchaikovsky competition. Miss Tyler will sing "Et incarnatus est" from Mozart's Mass in C minor, K. 427, and Estes will sing "Ella giammai m'amo" and "Dormiro sol" from Verdi's Don Carlo.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 18 1966

Van Cliburn To Appear Saturday At Berkshire Music Festival

The all-Bach weekend at Tanglewood, blessed with perfect weather, drew more than 23,000 people to the three concerts presented by the Boston Symphony Orchestra. This is the last of the preliminary programs; next weekend the full Berkshire Festival opens with the whole orchestra on hand.

Friday night, Szymon Goldberg was guest conductor and also violin soloist in Bach's Concerto for Violin No. 2 in E major. The program also included Suite No. 2 in B minor for flute and strings, with Doriot Anthony Dwyer as flautist, four transcriptions from "The Art of the Fugue" and Suite No. 4 in D.

The "weekend prelude" — an hour's program early in the evening—offered Brandenburg Concertos No. 6 and 3 with the small orchestral groups, strings and harpsichord, that the composer intended.

On Saturday evening director Erich Leinsdorf led the orchestra, with the Tanglewood choir and seven soloists, in the Passion of St. John. A number of baroque instruments were used, to stick closely to Bach's intent. It was a long and moving program, rewarding to an audience of more than 7000 listeners.

"The Magnificat in D Major", with soloists and choir again performing with the Boston Symphony, was the main presentation on Sunday afternoon, preceded by the Brandenburg Concerto No. 1, and Cantata No. 55, sung by Ernst Haefliger.

Next weekend Mr. Leinsdorf will conduct the Saturday and Sunday concerts, while Seiji Ozawa will be guest conductor on Friday night. The big attraction will be Van Cliburn's appearance on Saturday, playing the Rachmaniboff Piano Concerto No. 3. Lilian Kallir will be soloist Sunday afternoon, playing Chopin's Piano Concerto in F Minor.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966

SOPRANO — Veronica Tyler will make her first American Appearance at Tanglewood following the Moscow Tchaikovsky Competition. Miss Tyler is a second prize winner and will sing with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director on the 24th of July. Miss Tyler will sing the "Et incarnatus est," from the Mass in C Minor, K. 427 of Mozart. Also appearing will be Jane Marsh, First Prize winner and Simon Estes, Third Prize winner.

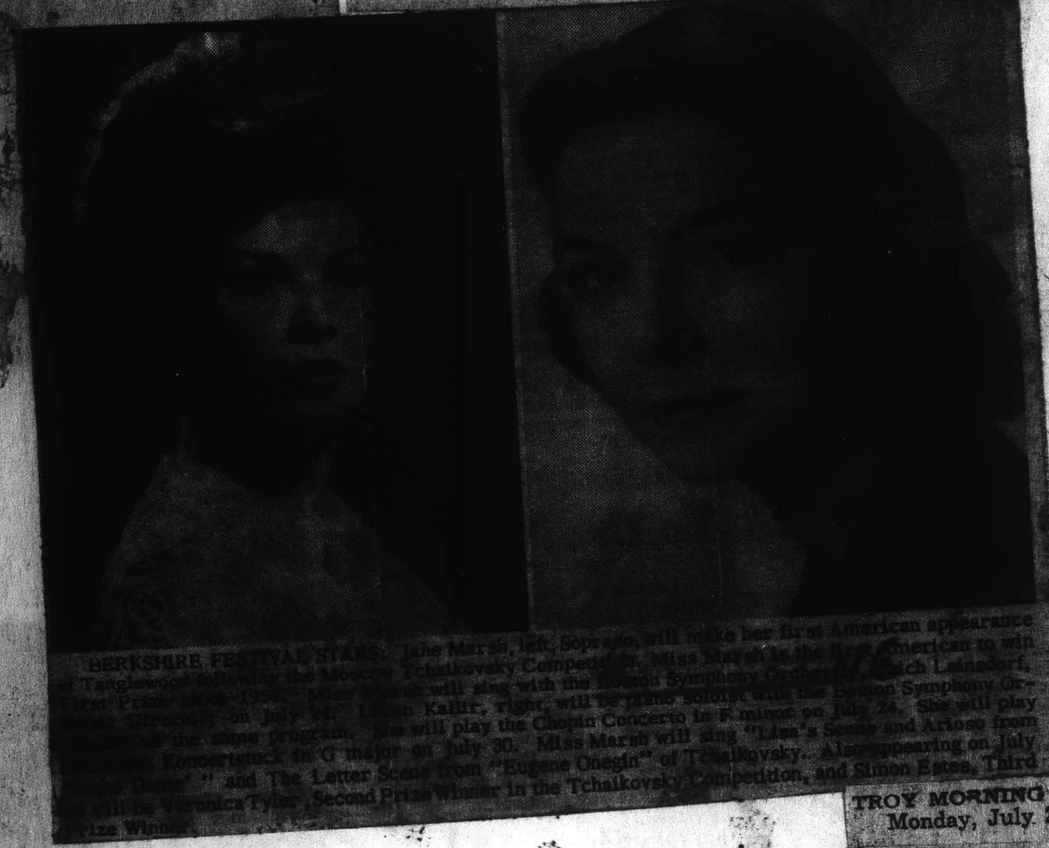
BROOKLYN KINGS COURIER
Saturday, July 23, 1966

BROOKLYN CANARSIE DIGEST
Tuesday, July 26, 1966

FLATBUSH LIFE
Saturday, July 23, 1966

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966



BERKSHIRE FESTIVAL STARS: Jane Marsh, left, Soprano, will make her first American appearance at Tanglewood following the Moscow Tchaikovsky Competition. Miss Marsh is the first American to win First Prize since 1958. Miss Marsh will sing with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director on July 24. Lilian Kallir, right, will be piano soloist with the Boston Symphony Orchestra on the same program. She will play the Chopin Concerto in F minor on July 24. She will play Koncertstuck in G major on July 30. Miss Marsh will sing "Lisa's Scene and Arioso from "Pique Dame" and The Letter Scene from "Eugene Onegin" of Tchaikovsky. Also appearing on July 30 will be Veronica Tyler, Second Prize Winner in the Tchaikovsky Competition, and Simon Estes, Third Prize Winner.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966

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PIANO SOLOIST—Lilian Kallir will appear with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director. She will play the Chopin Concerto in F minor on July 24 and the Schumanns Koncertstuck in G major on July 30, with Erich Leinsdorf conducting.

ALBANY TIMES UNION
Sunday, July 17, 1966

SELL-OUT PERFORMANCE — Van Cliburn will perform the Rachmaninoff Piano Concerto No. 3 with the Boston Symphony Orchestra, Erich Leinsdorf conducting, at Tanglewood on Saturday evening. Tickets for the Music Shed in Lenox, Mass., music festival have been sold out

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 17 1966

TROY MORNING RECORD
Monday, July 25, 1966

10,596 Hear Cliburn At Tanglewood

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Cliburn, 1958 winner at the piano, and Miss Marsh, 1966 voice competitition winner from New York City, were returned for several curtain calls after their performances before a crowd of 10,596.

It was the first American concert appearance for Miss Marsh since returning from Moscow.

The Boston Symphony wound up a three-concert series at the festival that brought out a total of 32,291 persons—the largest turnout for three concerts since Tanglewood's closing weekend in 1959.

Miss Marsh was joined by Veronica Tyler and Simon Estes, second and third prize winners in voice competition at this year's Moscow competition.

Miss Marsh, a soprano, sang Tatiana's letter scene from Tchaikovsky opera's "Eugene Onegin" and the aria "O Patria Mia" from Verdi's "Aida," both of which she performed in Mos-

EAST HAMPTON STAR
Thursday, July 28, 1966

Herbert E. Worthington is taking a vacation trip through upper New York State and New England; he was at Tanglewood last weekend to hear Van Cliburn.

BROOKLYN RECORD
Friday, July 29, 1966

TANGLEWOOD: Bklyn Academy Music trek to Tanglewood, July 24 for $15.00. Mrs. Monroe D. Stein, chairman. Mrs. Sarah Walder at STerling 3-[illegible] for information.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Times (e)
DANBURY, Conn.
Circ. 26,024
JUL 18 1966

Tanglewood Concert Set Sunday

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 18 1966

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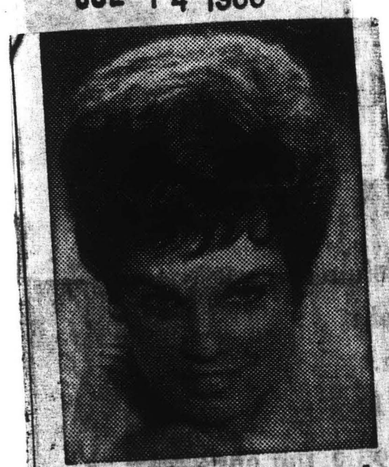
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966

SOPRANO — Veronica Tyler will make her first American Appearance at Tanglewood following the Moscow Tchaikovsky Competition. Miss Tyler is a second prize winner and will sing with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director on the 24th of July. Miss Tyler will sing the "Et incarnatus est," from the Mass in C Minor, K. 427 of Mozart. Also appearing will be Jane Marsh, First Prize winner and Simon Estes, Third Prize winner.

BROOKLYN KINGS COURIER
Saturday, July 23, 1966
BROOKLYN CANARSIE DIGEST
Tuesday, July 26, 1966

BERKSHIRE FESTIVAL STARS: Jane Marsh, left, Soprano, will make her first American appearance at Tanglewood following the Moscow Tchaikovsky Competition. Miss Marsh is the first American to win First Prize since 1958. Miss Marsh will sing with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, on July 24. Lilian Kallir, right, will be piano soloist with the Boston Symphony Orchestra on the same program. She will play the Chopin Concerto in F minor on July 24. She will play Schumann Koncertstuck in G major on July 30. Miss Marsh will sing "Lisa's Scene and Arioso from 'Pique Dame'" and The Letter Scene from "Eugene Onegin" of Tchaikovsky. Also appearing on July 30 will be Veronica Tyler, Second Prize Winner in the Tchaikovsky Competition, and Simon Estes, Third Prize Winner.

FLATBUSH LIFE
Saturday, July 23, 1966
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966



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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966

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ALBANY TIMES UNION
Sunday, July 17, 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 14 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 17 1966

TROY MORNING RECORD
Monday, July 25, 1966

10,596 Hear Cliburn At Tanglewood

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EAST HAMPTON STAR
Thursday, July 28, 1966

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BROOKLYN RECORD
Friday, July 29, 1966

TANGLEWOOD: Bklyn Academy Music trek to Tanglewood, July 24 for $16.00. Mrs. Monroe D. Stein, chairman. Mrs. Sarah Walder at STerling 3-6700 for information.

TIGHT BINDING

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377

JULY 2 4 1966

READY FOR CONCERT—Van Cliburn, left, pianist and winner of the 1958 Tchaikovsky Music Competition in Moscow, and Jane Marsh, 1966 winner of the competition in the same contest, discuss a score with Erich Leinsdorf at Tanglewood, Mass. Both are performing this weekend with the Buffalo Symphony Orchestra under the direction of Leinsdorf.

The Courier-Journal
LOUISVILLE, KY.
D. 229,925 SUN. 338,841

JULY 2 5 1966

ALBANY TIMES UNION
Monday, July 25, 1966

Van Cliburn Plays to 14,375 at Tanglewood

By MICHAEL PILLEY

The Berkshire Music Festival may have lost some of the limelight as a summer attraction to its neighbor across the state border the Saratoga Performing Arts Center, but it certainly hasn't lost any of its appeal to music-lovers from all over the country.

This was emphasised anew Saturday and Sunday when pianist Van Cliburn and soprano Jane Marsh provided some of the highlights of a truly splendid musical program.

There was a unique touch to this occasion. Van Cliburn was a first prize winner at the 1958 Tchaikovsky International Music Competition in Moscow. Miss Marsh was the only American first prize winner in this year's competition.

Add to them this year' second and third prize winners, Veronica Tyler and Simon Estes, and a Boston Symphony Orchestra exhilaratingly responsive to conductor Erick Leinsdorf and the reasons for a standout weekend are apparent.

It was a standout in more than performance. On Saturday, 14,375 arrived in busses and cars — bearing plates from all over America and many parts of Canada — to hear Van Cliburn. Sunday 10,596 turned up to hear Miss Marsh and her fellow-competitors. Tanglewood officials said the weekend was the biggest this year and one of the biggest ever.

Van Cliburn has long been a crowd-pluller — last week he played to a New York audience of more than 20,000 — and he didn't disappoint his admirers Saturday.

(There was, incidentally, another interesting aspect. Van Cliburn played Rachmaninoff Piano Concerto No. 3 in D minor, which was written in 1909 when the composer made his first visit to America. He made a tour of some 20 concerts, many of which were with the Boston Symphony under conductor Max Fiedler. He afterwards wrote: "It was an incomparable pleasure to work with this excellent orchestra.")

Seemed Effortless

The pianist spanned the years between creation of the concerto and today with depth of understanding and deceptive ease of technique. His rendition seemed effortless but in fact was an admirable marriage with the conception of the composition.

The orchestra, properly unobtrusive in the concerto, was at its best in Schumann's Symphony No. 2 in C Major, a moving blend of quiet reflection and joyously vibrant power. Leinsdorf showed himself fluid but decisive and demanding.

The third rendering Saturday was Brahms' Tragic Overture, Op. 81, most sensitively played.

The three singers dominated Sunday's program with Miss Marsh providing the finale, "O Patria Mia," from Verdi's "Aida" and Tatiana's Letter Scene from Tchaikovsky's "Eugene Onegin." Her clarity and control more than endorsed her Moscow award.

Splendidly sung also were "Et Incarnatus Est," from Mozart's Mass in C Minor, K.427, by Miss Tyler, and "Ella giammai m'amo: Dormiro Sol," from Verdi's "Don Carlo," by Estes.

VARIETY
NEW YORK, N. Y.
WEEKLY - CIRC.N.AVAIL.

JUL 1 3 1966

Jane Marsh's Moscow Win Recalls Cliburn Impact

When U.S. soprano Jane Marsh recently won in Moscow the Tchaikovsky Vocal Competition it looked like a distaff version of the Van Cliburn overnight bursting to fame and big concert fees. The conditions were not parallel, of course, nor is a soprano identical as a booking commodity to a pianist. Nonetheless it seems evident that history will repeat, at least to a degree. Miss Marsh will make her first "triumphal return" date July 24 at Tanglewood in Massachusetts. The runnersup, soprano Veronica Tyler and basso Simon Estes, also American, will be included.

For a really Russian flavor, Tanglewood has Cliburn on piano the Saturday night (23) preceding.

The Marsh-Tyler-Estes three will also appear Aug. 20 at the Hollywood Bowl. Miss Marsh herself makes a solo television debut Sept. 17 on the Hollywood Palace program, of which Bing Crosby will be emcee. (It is taped July 28 while she is west.)

RCA Victor meanwhile is putting Miss Marsh under contract for disks. First sessions will be with the Boston Symphony and Eric Leisndorf July 24 and again on Aug. 13.

Prizewinning singer arrived in New York Monday (11) from Paris and was "received" by Mayor John V. Lindsay. Carl Dahlgren of Columbia Artists is handling her.

News (e)
NEWPORT, R. I.
Circ. 12,963

JUL 2 3 1966

Gazette (e)
WORCESTER, Mass.
Circ. 94,357

JUL 25 1966

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 332,378

JULY 2 5 1966

Soviet Music Victory a Thrill

In the following interview, the first granted since she returned from the Soviet Union —Jane Marsh explains how it feels to be a first-place winner in the Tchaikovsky contest for musicians, the second American to win the contest.

By Joseph Kaye
(The Star's New York Correspondent)

LENOX, MASS. — Miss Jane Marsh talked about the phenomenal event that suddenly made her at this time the most famed American singer.

"This is certainly a thrill," she said as she sat in a little room back of the huge orchestral platform of the Tanglewood concert shed. She had declined her manager's suggestion to lie down on the couch. "I'm fine," she told him and sat up with ease on the couch.

She Won't Push

"Winning the contest, and all that followed is a challenge, but I don't do more than I think I can, or should do until I have the experience I believe I need.

"People expect much of you—they expect a great deal."

Although she could have sung at the Metropolitan the coming season she said she "bowed out" for the time being. She has some operatic roles in mind and feels she is not yet ready for them. But she is going back to Russia this year for a concert tour.

Miss Marsh's development as a singer is almost unique. She had no thought of singing—any kind of singing—until she was 19. "I did no singing whatever anywhere," she said, "not even in a church choir and not even at school graduation. When we had to sing the school song I just mouthed it."

How did she become aware of her voice?" I don't know," she said. "I suppose the voice was dormant and had to come out sometime. When she did begin voice study, did her voice come out full? "It did," she replied. Was it possible there was some psychological influence? "It's quite possible," she said seriously. It was when she came to Oberlin college (from which she was graduated only three years ago) that the vocal revelation came to her. Of course, Oberlin has a reputation for music study and she agreed that helped her awareness of a musical interest.

Interests Were Sports

Until then she had been primarily concerned with sports—she is a champion swimmer and horsewoman.

The new star is a tall, pretty girl with light brown hair and an athletic physique.

With her hair piled high, Slavic fashion, she resembles a Russian girl quite closely. "I was taken for a Russian by the persons I met in Moscow," she said. "But then I have been taken for a Scandinavian, or Spanish and Italian. I guess I look like an international type. I learned to understand a good deal of Russian, and to speak a little. In my little speech after I won the prize I said in Russian, "I've learned to love you, your language and your beautiful music." I loved to say that and they loved to hear me say it."

Following the award, a reception was held in the Kremlin Miss Marsh related, and although it was a "standup" party, there were few tables for high officials and Alexei Kosygin, premier of Russia invited her to sit with him at his table. "We spoke of many things," she said. "But Kosygin did not mention politics. He merely emphasized the value of such competitions as the Tchaikovsky to further friendship between nations." The conversation was very formal at first, but after Mr. Kosygin drank a toast or two (of wine) and I did the same I became more respectfully formal and he relaxed into a less formal attitude."

Discussing her career again, Miss Marsh said that she did not intend to do anything, "that might ruin what I have." She has the patience to make progress intelligently.

Asked whether she was engaged or married she said no, but added with one of her friendly laughs, "six months ago I might have given you a different answer."

entertainment and the arts

At Tanglewood

Van Cliburn Plays Rachmaninoff No. 3

By JOHN F. KYES
Gazette Music Critic

LENOX — Saturday's audience at Tanglewood was one of the largest ever, when 14,375 heard Van Cliburn in the Rachmaninoff Piano Concerto No. 3 in D minor, with Erich Leinsdorf leading the Boston Symphony Orchestra.

The entire weekend was a triumph, with 7,320 on Friday, 10,596 yesterday afternoon, and a total for the week of 37,224, including the Saturday rehearsal and Tuesday chamber music.

Gazette Review

Cliburn's conception of this Rachmaninoff work was the most virile and expressive that I have heard. Stockier than in other seasons, he sat comfortably erect, getting tremendous power into his arms and hands without crouching.

Results Dazzling

His pace at times seemed to tax the leader and ensemble, but the results were dazzling. At the evening's end, Cliburn and Leinsdorf embraced fervently, delighted with their mutual achievement.

Cliburn produced intense sonorities from the instrument without seeming to exceed its capacity for choice tone. His rapid and lighter passages had not only charming deftness but a fresh and silvery sheen.

Early in the work, there was a lovely effect, when the piano's voice seemed to be "riding" the tones of the wind choir, an eloquent part of them.

The whole evening on Saturday was a symphonic triumph. The Brahms "Tragic" Overture was of great dignity and beauty. Ominously assertive brasses at the beginning and end gave way in the midsections to quieter combinations, richly introspective, with chromatic changes typical of Brahms.

The orchestra continued to sound inspired in the Schumann Symphony No. 2 in C major, a generally happy and wholesome work in spite of temporary stresses and conficts.

Violins

The magnificent Boston violins showed their versatility. Dignity and sustained quality marked the first movement. The capricious, quaint and sensitive initial themes of the Scherzo brought out other aspects, and the splendidly slow and thoughtful exposition of the "Adagio espressivo" found the violins singing their hearts out.

Seiji Ozawa, guest conductor, was in the limelight Friday, with Joseph Silverstein, concert master, as soloist. Friday's Prelude had Silverstein, Lilian Kallir, pianist, and the Tanglewood Choir under Alfred Nash Patterson.

Miss Kallir was heard on Sunday and also this country's exciting prizewinners in the vocal section of the recent Tchaikovsky Competition in Moscow: Jane Marsh, soprano (first); Veronica Tyler, soprano (second); and Simon Estes, bass (third prize).

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615

JULY 2 1 1966

Seiji Ozawa To Conduct at Tanglewood

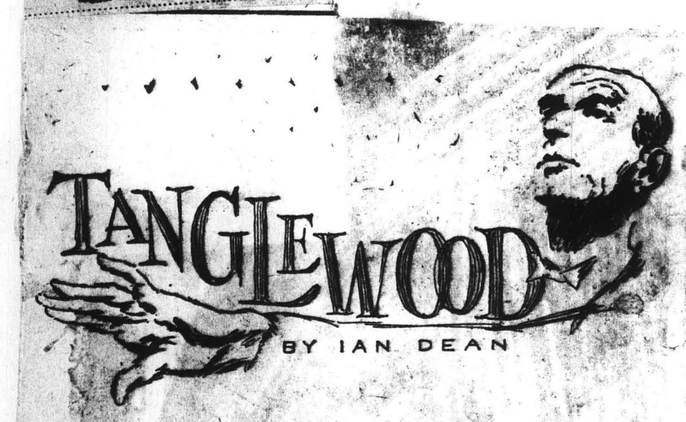
Seiji Ozawa will conduct the Boston Symphony Orchestra at Tanglewood Friday at 9 p.m. in music by Schumann, Schubert, Mendelssohn and Stravinsky, with Joseph Silverstein as solosit.

The "American Festival Overture" by Schuman; Schubert's "Symphony No. 5 in B flat," Mendelssohn's "Concerto for Vielin and Orchestra in E Minor" and Stravinsky's Suite from the Ballet, "L'Oiseua de feu" (Firebird) will be on the Friday night program.

With Erich Leinsdorf at the helm Saturday at 8 p.m., the concert program with Van Cliburn soloing in Rachmaninoff's "Piano Concerto No. 3 in D Minor" will include Brahms' "Tragic Overture" and Schumann's "Symphony No. 2 in C Major."

Sunday at 2:30 p.m., the Boston Symphony will perform Beethoven's Overture to "Coriolan" and Lilian Kallir will be soloist in Chopin's "Piano Concerto No. 2 in F Minor." Veronica Tyler will be soprano soloist in Mozart's "Et incarnatus est" from the Mass in C Minor; Simon Estes will be bass solosit in Verdi's "Ella giammai m'amo: Dormiro sol," and Jane Marsh will be soprano soloist in Verdis "O patria mia" from "Aida" and Tchaikovsky's Tatiana's Letter Scene from "Eugene Onegin."

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
JUL 28 1966



Last Friday at Tanglewood, the prelude included Brahms and Mendelssohn. The Brahms Sonata in A major for Piano and Violin was performed by violinist, Joseph Silverstein, and pianist, Lilian Kallir. This Sonata was written during the composer's summer vacation when Brahms felt especially happy, and the composition reflected his tranquility.

The second movement, the Andante tranquillo, Vivace, was particularly interesting because of its intermingling of two opposite moods; a delightful, simple melody and a sprightly, even humorous vivace. A brief animated pizzicato passage separated the melody and vivace.

Songs for Mixed Chorus, by Felix Mendelssohn-Bartholdy was next on the prelude. The combination of polyphony and harmony made these songs uniquely attractive for the singers and the audience. The subject of the songs was nature. Birds, flowers and streams dominated the subjects. An unusual staging of varying the singers positions after each number helped maintain the audience's complete attention, and created an apparent broader stereo effect.

JOSEPH SILVERSTEIN
Born in Detroit. Studied at Curtis. At 23, became youngest member of Boston Symphony Orchestra in 1955. Concertmaster in 1962.

9 P.M. FRIDAY CONCERT

The Evening Concert varied from the contemporary William Schuman, to Schubert, Mendelssohn and Stravinsky. The Boston Symphony Orchestra was guest-conducted by Seiji Ozawa, a graduate of the Toho School of Music in Tokyo, and winner of several international competitions for conducting.

First on the program was William Schuman's American Festival Overture. William Schuman is a graduate of Columbia University and is presently president of Lincoln Center for the Performing Arts. He composed this Overture from a recollected boyhood "festive occasion". It opened with a lively, heavy precussion, and Sousa-type brass combo set to Jazz. His entire middle section, the highlight of his overture, wa sgiven to a Fugue, starting with strings alone, then woodwinds, a contrapuntal combination of perpetual strings and dissonant brass tied together by percussion ending in a delightful contrast.

Next on then program was chuberts Symphony No. 5, in B-flat. It reflected Schubert's undisciplined bohemian existance, with long, repeated endless strains. He intermittedly "boulevardiered" from gay Mozart to somber Bethoven. The andante slowly conversed with deep, melancholic refrains between strings, solo oboe, and somber flutes. His final movement ,the Allegro Vivace, returned to the light Mozartian gaiety with more repeated refrains.

HIGHLIGHT OF THE EVENING

Afer the intermission, the virtuoso's popular "Violin Concerto in E minor" by Mendelssohn, was played. Composed by "the happiest life in musical history," this concerto was completed three years before his death, though Mendelssohn allegedly began two attempts of its form as a boy of fourteen.

Performed by Joseph Silverstein, concertmaster of the Boston Symphony Orchestea, the concerto proceeded at once with the songful main theme accompanied by the string section only.

The second theme was intoned with soft harmony by the flutes and clarinets. The Andante followed without break, and Silverstein masterfully presented the lyrical colorful theme. In the finale, the violin smoothly double-stopped the scherzo-like theme, followed by a constant sparkle of dexterous technique (with unusual up-bow accents) building to a powerful, hammer-hitting brilliant ending. A standing ovation relieved the audience's pent-up excitement.

Next Friday the 29, at 7 P.M., the prelude will include two selections by Schumann. The 9 P.M. concert will vary with Smetana's Overture to "The Bartered Bride"; Debussy's Three Nocturnes; and Schumann's Cello Concerto with Jules Eskin as guest cello solist. Saturday, July 30, will contain Weber's Overture "Der Freischutz"; Schumann's Koncertstuck in G major with solo pianist, Lilian Kallir; Schumann's Fantasy in C major with solo violinist, Joseph Silverstein; and finally, Dvorak's Symphony No. 8. Sunday, July 31, guest conductor Schippers will conduct Rossini's Overture, "La Gazza Ladra", Schumann's Piano Concerto with guest soloist Frank; and Mussorgsky-Ravel; Pictures at an Exhibition.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 25 1966

Record Crowds At Tanglewood Hear Van Cliburn, Jane Marsh

Tanglewood had its biggest weekend since Erich Leinsdorf became leader of the Boston Symphony Orchestra, with a crowd of 14,375 present Saturday night to hear Van Cliburn and 10,596 on Sunday afternoon to hear this country's only other first prize-winner of the Tchaikovsky competition, soprano Jane Marsh. Friday night there were 7320 in the audience to hear the young Seiji Ozawa lead the orchestra as guest conductor.

Names do draw high attendance at the Berkshire Festival at the major concerts, but it must be kept in mind that the full program of musical offerings over a week's time at Tanglewood offers a variety of musical fare for those knowledgeable enough to be selective.

On Friday night Mr. Ozawa, a former student at the Berkshire Music Center, brought the audience to its feet chering after leading the Boston Symphony with a great display of energy, style, and flexibility. A modest young man who sometimes disappears into the orchestra when taking his, bows, Ozawa has borrowed a touch of the Leinsdorf tensile manner, but one feels a special commitment to the performance watching their young conductor listen while he leads.

A heterogeneous program started off with a rousingly bright "American Festival Overture" by William Schuman, written for the Boston orchestra in 1939. This has lots of brass and drums, a cheerful piece which Ozawa virtually danced his way through. It was followed by Schubert's lovely Symphony No. 5, all silk and handled with a sharp change in conducting style. The mood continued with Mendelssohn's Violin Concerto in E Minor, with Joseph Silverstein as soloist. Mr. Silverstein, concertmaster of the orchestra, is well appreciated at Tanglewood, where his frequent solo appearances reveal fidelity to the highest performing level with no histrionics. The Concerto has a particularly sweet melodic line, and, of course, Silverstein and the orchestra play in perfect balance.

The concert returned to full orchestra and 20th Century color effects with the "Fire-Bird" suite by Igor Stravinsky. Flutes sound better in the wide open spaces of Tanglewood than anywhere else, it seems, and the haunting notes of the flute, with the shimmering fabric of the whole work, ended the evening on a romantic level, heightened by an ovation which the audience had just been waiting to award the young conductor.

The weekend prelude, given at seven on Friday nights, provided a real plum in the Brahms Sonata in A major for piano and violin, played by Silverstein and Lillian Kallir. This was followed by the Tanglewood Choir singing a group of songs by Mendelssohn.

It was celebrity night on Saturday with the crowds streaming in to hear the famous pianist, Van Cliburn, give his famous presentation of Rachmaninoff's Piano Concerto No. 3, a tremendous show piece. Mr. Cliburn played this during the Tchaikowsky competition in Moscow in 1958, where he triumphed, and he masters it, with full help from the orchestra. The program also included Brahms' Tragic Overture and Schumann's Symphony No. 2. Leinsdorf was the conductor.

He also conducted the Sunday afternoon concert at which the latest Moscow winner, Jane Marsh, appeared with two other American singers who won awards there this year, Veronica Tyler and Simon Estes. The concert opened with Beethoven's Overture to "Coriolan." Lillian Kallir was piano soloist, presenting Chopin's Piano Concerto No. 2. Veronica Tyler, soprano, sang "Et Incarnatus Est" from Mozart's Mass in C minor, followed by Simon Estes, bass, singing Verdi's "Ella Giammai M'ame: Dormiro Sol" from "Don Carlo." Miss Marsh concluded the program with the aria "O Patria Mia" from Aida by Verdi, and the letter scene from "Eugene Onegin" by Tchaikowsky.

On Aug. 3 the annual Pops concert will be given at Tanglewood, for the benefit of the orchestra's pension fund. Arthur Fiedler will conduct, with Stan Getz the saxophonist as special guest. Among other things the Pops will play Tales of the Vienna Woods with Toni Noichl as zither soloist.

(By Anabel B. Murphy)

New York Post
D. 324,256 SUN. 243,637
JULY 25 1966

Jane Marsh Stars With Van Cliburn

Lenox, Mass., July 25 (AP)—America's only first prize winners in Moscow's Tchaikovsky music competition—Van Cliburn and Jane Marsh—brought their talents to yesterday's performance of the Boston Symphony Orchestra at the Tanglewood Music Festival.

Cliburn, 1958 winner at the piano, and Miss Marsh, 1966 voice competition winner from New York City, were returned for several curtain calls after their performances before a crowd of 10,596.

It was the first American concert appearance for Miss Marsh since returning from Moscow.

Miss Marsh was joined by Veronica Tyler and Simon Estes, second and third prize winners in voice competition at this year's Moscow competition.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836
JULY 22 1966

Jane Marsh, the 24-year-old American first prize winner of the Tchaikovsky Music Competition, will be featured on NBC-TV's Telephone Hour special on the Tanglewood Music Festival in Lenox, Mass., due Oct. 23. A spokesman for the program confirmed yesterday that the soprano will be filmed Saturday as she rehearses with the Boston Symphony Orch.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 25 1966

At Tanglewood

Contact With Romanticists At Near Peak of Pleasure

The Boston Symphony Orchestra at Tanglewood Seiji Ozawa and Erich Leinsdorf conducting.

By FRANK N. PATTERSON

Warmly spiced by a sprinkling of both reknown or newly acclaimed soloists, and gently cooled by the Berkshires' atmosphere of rare weather, Tanglewood's encounter with the Romanticists this weekend almost reached the peak of pleasure domes.

It is close to a painful experience in today's protesting and explosive environment to reflect justly on the seemingly vague disturbances the Romanticists were wont to find important. The text of one of the Felix Mendelssohn-Bartholdy songs that was sweetly presented by the Tanglewood Choir during the Friday's weekend Prelude, perhaps furnished a fair example of the problem: "All is lovely as long as the heavens are blue, all is well in whatever troubles your heart." seems indeed an unlikely story.

However, as one rests in Tanglewood's rarified zephers gazing out on the fresh green, there is an all too brief encounter with the lush harmonies and sentiment that follows: "Why do you foolishly look within your narrow room? Come into the green country and find how sweet the air is. The wind has taken your grief with it!".

In such a strain the performance of Brahms' Sonata in A for piano and violin performed by Joseph Silverstein, violinist and Lilian Kallir, piano swept one into vagaries of mild, sweet-sad emotion. The most poignant portion of which seemed a tranquil transparent pleasure.

Mr. Silverstein again produced superb solo work later in the evening in performance of Mendelssohn's melancholy but amiable; unassuming but smoothly polished Concerto in E. Mr. Silverstein's delicate and svelt tone admirably matched the character of the work as did the intense and sympathetic conducting of Seiji Ozawa.

The almost urchin charm Mr. Ozawa presents with his wraith-like figure as he approaches the podium is dramatically swallowed up by his lithe tiger approach to conducting. The approach seems effective, even electrifying to the orchestra and whether it be the zap of William Schuman's American Festival Overture or the Pow of Stravinsky's Firebird, his energetic conducting has an unmatchable discipline.

Though one senses the Romantic composer felt the modern orchestra frustratingly inadequate, it is such discipline and intellect as Ozawa's that modern orchestra can sound adequate for Romantic works as Schubert's Fifth Symphony and Mendelssohn's Violin Concerto.

Saturday's concert conducted by Leinsdorf included a rousing performance of Brahms' Tragic Overture, a less than brilliatn performance of Schumann's less than spectacular 2nd Symphony and a glittering performance of Rachmaninoff's Piano Concerto No. 3.

Van Cliburn was the soloist and one would assume, probably erroneously, that Russian-born composers were Cliburn's meat. Like the rest of this weekend, the concerto suggested we were born 30 years too late. However, if we can afford it, a renaissance of world wide Romanticism is long, long overdue.

SUNDAY

By Louis Cuccinello
Music Dept.
NASC

Undoubtedly, the exceptionally was promoted by the announced was promoted by the announced appearance, of Jane Marsh, Veronica Tyler and Simon Estes, first, second and third place winners of their division at the Tchaikovsky International Vocal competition in Moscow last month.

Seats were as scarce as the proverbial hen's teeth at concert time and those with choice positions on the lawn were not straying without assurance that proper precautionary measures were taken to reserve their envied piece of real estate.

Nor can it be said that those who came to hear this display of youthful American talent were disappointed with what they heard and saw. Our artists gave a good account of themselves Sunday and any extensive coverage by this reviewer would be a repetition of the adjectives and superlatives radioed from Moscow.

The most impressive feature of the trio was musicianship with capital "M" — phrasing, diction and interpretation "seemed to come naturally." Miss Tyler has an exceptionally beautiful "velvet" tone, Mr. Estes a rich voice with a strong upper range and Miss Marsh a maturity and resonance that belies her youth.

The opening half of the program featured Beethoven's "Overture to Coriolan" and Piano Concerto No. 2, in F minor by Chopin with Lilian Kallir as soloist.

The Overture is really a concert piece — the subject of which is the famous scene from the play "Coriolan" in which the inner struggle of honor, pride and love reach its climax.

Miss Kallir is a fine technician whose overuse of the pedal blur well executed passages. Leinsdorf knows the Tanglewood Shed and its acoustics. The orchestral tone as a unit and its relationship to the soloist was excellent. Unfortunately there were moments when it was difficult for the conductor to keep orchestra and soloist together.

TIGHT BINDING

77 37

Telegram (m)
WORCESTER, Mass.
Circ 61,129

JUL 25 1966

AMERICA'S THREE TCHAIKOVSKY COMPETITION WINNERS AT TANGLEWOOD
From left, Veronica Tyler, Jane Marsh and Simon Estes

Music: Showcase of Soloists at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The fourth week of the Berkshire Music Festival at Tanglewood ended yesterday afternoon with a showcase of soloists.

An audience of 10,596 made a weekend total of 37,224, breaking the record for the festival's 19-year history. Closest comparable figures were Erich Leinsdorf's opening weekend as conductor of the Boston Symphony at Tanglewood in 1963, and the closing weekend of 1959.

Big moment was the first appearance of soprano Jane Marsh since she recently won first prize for singers at the Tchaikovsky Competition in Moscow.

Other Soloists

Also singing with the Boston Symphony under Leinsdorf were Veronica Tyler, soprano, second-prize winner in Moscow, and Simon Estes, bass, recipient of the third prize.

Holding her own in this glamorous vocal company was Lilian Kallir, soloist in Chopin's Piano Concerto No. 2 in F minor, Opus 21.

Apart from providing superb support for this impressive entourage, the orchestra had its brief moment with Beethoven's "Coriolan" Overture, Opus 62.

The 24-year-old Miss Marsh is the only American to win Moscow's first prize since Van Cliburn in 1958. The presence of 14,375 persons to hear him at Tanglewood Saturday night shows what the Tchaikovsky Prize has done for him.

Last fall, Miss Marsh made her professional debut with the Boston Symphony Orchestra. Miss Tyler, 29, has had an active career for the past five years. She is warmly remembered in Worcester for her performance in Handel's "Messiah" in 1964. Estes, 28, has enjoyed notable successes in Europe and this country for the past few seasons.

Performance Recorded

It would be a grave injustice to assume that their successful careers started in Moscow a few weeks ago.

One could also presume that their world-publicized prizes gave them the kind of pro-and-con incentives to perform as they did yesterday. Adding to the challenging situation was the fact that the performance was being recorded for early release.

Miss Marsh is tall, attractive, poised, and an excellent musician. She had to be to make noteworthy Tatiana's Letter Scene from Tchaikovsky's "Eugene Onegin," a rather unhappy choice for this particular occasion. In concert performance, its tepid stretches bordered on the dreary.

Nevertheless, Miss Marsh's voice rang with warmth. It was strong and controlled. Verdi's aria from "Aida," "O My Homeland" had intensity, pathos and persuasion. This indeed unfolded Aida's ecstatic awaiting of her lover Radames.

Vibrant Voice

Order of Moscow prizes was not confirmed by the Tanglewood audience.

Estes created something of a furore. Miss Tyler was cordially received.

The young bass has a vibrant, rolling voice and a rare gift for intensifying an operatic personality with his own. In this instance it was Philip II's passionate soliloquy, "She never Loved Me," from Verdi's "Don Carlo."

Despite a slight tremor in his low range, Estes made of it a scene of steadfast drama. The voice was magnificent, and the style musicianly.

There were traces of nervousness in Miss Tyler's performance. Nevertheless, it was evident that she has perfected qualities that were obvious in her Worcester appearance.

Mozart Mass

She sang "Et Incarnatus Est" from Mozart's Mass in C minor with tonal purity and facility. Concentration was on mechanics, not quite attaining the aria's outburst of religious fervor and sublime expression.

Without such aura of international pomp, Miss Kallir gave a lyrically attractive account of the Chopin Piano Concerto. Tone was conspicuously light. Technique was fluent and the pianist utilized rhythmic flexibilities to which the orchestra responded.

The aggressive orchestration and light-textured piano tone occasionally bred casual, if not trivial results. Piano phrase endings did not always penetrate orchestral fiber.

Miss Kallir approached the sentimetal slow movement in good taste, without gush or sentimentality. A true mazurka rhythm was achieved in the Finale, but gentility prevailed even in heavier passagework.

Leinsdorf ordered and received gruff effects in Beethoven's "Coriolan." The playing was agitated and Beethoven's music responded by raging an almost unabated tempest.

The festival resumes next Friday night, when Leinsdorf conducts the Boston Symphony in Smetana's "Bartered Bride" Overture, Three Nocturnes by Debussy, and Elgar's "Enigma Variations." Jules Eskin of the orchestra will be soloist in Schumann's Cello Concerto.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JULY 2 5 1966

Music: Young Singers at Tanglewood

3 Winners of Moscow Competition Perform

By THEODORE STRONGIN
Special to The New York Times

LENOX, Mass., July 24—Three expert young American singers made a strong impression in their anxiously awaited appearance with the Boston Symphony Orchestra at Tanglewood this afternoon. They are a thoroughly accomplished, perfectly schooled lot.

The three, all of whom excelled in the Tchaikovsky International Music Competition in Moscow last month, gave a total impression of the firmest kind of confidence in their first American appearance since their return from the Soviet Union. Beyond that, each had a personal appeal that explained the choices of the Moscow judges.

Jane Marsh, a 24-year-old soprano and the only American first-prize winner, displayed a voice of utter purity. At times, up high, her voice touched on a ravishing timbre that indicated the great vistas that lie in her future; she has been singing professionally for only a year.

One's first impression on listening to Veronica Tyler, the 29-year-old soprano who shared a Moscow second prize, was of complete inner conviction. One did not hear tones primarily, even though her tones were shimmery, velvety and homogeneous in quality. What came across with Miss Tyler was the depth of her musical involvement.

Simon Estes, bass, 28 and a third-prize winner at Moscow, was prepossessing with his great ease of tone production, and the pleasant, true timbre of his voice.

All the singers offered selections that they had sung during the competition. Miss Marsh's choices were Tatiana's Letter Scene from Tchaikovsky's "Eugen Onegin" and the aria "O patria mia" from Verdi's "Aida."

The Letter Scene is not easy to give without operatic trappings—scenery, costume, lighting, the works. There are many orchestral interludes that cry out for room for the singer to move around in, and emote. Miss Marsh made the best of concert limitations and suggested a bent for dramatic soprano roles. But under the circumstances, she was restricted. What came through was flawless vocalism, not theatrical personality.

United Press International
Jane Marsh

Her "Aida" scene was the revelatory one. Here she was freer, and her voice floated over the orchestra at times in the genuine, thrilling, Verdi manner.

Miss Tyler sang the "Et Incarnatus Est" from Mozart's C minor Mass (K. 427). It was a comfortable, placid, warming performance that suggested that she has a strong future in lieder, too. She may have a future in opera, but the mass excerpt did not shed light on that sort of ability.

Mr. Estes's "Ella giammai m'amo" from Verdi's "Don Carlos" was a musical—if not dramatic—gem. He built phrases smoothly by well-

Verdi and Tchaikovsky Given by Jane Marsh

placed changes in the quality and intensity of his voice rather than by dramatic manipulation of phrases. Mr. Estes will make his New York debut next year when he sings a leading role in Gunther Schuller's "The Trial," with the Hamburg Opera.

•

Erich Leinsdorf, who conducted, and the Bostonians provided the most sympathetic and subtle kind of support imaginable for the young singers.

Earlier in the concert, Lillian Kallir played the Chopin Piano Concerto No. 2 in F minor with the orchestra. Miss Kallir's performance was the other side of the coin from that of another Tschaikovsky winner in Moscow (in 1958), Van Cliburn, who played his trademark, the Rachmaninoff Third Piano Concerto with Mr. Leinsdorf and the orchestra on Saturday night. (Mr. Cliburn drew a record crowd of 14,375 for the season.)

Miss Kallir did not have Mr. Cliburn's pianistic splendor, nor his steel-trap perfection. But her playing was very feminine, charming and graceful, and a thorough delight.

The three-concert weekend that started Friday night drew a total audience of more than 32,200, plus almost 4,000 at yesterday's open dress rehearsal. This was the largest weekend at Tanglewood for Mr. Leinsdorf since he took over as music director in 1963.

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D. 635,619 SUN. 1,337,277

JULY 2 4 1966

SINGER

Jane Marsh, the soprano who won a first prize in the ional Music Competition in Moscow, will appear on the "Bell Telephone Hour" over N. B. C. television on Sunday, Oct. 23, at 6:30 P. M. Her appearance will be part of a documentary on events this summer at the Berkshire Music Festival on the Tanglewood estate in Lenox, Mass. Henry Jaffe, producer of the Bell series, said Miss Marsh was filmed yesterday during a rehearsal for a Boston Symphony Orchestra concert to be presented at Tanglewood tonight. For her television appearance in the fall, Miss Marsh also will be filmed when she performs at Tanglewood on Aug. 6 and 21.

Moscow Winner Marsh Sings at Tanglewood

By JAMES FELTON
Of The Bulletin Staff

LENOX, MASS., July 25—Tanglewood seemed like a bit of Moscow transplanted yesterday afternoon. Soprano Jane Marsh, who won first prize in the Tchaikovsky competition in Moscow last month, made her first appearance in the United States since then.

The ample, 24-year-old singer is the first American to take top prize since it was won in 1958 by Van Cliburn.

If this was Miss Marsh at her best, the Russian jurors were generous in their standards. Standing motionless in a yellow gown, Miss Marsh sang Tatianas Letter Scene from Tchaikovsky's opera, "Eugene Onegin," the selection that won her the prize. Tatiana's passionate confession of love for Onegin failed to materialize in the lyrical cast of Miss Marsh's voice.

• • •

SHE DID at least display the lightness and clarity of a lyrical soprano, but it was stiff, well-drilled, almost expressionless in her delivery and projection. One felt more that here was a singer of some promise, of basic good musicianship, but one who is formative at best.

Miss Marsh managed the aria "O Patria Mia" from Verdi's "Aida" somewhat more effectively. Here and there a high tone flashed out from a soft beginning to a bright if brief climax. But warmth and nuance were missing. Perhaps there is bigger future in store for Miss Marsh.

Conductor Erich Leinsdorf and the Boston Symphony were too heavy in their accompaniment not only for Miss Marsh but for two other winners in the Tchaikovsky competition who sang yesterday.

• • •

THEY WERE soprano Veronica Tyler, who won second prize, and bass Simon Estes, who took third prize in the category of male singers. Both are 28 years old.

Miss Tyler revealed a light, pleasant quality in her solo, "Et Incarnatus Est," from Mozart's Mass in C Minor (K.427). Estes sang acceptably in the aria "Ella Giammai M'amo" from Verdi's "Don Carlo."

Both singers, like Miss Marsh, were almost monochromatic in expression.

The Evening Bulletin
PHILADELPHIA, PA.
D. 672,235

JULY 2 5 1966

San Francisco Examiner
D. 275,000
JULY 29 1966

Local Soprano Adds Eastern Laurels

By ARTHUR BLOOMFIELD

Soprano Jane Marsh, the 24 year old local girl who garnered top honors in the recent Tchaikovsky Contest at Moscow, picked up more raves at the Berkshire Festival in Massachusetts when she sang with Erich Leinsdorf and the Boston Symphony the other day.

According to the New York Times' critic, Theodore Strongin, Miss Marsh "displayed a voice of utter purity. At times, up high, her voice touched on a ravishing timbre that indicated the great vistas that lie in her future."

At Tanglewood Miss Marsh's selections were Tatiana's Letter Scene from "Eugen Onegin" and "O Patria Mia" from "Aida."

Strongin pointed out that the Letter Scene is not easy to bring off without operatic trappings. "Miss Marsh," he said, "made the best of concert limitations and suggested a bent for dramatic soprano roles. But under the circumstances she was restricted. What came through was flawless vocalism, not theatrical personality.

"Her 'Aida' scene was the revelatory one. Here she was freer, and her voice floated over the orchestra in the genuine, thrilling Verdi manner."

JANE MARSH
"Flawless vocalism"

Back in 1963 Miss Marsh was a member of the Merola Opera Program here, and she appeared at Masson Vineyards in the final scene from Verdi's "Forza." We'll never quite forget the intense look of anguish she brought to Leonora's face.

San Francisco Opera director Kurt Herbert Adler offered Miss Marsh major assignments in 1965 and 1966, but the very conscientious Miss Marsh declined, saying she doesn't want to appear on the home grounds until she's absolutely sure she's ready.

The Evening Gazette
WORCESTER, MASS.
D. 94,357
JUL 22 1966

VAN CLIBURN

The only two Americans to win first prizes at the international music competition in Moscow — pianist Van Cliburn and soprano Jane Marsh — are the stars of this Saturday's Berkshire Music Festival at Tanglewood. The complete summer series at Tanglewood is being broadcast live. Radio broadcasts start at 2 p.m. Saturdays on WAAB.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 25 1966

Van Cliburn Plays to 14,375 at Tanglewood

By MICHAEL PILLEY

The Berkshire Music Festival may have lost some of the limelight as a summer attraction to its neighbor across the state border the Saratoga Performing Arts Center, but it certainly hasn't lost any of its appeal to music-lovers from all over the country.

This was emphasised anew Saturday and Sunday when pianist Van Cliburn and soprano Jane Marsh provided some of the highlights of a truly splendid musical program.

There was a unique touch to this occasion. Van Cliburn was a first prize winner at the 1958 Tchaikovsky International Music Competition in Moscow. Miss Marsh was the only American first prize winner in this year's competition.

Add to them this year' second and third prize winners, Veronica Tyler and Simon Estes, and a Boston Symphony Orchestra exhilaratingly responsive to conductor Erick Leinsdorf and the reasons for a standout weekend are apparent.

It was a standout in more than performance. On Saturday, 14,375 arrived in busses and cars — bearing plates from all over America and many parts of Canada — to hear Van Cliburn. Sunday 10,596 turned up to hear Miss Marsh and her fellow-competitors. Tanglewood officials said the weekend was the biggest this year and one of the biggest ever.

Van Cliburn has long been a crowd-pluller — last week he played to a New York audience of more than 20,000 — and he didn't disappoint his admirers Saturday.

(There was, incidentally, another interesting aspect. Van Cliburn played Rachmaninoff Piano Concerto No. 3 in D minor, which was written in 1909 when the composer made his first visit to America. He made a tour of some 20 concerts, many of which were with the Boston Symphony under conductor Max Fiedler. He afterwards wrote: "It was an incomparable pleasure to work with this excellent orchestra.")

Seemed Effortless

The pianist spanned the years between creation of the concerto and today with depth of understanding and deceptive ease of technique. His rendition seemed effortless but in fact was an admirable marriage with the conception of the composition.

The orchestra, properly unobtrusive in the concerto, was at its best in Schumann's Symphony No. 2 in C Major, a moving blend of quiet reflection and joyously vibrant power. Leinsdorf showed himself fluid but decisive and demanding.

The third rendering Saturday was Brahms' Tragic Overture, Op. 81, most sensitively played.

The three singers dominated Sunday's program with Miss Marsh providing the finale, "O Patria Mia," from Verdi's "Aida" and Tatiana's Letter Scene from Tchaikovsky's "Eugene Onegin." Her clarity and control more than endorsed her Moscow award.

Splendidly sung also were "Et Incarnatus Est," from Mozart's Mass in C Minor, K.427, by Miss Tyler, and "Ella giammai m'amo: Dormiro Sol," from Verdi's "Don Carlo," by Estes.

The Kansas City Times
KANSAS CITY, MO.
D. 338,026
JULY 25 1966

Prize Winners at Berkshire Festival

By Joseph Kaye
(The Star's New York Correspondent)

Lenox, Mass.—The three American singers who were prize winners in the celebrated Russian Tchaikovsky International music competition took part yesterday in the concert of the Berkshire festival, at Tanglewood, the summer home here of the Boston Symphony orchestra.

Among them was the now famous Jane Marsh, who won first prize in the Moscow contest last month. The others were Veronica Tyler, the second-prize winner; and Simon Estes, who was awarded third prize.

First Since Return

Miss Marsh, a San Francisco woman of 24, sang at this performance for the first time since her return from Moscow. To make the appearance of these prize-winners more noteworthy, Van Cliburn, the pianist who was the first American to win the Russian prime award eight years ago, was the soloist with the orchestra Saturday night.

The immense popularity achieved by Cliburn as a result of his award was evidenced by the audience of 14,375. Yesterday, with national emphasis focused on Miss Marsh, the audience numbered almost 11,000.

Miss Marsh, a prima donna vision in a chiffon gown, sang in Russian the "Letter Scene" from Tchaikovsky's opera "Eugene Onegin" (which helped her win the first prize) and the aria from the Nile in Verdi's "Aida." She has a voice of purity, clarity and volume, able to soar to an effortless fullness, and descend to the most elegant of pianissimos.

Those who heard her at the rehearsal Saturday must have been more impressed than by her performance yesterday. Nervousness obviously set in and Miss Marsh did not do herself justice. But as she herself said in private Saturday, she is in no hurry to gain the success heights. She wants experience first.

Has Many Offers

The many offers she already has and which she is accepting with cool judgment will take care of that.

Miss Tyler, 28, sang an excerpt from Mozart's Mass in C minor. She is a flexible soprano of pure quality, though without the expanse of volume that is popularly expected of divas.

Simon Estes, also 28, who sang an aria from Verdi's "Don Carlo," made a deep impression on the audience with a bass voice of sure tone and solid quality.

All three Americans have a destiny with high artistry and undoubtedly material rewards.

Cliburn Repeats Concert

The ovations remain for Van Cliburn. He repeated his familiar Rachmaninoff's third concerto, which made him such a musical hero in Moscow.

He displayed the same dazzling technique, and a power that overwhelms the concert shed with sound. In his solo passages and cadenzas, he didn't need an orchestra—he was the orchestra. At the end he was impulsively embraced and kissed by Erich Leinsdorf, the conductor of the Boston symphony and director of the Berkshire festival.

AMSTERDAM, N. Y.
RECORDER & DEMOCRAT
D. 13,500
JUL 25 1966

14,000 Hear Van Cliburn At Tanglewood; Saratoga Performance Slated Aug. 6

Pianist Van Cliburn is scheduled to appear at Saratoga Performing Arts Center on Saturday, Aug. 6, when he will join conductor Eugene Ormandy and the Philadelphia Orchestra as it moves into its new summer home at the Center for a three-week season.

Area residents who heard Van Cliburn's concert here several years ago will want to hear him again in his all-Rachmaninoff program featuring the "Concerto No. 3 in D Minor."

Van Cliburn and soprano Jane Marsh provided highlights at Saturday and Sunday's musical program at Tanglewood's Berkshire Music Center attended by over 14,375 on Saturday for Van Cliburn's appearance, [illegible] 10,596 on Sunday to hear Miss Marsh.

Van Cliburn was a first prize winner at the 1958 Tchaikovsky International Music Competition in Moscow and Miss Marsh was the only American first prize winner in this year's competition, both proving popular crowd-pullers.

Director Ormandy is celebrating his 30th year as music director of the Philadelphia Orchestra. The orchestra has recently completed a 15,000 mile goodwill tour of Latin America. It will give 17 concerts in the Center's new 5,100-seat amphitheater from Aug. 4-24, including three student-teacher matinees Aug. 3, 10 and 17.

Three all-Beethoven programs, including the opening orchestral concert on Aug. 4 will be presented. The opening concert will feature a quartet of soloists from the Metropolitan Opera, the Cornell University Chorus and Glee Club and the Capitol Hill Choral Society.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (m)
LEWISTON-AUBURN, Me.
Circ. 31,803
JUL 25 1966

TWO TOP ARTISTS PERFORM IN MASS.

LENOX, Mass. (AP)—America's only first prize winners in Moscow's Tchaikovsky Music Competition — Van Cliburn and Jane Marsh — brought their talents to Sunday's performance of the Boston Symphony Orchestra at the Tanglewood Music Festival.

Cliburn, 1958 winner at the Piano, and Miss Marsh, 1966 voice competition winner, were returned for several curtain calls after their performances before a crowd of 10,596.

It was the first American concert appearance for Miss Marsh since returning from Moscow.

The Boston Symphony wound up a three-concert series at the festival Sunday that brought out a total of 32,291 persons — the largest turnout for three concerts since Tanglewood's closing weekend in 1959.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JULY 25 1966

SEIJI OZAWA

[illegible] nglewood had been Jer[illegible] walls should have come [illegible] down Friday evening [illegible] ox, Mass. Delighted con[illegible] ers brought conductor [illegible] zawa back to center stage [illegible] than a half-dozen times [illegible] end of the performance [illegible] underous ovation follow[illegible] derous ovation.

[illegible] ductor Ozawa, who sport[illegible] kings of a Beetle haire[illegible] ly led the Boston S[illegible] Orchestra through S[illegible] "American Festi[illegible] re," Schubert's "Sy[illegible] No. 5 in B-flat," M[illegible] n's "Concerto for Vio[illegible] chestra in E minor, Op[illegible] nd Stravinsky's "Suite [illegible] he Ballet Fire Bird."

[illegible] of "brayo" also capped [illegible] Silverstein's violin solo [illegible] Mendelssohn selection. The audience—a near-full house—relished the concertmaster's playing as much as he. The close observer could see him chant "boom boom boom" to the tune of the Stravinsky finale even as he played.

Favorite of the night obviously was the ballet suite, as superb strings created musical pictures of a beautiful bird in a flash of motion. The "Infernal Dance of All the Subjects of Kastchei" contrasts boldly, with great crashes of sound conjuring up dinosaurs on the attack.

C.S.

Herald (m)
RUTLAND, Vt.
Circ. 20,515
JUL 26 1966

Tanglewood Piano, Voice Stars Perform

LENOX, Mass. (AP)—America's only first prize winners Moscow's Tchaikovsky Competition — Van Cliburn Jane Marsh — brought talents to Sunday's performance of the Boston Symphony Orchestra at the Tanglewood Festival.

Cliburn, 1958 winner at Piano, and Miss Marsh, voice competition winner, returned for several curtain calls after their performances before a crowd of 10,596.

It was the first American concert appearance for Miss Marsh since returning from Moscow.

The Boston Symphony wound up a three-concert series festival Sunday that brought total of 32,291 persons largest turnout for three concerts since Tanglewood's closing weekend in 1959.

TIGHT BINDING

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JULY 25 1966

Weekend at Tanglewood

SEIJI OZAWA

If Tanglewood had been Jericho, the walls should have come tumblin' down Friday evening at Lenox, Mass. Delighted concert-goers brought conductor Seiji Ozawa back to center stage more than a half-dozen times at the end of the performance, with thunderous ovation following thunderous ovation.

Conductor Ozawa, who sports the makings of a Beetle haircut, skillfully led the Boston Symphony Orchestra through Schuman's "American Festival Overture," Schubert's "Symphony No. 5 in B-flat," Mendelssohn's "Concerto for Violin and Orchestra in E minor, Opus 64" and Stravinsky's "Suite from the Ballet Fire Bird."

Cries of "bravo" also capped Joseph Silverstein's violin solo in the Mendelssohn selection. The audience—a near-full house—relished the concertmaster's playing as much as he. The close observer could see him chant "boom boom boom" to the tune of the Stravinsky finale, even as he played.

Favorite of the night obviously was the ballet suite, as superb strings created musical pictures of a beautiful bird in a flash of motion. The "Infernal Dance of All the Subjects of Kastchei" contrasts boldly, with great crashes of sound conjuring up dinosaurs on the attack.

C.S.

VAN CLIBURN AT TANGLEWOOD

Van Cliburn, a young perfectionist of the highest order, stood a capacity Tanglewood audience on its ear Saturday night in Lenox, Mass., with a hurricane performance of the finale of Rachmaninoff's Third Piano Concerto.

The pianist was given a raucous 10-minute standing ovation by the season's biggest crowd, 14,375. There were shouts of bravo and a few less conventional phrases. With the Boston Symphony Orchestra members standing, Cliburn gave the venerable conductor Erich Leinsdorf a congratulatory kiss.

The entire concerto was beautifully balanced between the orchestra and soloist. Both were flawless in the dramatic first movement and the lush second. But it was the finale, enhanced by excellent lower register strings and a series of crescendos, that received the brunt of Cliburn's overwhelming musicianship. He swept from lacy pianissimo to the mightiest flurry of keys with total control. It was unforgettable.

The Schumann Symphony No. 2 in C major was respectfully, if less spectacularly, treated by Leinsdorf and the orchestra. It had a spotless opening of subdued brass and flowing strings. Woodwinds were notable throughout. The bouncy happiness of the second movement was well drawn and finely contrasted to the black despair of other segments in this schizophrenic work. The booming percussive finale was excellent.

A vigorous attack of the program opener, the beautiful Brahms Tragic Overture (Opus 81), was climaxed by the gigantic closing seasaw effect.

C.R.B.

JANE MARSH

Austrian-born pianist Lillian Kallir came to Tanglewood yesterday to play and she did . . . Chopin's Concerto No. 2 in F Minor for Piano and Orchestra . . . in the most brilliant fashion.

But to most in the audience she was an added and welcome bonus to the program they had come for . . . the first United States appearance of the Tchaikovsky competition winners . . . soprano Jane Marsh, first; soprano Veronica Tyler, second and basso Simon Estes, a third prize winner in the men's division.

Miss Marsh, the possessor of a stunning voice, sang Tatania's letter scene from "Eugene Onegin," which she performed in her Moscow winning performance, and "O Patra mia" from Act III of Verdi's "Aida."

After her performance at Lenox the audience went wild as they did (but to a lesser degree) for Miss Tyler who sang "Et incarnatus est" from Mozart's Mass in C Minor and for Mr. Estes who performed "Ella who performed "Ella giammai m'amo: Dormiro sol" from Verdi's "Don Carlo."

The crashing applause for the latter was punctuated with a thunder of thumpings . . . the musicians pounding their heels on the platforms where they sat.

It was a most auspicious weekend . . . the only two Americans to win at Moscow . . . Van Cliburn and Miss Marsh . . . performing at Tanglewood.

R.E.K.

Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 25 1966

Leads B.S.O.

Ozawa Is Elegant In Lenox Concert

By GEORGE GELLES
Globe Critic

LENOX — Seiji Ozawa, the 30-year-old who in 1960 won the Berkshire Music Center's Koussevitzky Award in conducting, returned to Tanglewood Friday night to lead the Boston Symphony.

That the Schubert Fifth Symphony received the most polished, elegant reading shows how far Ozawa has come since he conducted the Berkshire Music Center student orchestra six years ago. Then, I remember, he was unbeatable at the more agressive chestnuts, Tchaikovsky's fourth, and so on. The one "classic" performance I remember, Mozart's string symphony concertante, was a bit jerky, although the tempi were lively and the conducting precise.

Now, judging from the Schubert, Ozawa would seem to be one of the best classical conductors around. The reading of this was beautifully mellowed, even in the music's more forceful moments. The playing Ozawa got from the orchestra, especially the woodwinds, was particularly beautiful, with a precision and enthusiasm uncommon to the orchestra.

Concertmaster Joseph Silverstein joined Ozawa in the Mendelssohn E. Minor Concerto, and until the last movement the performance was splendid. Tempi were bright, the solo playing clean and the conducting incisive, but in the final movement things seemed to get away from both principles, and the tempo began to sound not virtuosic but uncomfortably fast.

Silverstein also made an appearance at the week-end prelude, playing the Brahms A Major Sonata with Lillian Kallir. Although a less dazzling piece than the Mendelssohn concerto, and not terribly interesting in its solo part, Silverstein's reading was convincing and well coordinated both in sound and mood to Miss Kallir's fine piano playing.

Also heard at the prelude were some Mendelssohn part songs, sung by 27 members of the Tanglewood Choir. If these were less than emminently successful, blame goes to conductor Alfred Nash Patterson for his gimmicky staging of the pieces. He spread the 27 over the stage of the shed in a way that guaranteed poor coordination and resulted in poor intonation as well.

Back to Ozawa's concert. Opening and closing the program were William Schumann's "American Festival Overture" and Stravinsky's "Firebird" suite, both pieces which Ozawa did extremely well. The Schumann, with its schoolbook fugues stemming from gedalge and its "American" sound of melodies built on fourths, seems even less a piece of Americana than the composer's "Chester Overture," but it was an effective showpiece for the orchestra, and Ozawa's tempo made the string players work more strenuously than they had all Summer.

The Firebird, too was an impressive piece of conducting and playing. Again, Ozawa got beautiful playing out of the orchestra, both in the smaller solos in the "Berceuse" and "Final" and in the electric "Danse Infernale."

One small gripe. The program suggested that Ozawa is limited in choice of repertoire, but he told me after the concert that in Ravinia he conducts only modern music. It seems a shame that his Tanglewood program wasn't more representative of his talents.

Herald (m)
RUTLAND, Vt.
Circ. 20,515
JUL 26 1966

Tanglewood Piano, Voice Stars Perform

LENOX, Mass. (AP)—America's only first prize winners in Moscow's Tchaikovsky Music Competition — Van Cliburn and Jane Marsh — brought their talents to Sunday's performance of the Boston Symphony Orchestra at the Tanglewood Music Festival.

Cliburn, 1958 winner at the Piano, and Miss Marsh, 1966 voice competition winner, were returned for several curtain calls after their performances before a crowd of 10,596.

It was the first American concert appearance for Miss March since returning from Moscow.

The Boston Symphony wound up a three-concert series at the festival Sunday that brought out a total of 32,291 persons — the largest turnout for three concerts since Tanglewood's closing weekend in 1959.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
JUL 20 1966

By Whitestone

Seiji Ozawa

. . . will conduct the Boston Symphony at Tanglewood Friday night at 9 o'clock. This young Japanese conductor is the regular music director of the Toronto Symphony.

Sunday Herald
BOSTON, Mass.
Circ. 280,099
JUL 24 1966

JANE MARSH, soprano, will make her first American appearance at Tanglewood today following the Moscow Tchaikovsky Competitions. She will sing Tchaikovsky arias this afternoon. Erich Leinsdorf will conduct the Boston Symphony Orchestra.

Sunday Register
NEW HAVEN, Conn.
Circ. 115,186
JUL 24 1966

Moscow Music Winners In Tanglewood Concert

Two winners of the Third International Tchaikovsky Competition, held last month in Moscow, will appear as soloists with the Boston Symphony Orchestra in "An Afternoon at Tanglewood," an NBC News color special on the NBC Television Network Sunday, Aug. 14 (2:30-5 p.m. NYT).

They are Misha Dichter, a 20-year-old pianist from Beverly Hills, Calif., and Miss Masuko Yushioda, a 19-year-old violinist from Japan. The two were among 240 young musicians from 37 countries who entered the month-long contest in hopes of launching professional careers with victories in the world-famous competition.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the 2½ hour Aug. 14 concert, which will be colorcast live direct from the Berkshire Festival at Tanglewood, the orchestra's permanent Summer home at Lenox, Mass.

Dichter will be soloist with the orchestra in Tchaikovsky's Piano Concerto No. 1 in B-flat, and Miss Yushioda will be soloist with the orchestra in Prokofiev's Violin Concerto No. 2 in G. The balance of the concert will be made up of the Prelude to Act 3 of Wagner's "Lohengrin," Brahms's Symphony No. 1, and Ravel's "Alborada del Gracioso."

Times (m)
NEW YORK, N. Y.
Circ. 635,619
JUL 25 1966

Music: Young Singers at Tanglewood

3 Winners of Moscow Competition Perform

By THEODORE STRONGIN

LENOX, Mass., July 24—Three expert young American singers made a strong impression in their anxiously awaited appearance with the Boston Symphony Orchestra at Tanglewood this afternoon. They are a thoroughly accomplished, perfectly schooled lot.

The three, all of whom excelled in the Tchaikovsky International Music Competition in Moscow last month, gave a total impression of the firmest kind of confidence in their first American appearance since their return from the Soviet Union. Beyond that, each had a personal appeal that explained the choices of the Moscow judges.

Jane Marsh, a 24-year-old soprano and the only American first-prize winner, displayed a voice of utter purity. At times, up high, her voice touched on a ravishing timbre that indicated the great vistas that lie in her future; she has been singing professionally for only a year.

One's first impression on listening to Veronica Tyler, the 29-year-old soprano who shared a Moscow second prize, was of complete inner conviction. One did not hear tones primarily, even though her tones were shimmery, velvety and homogeneous in quality. What came across with Miss Tyler was the depth of her musical involvement.

Simon Estes, bass, 28 and a third-prize winner at Moscow, was prepossessing with his great ease of tone production, and the pleasant, true timbre of his voice.

All the singers offered selections that they had sung during the competition. Miss Marsh's choices were Tatiana's Letter Scene from Tchaikovsky's "Eugen Onegin" and the aria "O patria mia" from Verdi's "Aida."

The Letter Scene is not easy to give without operatic trappings—scenery, costume, lighting, the works. There are many orchestral interludes that cry out for room for the singer to move around in and emote. Miss Marsh made the best of concert limitations and suggested a bent for dramatic soprano roles. But under the circumstances, she was restricted. What came through was flawless vocalism, not theatrical personality.

United Press International
Jane Marsh

Her "Aida" scene was the revelatory one. Here she was freer, and her voice floated over the orchestra at times in the genuine, thrilling, Verdi manner.

Miss Tyler sang the "Et Incarnatus Est" from Mozart's C minor Mass (K. 427). It was a comfortable, placid, warming performance that suggested that she has a strong future in lieder, too. Sse may have a future in opera, but the mass excerpt did not shed lgiht on that sort of ability.

Mr. Estes's "Ella giammai m'amo" from Verdi's "Don Carlos" was a musical—if not dramatic—gem. He built phrases smoothly by well-placed changes in the quality and intensity of his voice rather than by dramatic manipulation of phrases. Mr. Estes will make his New York debut next year when he sings a leading role in Gunther Schuller's "The Trial," with the Hamburg Opera.

Verdi and Tchaikovsky Given by Jane Marsh

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Erich Leinsdorf, who conducted, and the Bostonians provided the most sympathetic and subtle kind of support imaginable for the young singers.

Earlier in the concert, Lillian Kallir played the Chopin Piano Concerto No. 2 in F minor with the orchestra. Miss Kallir's performance was the other side of the coin from that of another Tschaikovsky winner in Moscow (in 1958), Van Cliburn, who played his trademark, the Rachmaninoff Third Piano Concerto with Mr. Leinsdorf and the orchestra on Saturday night. (Mr. Cliburn drew a record crowd of 14,375 for the season.

Miss Kallir did not have Mr. Cliburn's pianistic splendor, nor his steel-trap perfection. But her playing was very feminine, charming and graceful, and a thorough delight.

The three-concert weekend that started Friday night drew a total audience of more than 32,200, plus almost 4,000 at yesterday's open dress rehearsal. This was the largest weekend at Tanglewood for Mr. Leinsdorf since he took over as music director in 1963.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUL 26 1966

Weekend At Tanglewood

For the Berkshire Festival's fourth weekend series, Friday's bonus Prelude at 7 preceding the concert at 9 by the Boston Symphony Orchestra, directed by guest Ozawa Seji, was a promising foretaste of more musical delights to come.

Playing the Brahms Sonata in A-major for piano and violin, Op. 100, Austrian-born Lillian Kallir, displayed a richness of tone (she also plays the right piano) and sensitivity that matched concert master's Joseph Silverstein's, and in some instances, surpassed it. Her shadings were more manifest than his; but both were marvelously restrained in interpretation, Mr. Silverstein producing sounds sweet and soft as the finest silk (he also plays the right violin), all in the inherent classic-romantic style, as tranquil and undisturbed as Brahms himself when he wrote the sonata. In keeping with the informal chamber atmosphere, the Tanglewood Choir, under Alfred Nash Patterson's modest yet chorally knowing direction, then presented a group of Part Songs by Mendelssohn, charming, in simple harmony, diction and vocalism projected with superb control and sound; at one point some of the singers were distributed at varius levels and distances for an unusually light (air-sifted) effect.

Again at Tanglewood, the dynamic, young, endearing, Seiji Ozawa, conductor of the Toronto Symphony, appeared as guest conductor for the third season. His dynamism is evident as soon as he walks on stage; the audience bursts into immediate applause, and again at the program's finish, when all the musicians join in an ovation.

Every number directed by this dedicated young man, has a freshness and spontaneity about it, as if being played for the first time. A slight figure, there is nothing awesome about Ozawa until he begins to conduct.

Not a member of the orchestra relaxes; each is supremely alert. And yet gestures from Ozawa are minimal; there is always a firm and distinctly visible beat; a gentle arc of his hand, a finger raised, he knows the Boston Symphony will respond as he wishes.

William Schumann's American Festival Overture opened the program, stirring and forceful; no overworked directions from Ozawa, the music spoke, as it did all evening, perhaps not quite as he wished for the Mendelssohn Violin Concerto, with Silverstein tossing it off with consummate ease, in good taste, and with no subtleties, the orchestra's woodwinds striving to keep pace in the molto vivace, so typically Mendelssohnian.

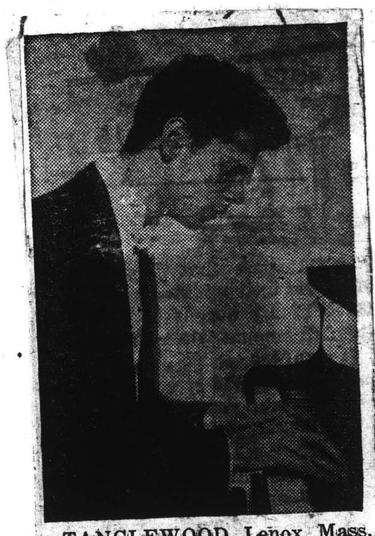
Stravinsky's Suite "L'Oiseau de feu" and all its enchantments closed an electrically exciting evening. We'll look forward to the talented and youthful Ozawa's return for the continuation in all Festival series, for many years to come.

A little more than 7,000 people were fortunate tnough to attend Friday's concert, but with a name like Van Cliburn it was almost double that number who arrived to give homage to another youth, with a talent we hope will develop even further. It was the second Rachmaninoff concerto that enkindled his listeners, powerfully played absorption seemingly complete and oblivious to anything but the music, and the superb soundings reached by Leinsdorf and the Boston Symphony Orchestra.

Brahms' "Tragic Overture" Op. 81 and Schumann's Second Symphony comprised the first half, sonorous, radiant, and musically memorable with Leinsdorf's sentient direction and his musicians' dependable artistry.

Three of this year's Moscow Tschaikovsky competition winners appeared on Sunday's program, Jane Marsh and Veronica Tyler, first and second prize winners, respectively, and bass Simon Estes, who received his professional baptism with European opera companies, the young ladies having sung with the Boston Symphony Orchestra last season. This was a publicized change from the originally scheduled Tschaikovsky sixth symphony, pleasing some listeners, disappointing others.

But there was no disappointment with the sweep and flow of Lillian Kallir's effortless playing in Chopin's Second Piano Concerto. The sensitive oneness with her instrument that marked Friday's Brahms Sonata performance with Silverstein, deepened with this romantic composer's music. Again Leinsdorf presided over the Boston Symphony, opening his program with a reserved reading of Beethoven's "Coriolan" Overture. —M deB.R.



TANGLEWOOD, Lenox, Mass. —VAN CLIBURN will perform the Rachmaninoff Piano Concerto No. 3 with the Boston Symphony Orchestra at Tanglewood, Erich Leinsdorf, Music Director, conducting on Saturday evening, July 23. Also on the program will be Brahms Tragic Overture and the Schumann Symphony No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Review
DARIEN, Conn.
Weekly Circ. 3,965
JUL 21 1966

Independent
AGAWAM, Mass.
Weekly Circ. 2,558
JUL 21 1966

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 23 1966

AT TANGLEWOOD — Veronica Tyler, Jane Marsh and Simon Estes, the three American prize winners in the recent Tchaikovsky voice competition in Moscow, make their first U. S. concert appearances since the contest with Erich Leinsdorf and Boston Symphony on Sunday afternoon at Tanglewood, Lenox, Mass. Miss Marsh is the only American first prize winner since 1958. Miss Tyler was awarded second prize and Estes third in the Moscow contest. Jane will also be heard at Tanglewood on Aug. 6 and 13. Prize winners in the instrumental portions of the Tchaikovsky competition will also be soloists at Tanglewood on Aug. 13, 14.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
JUL 24 1966

Sunday Herald
BOSTON, Mass.
Circ. 280,099
JUL 24 1966

(AP Wirephoto)
TANGLEWOOD TRIO—Pianist Van Cliburn (left), 1958 winner of the Tchaikovsky Music Competition, and Jane March, 1966 winner of the voice competition in the Moscow contest, discuss score with Erich Leinsdorf, conductor of the Boston Symphony Orchestra. They will perform at Tanglewood in Lenox this weekend with the BSO under Leinsdorf's direction.

Sunday Sun
LOWELL, Mass.
Circ. 35,480
JUL 24 1966

Sunday Courant
HARTFORD, Conn.
Circ. 182,632
JUL 24 1966

Bulletin (e)
PROVIDENCE, R. I.
Circ. 146,612
JUL 23 1966

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,740
JUL 24 1966

Times (e)
HARTFORD, Conn.
Circ. 132,266
JUL 25 1966

Jane Marsh Heard Sunday In Program at Tanglewood

By GEORGE W. STOWE

Jane Marsh, the first American since Van Cliburn to win top honors at the Tchaikowsky Competition at Moscow, was given an ovation when she sang for more than 10,000 at Tanglewood Sunday afternoon.

Despite her 24 years, Miss Marsh has the poise of a veteran and a voice that is beautifully produced from top to bottom. Yesterday she offered Verdi's "O Patria Mia" and the aria that won her the prize in Moscow—"Tatiana's Letter Scene" from Tchaikowsky's "Eugen Onegin"—which she performed in Russian.

* * *

Erich Leinsdorf, who led the Boston Symphony in Sunday's concert, has compared her voice to that of Rethberg and the comparison seems just, particularly after listening to her in the "Aida" selection. She knows how to produce a floating tone and she knows how to achieve a smooth crescendo, as she did at the beginning of the aria.

However, Miss Marsh was only one of three singers at Tanglewood Sunday. Simon Estes, a third-prize winner at Moscow, raised his large and sonorous voice in "Ella Giammai," the great bass aria from Verdi's "Don Carlo." And, preceding him was Veronica Tyler, a second-prize winner at the same competition, who sang "Et Incarnatus Sum" from Mozart's Mass in C minor (K. 427).

Mr. Estes made an excellent impression, even though he had to compete with the full sonority of the Boston Symphony. Physically and vocally, he is a commanding figure. I did not feel Miss Tyler was at her best in the Mozart because her voice is too sharply focused.

Although Lillian Kallir's contribution as soloist in the Chopin Concerto No. 2 was somewhat overshadowed by the excitement of hearing the Tchaikowsky Competition winners, she gave an efficient and musicianly account of herself. There is little of the "grand tradition" in her playing because she eschews the use of rubato for the most part.

Her playing in the finale was the most ingratiating pianism of the evening, although the second movement had its charm and piquancy. Leinsdorf and the Bostonians made the most of Chopin's rather skimpy accompaniment.

* * *

At this concert RCA Victor recorded the performances by the singers which will, no doubt, be made available to the general public in the near future. Miss Marsh recently signed an exclusive recording contract with Victor.

Saturday night's concert, which featured Van Cliburn as soloist in the Rachmaninoff 3d Piano Concerto, drew well over 14,000 customers to Tanglewood, which is undoubtedly the house record for the season.

Republican (m)
WATERBURY, Conn.
Circ. 25,302
JUL 26 1966

Seiji Ozawa A Hit At Tanglewood

The fourth weekend of the Boston Symphony orchestra concerts at Tanglewood in Lenox, Mass., got off to a rousing start Friday at 9 p.m. with Seiji Ozawa, director of the Toronto Orchestra, and frequent visitor to the Tanglewood podium, conducting the American Festival Overture by William Schuman.

The tempo of this work is fast; it is boisterous and spirited, with clashes and flashes of brilliance, and Ozawa, who is 29, performed with inspiration and with verve. His conducting of the remainder of the program, the Schubert Symphony No. 5, in B-flat, vaguely reminiscent of both Mozart and Beethoven, the Mendelssohn Concerto for Violin and Orchestra, in E minor, Op. 64, performed by Joseph Silverstein, concert master of the Boston, and Stravinsky's Suite from the Ballet, "L'Oiseau de feu", was masterful. Ozawa is exciting to watch, as he is to listen to.

The program for Friday's Prelude Concert at 7 p.m. was the Brahms Sonata in A major for Piano and Violin, performed by Joseph Silverstein, violin, and Lilian Kallir, piano, and the Mendelssohn Songs for mixed chorus, sung by the Tanglewood Choir, under the direction of Alfred Nash Patterson.

Saturday's concert at 8 p.m. was the highlight of the weekend, and featured the Rachmaninoff Piano Concerto No. 3, in D minor, with soloist Van Cliburn returning to the Tanglewood stage. Cliburn won the Tchaikovsky Competition in Moscow in 1958—and since then has enjoyed an amazing career. He played this showpiece concerto with a confident, assertive, masculine style, and a force and power that made it seem almost that there were 10 pianos playing instead of one. This was appreciated by Leinsdorf, as he kissed and embraced the soloist after his performance, and by the audience of 14,375 whose enthusiasm reached the point of ecstasy.

Also included on Saturday's program was the beautiful Schumann Symphony No. 2 in C major, Op. 61, whose movements are written in reverse order. Here the Scherzo is in the second movement, the Adagio is the third. The format for most symphonies is the reverse. The Tragic Overture by Brahms began the program.

Sunday afternoon Leinsdorf and the Boston Symphony made history on the Tanglewood stage. Leinsdorf is the first to feature the winners of this year's Tchaikovsky International Voice Competition, which was held in Moscow last month. Sunday's concert brought to Tanglewood Miss Jane Marsh, the young, talented, and beautiful soprano who won first prize in the competition. She sang Sunday the arias with which she won the prize, Tchaikowsky's Tatiana's Letter Scene from Eugene Onegin, and the aria, "O patria mia," from "Aida". Her tone and talent are powerful and exciting.

Also featured Sunday were the second and third prize winners of the Competition, Miss Veronica Tyler, soprano, and Simon Estes, bass. Both artists are young and vibrant. Miss Tyler sang the Mozart "Et incarnatus est," from the Mass in C minor, K. 427. Her voice is lovely and rich. Estes, who sang "Ella giammai m'amo: Dormiro sol" from "Don Carlo", has a mellow and beautifully full bass voice.

The program began with Beethoven's Overture to "Coriolan" (After Collin), Op. 62, after which Miss Lillian Kallir performed the Chopin Piano Concerto No. 2, in F minor, Op. 21. She is a fine and sensitive pianist.

SCM

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 21 1966

Moscow Winners At Tanglewood Sunday, July 24

Erich Leinsdorf, Music Director of the Boston Symphony orchestra, has announced the complete program for the July 24 concert at Tanglewood which will bring Jane Marsh, Veronica Tyler, and Simon Estes before an American audience for the first time since their prize winning performances in Moscow. At the same time Mr. Leinsdorf stated that the Boston Symphony Orchestra has released Miss Marsh from her contract to sing in Beethoven's Ninth Symphony on August 21 in order for her to appear in her native state on August 20 in the Hollywood Bowl. Phyllis Curtin, a member of the Berkshire Music Center's faculty, will replace Miss Marsh.

The program for the Berkshire Festival concert on July 24 will begin with Beethoven's Overture to Coriolan and continued with Lillian Kallir performing Chopin's Piano Concerto in F minor. Jane Marsh, the only American first prize winner in the 1966 Tchaikovsky competition, will be heard in "O patria mia" from Act III of Verdi's Aida and Tatana's Letter Scene from Eugene Onegin which she sang in her prize winning performance in Moscow. Veronica Tyler and Simon Estes, second and third prize winners, will also be heard in music they sang in the Tchaikovsky competition. Miss Tyler will sing "Et incarnatus est" from Mozart's Mass in C minor, K. 427, and Mr. Estes will sing "Ella giammai m' amo: Dormiro sol" from Verdi's Don Carlo.

Following her performance in Mozart's The Magic Flute on August 6, an appearance scheduled prior to the Moscow contest, Miss Marsh will return to Tanglewood for a third time this summer on August 13.

On Sunday afternoon, August 14, Masuko Ushioda, young Japanese violist who placed second in the Tchaikovsky competition, and Misha Dichter, American pianist and second prize winner, will perform with Erich Leinsdorf and the orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,817
JUL 28 1966

PERFORM AT TANGLEWOOD — Van Cliburn, center, pianist and 1958 winner of the Tchaikovsky Music Competition, and Jane Marsh, right, 1966 winner of voice competition in the Moscow contest discuss program with Erich Leinsdorf at Tanglewood in Lenox, Mass. They performed this weekend with the Boston Symphony Orchestra under the direction of Leinsdorf. (AP)

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 28 1966

TANGLEWOOD, LOW KEY REVIEWED

TANGLEWOOD
Friday — By A. C. S.

Friday night is bonus night at Tanglewood — two concerts for the price of one, and well worth it. Works by Brahms and Mendelssohn comprised the "Weekend Prelude." The latter was represented by nine songs for mixed chorus which were beautifully sung by the Tanglewood Choir. Brahms' *A Major Sonata for Violin and Piano* was given a robust presentation by Joseph Silverstein and Lilian Kallir.

Mr. Silverstein is certainly an asset to the Boston Symphony. When not in his usual seat as concertmaster, he often appears as soloist in one of the major concertos. This time it was the Mendelssohn *E minor Concerto* and a bouncy performance it was. The concerto was his only appearance of the season. He is a joy to watch and listen to. His Schumann's *American Festival Overture* served as a rousing opener. Then came Schubert's *Symphony No. 5*, a wonderful contrast in style and dynamics. If the tempos seemed slightly brighter than usual (as was evident also in the Mendelssohn concerto), they were decidedly in character with the music.

The *"Fire-Bird" Suite* by Stravinsky, with its wide range of coloristic effects, offered Mr. Ozawa an opportunity to display other facets of his conducting ability. The results were electrifying — a spirited close to a memorable evening of music.

Saturday — By A. C. S.

The biggest Saturday night crowd I have ever seen at Tanglewood — some sort of record must have been set — filled the Shed and covered the lawns for one purpose only: to hear (and see, for his fans clearly love him) Van Cliburn. The B.S.O. has adopted the star system, at any rate during the summer, and it is paying big dividends at the box office. The Shed was sold out weeks ago. As we picked our way through the mob scene on the lawns, I could almost feel the warming of the cockles of the trustees' hearts. Otherwise it was a refreshing evening.

And what of the music we heard? There was not a single [illegible] work on the program. The [illegible] Overture [illegible] fore it has scarcely begun. The Schumann *Symphony No. 2, in C major* can boast a witty scherzo and a beautiful adagio, but the first movement is too long.

Which leaves us with Cliburn and the Rachmaninoff *Piano Concerto No. 3, in D minor*. This work is filled with echoes of the earlier, and more deservedly popular, C minor concerto, but it never quite hits the nail on the head as that work does. Although there are plenty of keyboard pyrotechnics and lush orchestration, there are no unforgettable melodies, and I have the impression that it has always needed the composer's personal magic to bring it off. Cliburn played superbly, even so, with both strength and sensitivity. The formidable technical demands were, of course nothing [illegible]

[illegible] — By E. M. [illegible]

[illegible] Lillian Kallir and prize-wi[illegible] Tchaikovsky Inter[illegible] Competition, held [illegible] last month, were [illegible] soloists in Sunda[illegible] of the Boston S[illegible] Orchestra, with Erich Leinsdorf conducting.

Miss Kallir earned a standing [illegible]ation for the Chopin *Piano Concerto No. 2*, as she and the orchestra, which was in especially fine [illegible] to present a stirring reading of this romantic highpoint. Strong and confident, Miss Kallir kept her playing in the foreground, resisting the tendency to become merged in the lush music to the point where she could not be heard. For this reviewer she reached her high point in the dramatic, often startling second movement, and then proceeded with great poise and assertion through the rhythmic finale.

Soprano Veronica Tyler was perhaps most successful in overcoming the difficulties singers meet in the massive shed. Her performance of "Et incarnatus est," from Mozart's *Mass in C Minor*, benefited from the lighter orchestral accompaniment, and showed her great range and pure voice to advantage. Simon Estes, bass, has force and dramatic sense, but was occasionally overshadowed by the orchestra in "Elle giammai m'amo" from Verdi's *Don Carol*, as was soprano Jane Marsh in the Letter Scene from *Eugene Onegin*. Miss Marsh, however, [illegible] with strength, confi[illegible] and sureness.

Sunday Sun
LOWELL, Mass.
Circ. 35,480
JUL 24 1966

Sunday Courant
HARTFORD, Conn.
Circ. 182,632
JUL 24 1966

Times (e)
HARTFORD, Conn.
Circ. 132,266
JUL 25 1966

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* * *

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Although Lillian Kallir's contribution as soloist in the Chopin Concerto No. 2 was somewhat overshadowed by the excitement of hearing the Tchaikowsky Competition winners, she gave an efficient and musicianly account of herself. There is little of the "grand tradition" in her playing because she eschews the use of rubato for the most part.

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* * *

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Republican (m)
WATERBURY, Conn.
Circ. 25,302
JUL 26 1966

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The tempo of this work is fast; it is boisteroun and spirtied, with clashes and flashes of brilliance, and Ozawa, who is 29, performed with inspiration and with verve. His conducting of the remainder of the program, the Schubert Symphony No. 5, in B-flat, vaguely reminiscent of both Mozart and Beethoven, the Mendelssohn Concerto for Violin and Orchestra, in E. minor, Op. 64, performed by Joseph Silverstein, concert master of the Boston, and Stravinsky's Suite from the Ballet, "L'Oiseau de feu", was masterful. Ozawa is exciting to watch, as he is to listen to.

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Also included on Saturday's program was the beautiful Schumann Symphony No. 2 in C major, Op. 61, whose movements are written in reverse order. Here the Scherzo is in the second movement, the Adagio is the third. The format for most symphonies is the reverse. The Tragic Overture by Brahms began the program.

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Also featured Sunday were the second and third prize winners of the Competition, Miss Veronica Tyler, soprano, and Simon Estes, bass. Both artists are young and vibrant. Miss Tyler sang the Mozart "Et incarnatus est," from the Mass in C minor. K. 427. Her voice is lovely and rich. Estes, who sang "Ella giammai m'amo: Dormiro sol" from "Don Carlo", has a mellow and beautifully full bass voice.

The program began with Beethoven's Overture to "Coriolan" (After Collin), Op. 62, after which Miss Lillian Kallir performed the Chopin Piano Concerto No. 2, in F minor, Op. 21. She is a fine and sensitive pianist.

SCM

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 21 1966

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 28 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,817
JUL 26 1966 Thursday

PERFORM AT TANGLEWOOD — Van Cliburn, cehter, pianist and 1958 winner of the Tchaikovsky Music Competition, and Jane Marsh, right, 1966 winner of voice competition in the Moscow contest discuss program with Erich Leinsdorf at Tanglewood in Lenox, Mass. They performed this weekend with the Boston Symphony Orchestra under the direction of Leinsdorf. (AP)

TANGLEWOOD, LOW KEY REVIEWED

TANGLEWOOD
Friday — By A. C. S.

Friday night is bonus night at Tanglewood — two concerts for the price of one, and well worth it. Works by Brahms and Mendelssohn comprised the "Weekend Prelude." The latter was represented by nine songs for mixed chorus which were beautifully sung by the Tanglewood Choir. Brahms' *A Major Sonata for Violin and Piano* was given a robust presentation by Joseph Silverstein and Lilian Kallir.

Mr. Silverstein is certainly an asset to the Boston Symphony. When not in his usual seat as concertmaster, he often appears as soloist in one of the major concertos. This time it was the Mendelssohn *E minor Concerto* and a bouyant performance.

The conductor was Seiji Ozawa making his only appearance of the season. He is a joy to watch and listen to. His Schumann's *American Festival Overture* served as a rousing opener. Then came Schubert's *Symphony No. 5*, a wonderful contrast in style and dynamics. If the tempos seemed slightly brighter than usual (as was evident also in the Mendelssohn concerto), they were decidedly in character with the music.

The *"Fire-Bird" Suite* by Stravinsky, with its wide range of coloristic effects, offered Mr. Ozawa an opportunity to display other facets of his conducting ability. The results were electrifying — a spirited close to a memorable evening of music.

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And what of the music we heard? There was not a single great work on the program. The *Tragic Overture* is admittedly *echt* Brahms, but it is over before it has scarcely begun. The Schumann *Symphony No. 2, in C major* can boast a witty scherzo and a beautiful adagio, but the first movement is too long.

Which leaves us with Cliburn and the Rachmaninoff *Piano Concerto No. 3, in D minor*. This work is filled with echoes of the earlier, and more deservedly popular, C minor concerto, but it never quite hits the nail on the head as that work does. Although there are plenty of keyboard pyrotechnics and lush orchestration, there are no unforgettable melodies, and I have the impression that it has always needed the composer's personal magic to bring it off. Cliburn played superbly, even so, with both strength and sensitivity. The formidable technical demands were, of course nothing to him.

Sunday — By E. M.

Pianist Lilian Kallir and prize-winners of the Tchaikovsky International Vocal Competition, held in Moscow last month, were featured soloists in Sunday concert of the Boston Symphony Orchestra, with Erich Leinsdorf conducting.

Miss Kallir earned a standing ovation for the Chopin *Piano Concerto No. 2*, as she and the orchestra, which was in especially fine form, combined to present a stirring reading of this romantic highlight. Strong and confident, Miss Kallir kept her playing in the forefront, resisting the tendency to become merged in the lush music to the point where she could not be heard. For this reviewer she reached her high point in the dramatic, often startling second movement, and then proceeded with great poise and assertion through the rhythmic finale.

Soprano Veronica Tyler was perhaps most successful in overcoming the difficulties singers meet in the massive shed. Her performance of "Et incarnatus est," from Mozart's *Mass in C Minor*, benefited from the lighter orchestral accompaniment, and showed her great range and pure voice to advantage. Simon Estes, bass, has force and dramatic sense, but was occasionally overshadowed by the orchestra in "Elle giammai m'amo," from Verdi's *Don Carol*, as was soprano Jane Marsh in the Letter Scene from *Eugene Onegin*. Miss Marsh, however, concluded with strength, confidence and sureness.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 21 1966

Program Changes Listed For Coming BSO Concerts

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the complete program for the July 24 concert at Tanglewood which will bring Jane Marsh, Veronica Tyler and Simon Estes before an American audience for the first time since their prize-winning performances in Moscow. Mr. Leinsdorf said the Boston Symphony Orchestra has released Miss Marsh from her contract to sing in Beethoven's Ninth Symphony on Aug. 21 in order for her to appear in her native state on Aug. 20 in the Hollywood Bowl. Phyllis Curtin, a summer resident of the Berkshires and a member of the Berkshire Music Center's faculty, will replace Miss Marsh in the Ninth Symphony.

The program for the Berkshire Festival concert on July 24 will begin with Beethoven's Overture to "Coriolan" and continue with Lilian Kallir performing Chopin's Piano Concerto in F minor. Following the intermission, Miss Marsh, the only American first prizewinner in the 1966 Tchaikovsky competition, will be heard in "O Patria Mia" from Act III of Verdi's "Aida" and Tatania's Letter Scene from "Eugene Onegin," which she sang in her prize-winning performance in Moscow. Miss Tyler and Estes, second and third prize-winners, will also be heard in music they sang in the Tchaikovsky competition. Miss Tyler will sing "Et Incarnatus Est" from Mozart's Mass in C minor, K. 427, and Estes will sing "Ella Giammai M'amo: Dormiro Sol" from Verdi's "Don Carlo."

Following the performance in Mozart's "The Magic Flute" on Aug. 6, an appearance scheduled prior to the Moscow contest, Miss Marsh will return to Tanglewood for a third time this summer on Aug. 13.

Several months ago the Boston Symphony Orchestra announced that it would present prizewinners from the Tchaikovsky competition at its Aug. 13 and 14 Tanglewood concerts. The Soviet winners were unable to come to this country for these concerts, but Miss Marsh and the three second-place winners in the instrumental competitions will participate. The concert on Aug. 13 will begin with Hindemith's Symphonic Metamorphosis, to be followed by the American cellist, Stephen Kates, second prize in Moscow, playing the Shostakovitch Cello Concerto. Miss Marsh will be heard in Lisa's Scene and Arioso from Tchaikovsky's "Pique Dame" and Verdi's "Introduction," "Willow Song," and "Ave Maria" from "Otello." The concert will close with orchestral excerpts from Wagner's "Gotterdammerung."

On Sunday afternoon, Aug. 14, Masuko Ushioda, young Japanese violinist who placed second in the Tchaikovsky competition, and Misha Dichter, American pianist and second prizewinner, will perform with Erich Leinsdorf and the Boston Symphony Orchestra. The works they will play will be determined as soon as they return from abroad. Also on this program the orchestra will play the Prelude from Act III of Wagner's "Lohengrin," excerpts from Gunther Schuller's "Seven Studies on Themes of Paul Klee," and Brahms' Symphony No. 1.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 25 1966

Music Review

Moscow Winners Set Record

By JAY ROSENFELD

TANGLEWOOD set an all-time attendance record this fourth weekend of its season. The Berkshire Music Festival management scored a coup of unsurpassed showmanship by bringing to the stage of the great Shed the winner and those who placed next highest in last month's Tchaikovsky International Music Competition at Moscow, as well as the winner of the 1958 piano competition in the same city, all Americans.

By the uniquely swift encouragement and astute exploitation of the young singers, audiences of unprecedented numbers flocked to the Shed and the adjacent lawns and accorded the performers hysterical applause. The melting point of Tanglewood audiences drops in inverse ratio to the attendance figures. A word of caution might be inserted here, however, for possibly next year if a mere Isaac Stern or a Serkin plays, the headline may read "Tanglewood slipping!"

The last to sing yesterday afternoon was the first-prize winner, Jane Marsh. The second-prize winner, Veronica Tyler, is a tall slender girl with a head set on her shoulders by Modigliani. Her "Et incarnatus est" from Mozart's C Minor Mass K-427 disclosed a voice of ample power and easy emission, beautifully schooled and intelligently used. Third-prize winner, basso Simon Estes, an extremely tall and also slender young man, sang with increasing fervor as he dug into his aria "Ella Giammi, 'amo: Dormiro sol" from Verdi's "Don Carlo." And when he threw back his shoulders and looked roof-ward, immersed in the spirit of his song, he sang and looked like a famous baritone of a preceding era, Paul Robeson. Miss Marsh first sang Tatiana's letter scene from Tchaikovsky's "Eugen Onegin" and then closed the afternoon with the aria "O Patro mia," from Verdi's "Aida." She did not do herself full justice in her first offering but in the Verdi there was more expressiveness and greater release of her talents. She did not give complete evidence of sensing the import of the words she sang. But the purity of her tone, especially in the higher ranges, bespoke the promise of great potentiality.

* * *

IT IS POSSIBLY pertinent to note that the Boston Symphony Orchestra had given the two sopranos recognition already last year before they gained national attention by their Russian victories, and Mr. Estes had first planned to come to the Berkshire Music Center this year before he decided to enter the Soviet competition.

Before intermission Erich Leinsdorf had conducted Beethoven's overture to "Coriolan" and then the orchestra accompanied Lilian Kallir in the Chopin F minor concerto. The handsome and graceful Miss Kallir played with complete command of her assignment, but the concerto is of questionable impact for a program played under such circumstances. The decorative arabesques which Miss Kallir did not attempt to distort from their evanescent shapes are not of a weight to carry tonefully or to impress more than superficially. The bucolic reveries of the first two movements were played with extremely secure fingers, and she injected a frolic and gaiety to the Polish dance, but it is music more suitable to a smaller hall.

* * *

SATURDAY NIGHT an audience of 14,375 jammed the Shed and its every environ to hear the 1958 Moscow piano competition winner, Van Cliburn, play the Rachmaninoff 3rd concerto. This is the third time the tall Texan has played at Tanglewood and each time his artistic stature has grown. He displayed an impressive eloquence in the narrow range of the simple opening of his concerto. As the music unfolded and plunged into its melodramatic episodes, Cliburn generated sparks and flames. Leinsdorf did not lay his hand too heavily, if at all, on the curbs or checks, and allowed his virtuoso orchestra a loose rein in the lush pages of the concerto to weld and meld with Cliburn's dynamic performance. After the brilliant cadenzas and the volcanic climaxes the first movement can end only by subsiding to a modest hush. The rhapsodical events of the remaining two movements could not budge Cliburn from his steady saddle and he rode them like the experienced bronco-buster he has indubitably become. Leinsdorf, wearing his overcoat, accompanied Cliburn from the wings at one of the last of many recalls and gesticulated that he at least wanted to go home even if the insatiable audience didn't.

The Brahms Tragic Overture had opened that program and had been followed by the Schumann C major symphony, a sequence of not incontestible musical logic. After the glorious tone the strings and reeds of the orchestra had produced in the slow movement, the final bombardment became excessive. The scherzo had humor and wit to a degree we found most agreeable when we recalled the vertiginous tempo set the last time this symphony was heard from that stage.

The attendance at the three concerts was 32,291, and, counting the rehearsal and the chamber music program totaled 37,224.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Kennebec Journal (m)
AUGUSTA, Me.
Circ. 14,684
JUL 25 1966

Cliburn Gets Curtain Calls

LENOX, Mass. (AP)—America's only first prize winners in Moscow's Tchaikovsky Music Competition — Van Cliburn and Jane Marsh — brought their talents to Sunday's peerformanc of the Boston Symphony Orchestra at the Tanglewood Music Festival.

Cliburn, 1958 winner at the Piano, and Miss Marsh, 1966 voice competition winner, were returned for several curtain calls after their performances before a crowd of 10,596.

It was the first American concert appearance for Miss Marsh since returning from Moscow.

The Boston Symphony wound up a three-concert series at the festival today that brought out a total of 32,291 persons — the largest turnout for three concerts since Tanglewood's closing weekend in 1959.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 24 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood) — Today, 2:30 p.m. The American prize winners of the recent Tchaikovsky International Voice Competition will make their first United States appearances since returning from Moscow. Jane Marsh, first prize winner, will sing arias from *Eugene Onegin* and *Pique Dame* by Tchaikovsky, Veronica Tyler, second prize winner, will be heard in *Et incarnatus est* from Mozart's *Mass in C minor*, and Simon Estes, third prize winner, will sing King Phillip's aria from the opera *Don Carlo* by Verdi. Lilian Kallir will play the Chopin *Piano Concerto No. 2 in F minor* in the opening portion of the program.

Friday evening's concert at 9 will begin with Erich Leinsdorf conducting Smetana's Overture to *The Bartered Bride* followed by *Three Nocturnes* by Debussy. Jules Eskin will then perform Schumann's *Cello Concerto*. The closing work will be Elgar's *Enigma Variations*.

Weber's Overture to *Der Freischutz* will be the opening work on Saturday at 8 p.m. with Lilian Kallir then joining Mr. Leinsdorf and the Orchestra for a performance of Schumann's *Konzerstuck in G major for Piano and Orchestra*. Following the intermission Joseph Silverstein will be soloist in the Schumann *Fantasy in C major for Violin and Orchestra*, and the concert will conclude with Dvorak's *Symphony No. 8*.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Free Press
SPRINGFIELD, Mass.
Weekly Circ. 1,179
JUL 23 1966

TANGLEWOOD, Lenox, Mass. —VAN CLIBURN will perform the Rachmaninoff Piano Concerto No. 3 with the Boston Symphony Orchestra at Tanglewood. Erich Leinsdorf, Music Director conducting on Saturday evening, July 23. Also on the program will be Brahms Tragic Overture and the Schumann Symphony No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 66,826
JUL 25 1966

Moscow Music Winners Appear At Tanglewood

Lenox, Mass. — (AP) — America's only first prize winners in Moscow's Tchaikovsky music competition —Van Cliburn and Jane Marsh brought their talents to yesterday's performance of the Boston Symphony Orchestra at the Tanglewood Music Festival.

Mr. Cliburn was 1958 winner at the piano, and Miss Marsh was 1966 voice competition winner.

It was the first American con- at the piano, and Miss Marsh since returning from Moscow.

The Boston Symphony wound up a three-concert series at the festival yesterday that brought out a total of 32,291 persons, the largest turnout for three concerts since Tanglewood's closing weekend in 1959.

Miss Marsh was joined by Veronica Tyler and Simon Estes, second and third prize winners in voice competition at this year's Moscow competition.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post
WALLINGFORD, Conn.
Weekly Circ. 6,975
JUL 21 1966

Berkshire Festival

The weekend of July 22 marks the fourth week of the Berkshire Festival with the Boston Symphony Orchestra performing. Friday night's program includes work of Schuman, Schubert and Mendelssohn. The Weekend Prelude will be a performance of Chopin, Rachmaninoff and Mendelssohn by the Tanglewood Choir. Saturday night Eric Leinsdorf will conduct selections from Wagner, Schumann and Rachmaninoff with Van Cliburn as concert soloist. Sunday night will again have Leinsdorf conducting a program of Beethoven, Tchaikovsky and Chopin. Tickets for any of these performances may be purchased at the gate.

Radio Notes

WGBH-FM presents a live concert by the Boston Symphony from Tanglewood today at 2:30 p.m. The program includes Beethoven's "Coriolanus" overture, Tchaikovsky's Symphony No. 6 and Chopin's Piano Concerto in F minor, with Lilian Kallir, soloist.

Two outstanding experts on law enforcement join news director Dave MacNeill to discuss "The American Police Dilemma," on WCRB at 2:10 this afternoon. Dean Robert Sheehan, of the Northeastern Univ. department of law enforcement, and Newton Police Chief Philip Purcell are MacNeill's guests.

WCRB presents a repeat, in stereo, of "Wellesley College Night at the Pops" this afternoon at 5:05. Arthur Fiedler conducts, with Joela Jones, piano soloist.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUL 24 1966

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUL 21 1966

VAN CLIBURN

LILLIAN KALLIR

VERONICA TYLER

JANE MARSH

SEIJI OZAWA

Top Stars Due This Week At Tanglewood Festival

The only two Americans to win first prize honors at the Tchaikovsky International Music Contest will appear with the Boston Symphony Orchestra during the weekend concerts of the Berkshire Festival's fourth week. Van Cliburn, winner of the piano competition in 1958, and Jane Marsh, first prize winner in the 1966 singing competition, will be heard with the orchestra under Music Director Erich Leinsdorf. Mr. Cliburn will play on Saturday, July 23, and Miss Marsh, along with Veronica Tyler and Simon Estes, who placed second and third in this year's contest, will make their first United States appearances since returning from Moscow, on Sunday afternoon July 24. Lilian Kallir will also appear on Sunday's program as previously announced. Seiji Ozawa will be the guest conductor for the concert at 9 p.m. on Friday, July 22, with Joseph Silverstein as soloist.

Mr. Ozawa, Music Director of the Toronto Symphony and Ravinia Festival, attended the Berkshire Music Center in 1960 and on Friday will make his third guest appearance at Tanglewood in as many years. The first half of his program will include William Schuman's American Festival Overture and Schubert's Symphony No. 5. Following two weeks of chamber orchestra concerts the Festival programs will return this week to the summer's theme of the Romantic Concerto with Joseph Silverstein, Concermaster of the Boston Symphony Orchestra, performing the Mendelsohn Violin Concerto with Mr. Ozawa and the Orchestra. Friday's concert will conclude with Stravinsky's "Firebird" Suit.

Saturday evening's program will begin at 8 p.m. in the Music Shed with Mr. Leinsdorf conducting Brahms' Tragic Overture, which will be followed by Shumann's Symphony No. 2 Van Cliburn will play Rachmaninoff's Piano Concerto No. 3.

With the advent of the three prize winning singers to Tanglewood, the program for Sunday's concert has been changed. The concert will begin with Beethoven's "Coriolanus" Overture. Lilian Kallir will be soloist in a performance of Chopin's Piano Concerto in F minor. At press time the works to be sung by Miss Tyler and Mr. Estes were not definite but it is expected that Miss Tyler and Mr. Estes will each sing an aria and possibly a duet. Miss Marsh will be heard in Tchaikovsky arias from "Eugene Onegin" and "Pique Dame."

Friday's Weekend Prelude at 7 p.m. will include Brahms' Sonata for Violin and Piano in A major, OP. 100, performed by Joseph Silverstein and Lilian Kallir. The Tanglewood Choir under the direction of Alfred Nash Patterson will be heard in songs for mixed chorus by Mendelsohn. Tickets for Friday's 9 p.m. Boston Symphony Orchestra concert include admission to the Weekend Prelude.

The Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will take place at 10:30 on Saturday morning in the Music Shed.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 25 1966

Whitestone

PIANIST Van Cliburn acknowledges enthusiastic applause from crowd of 14,000 at conclusion of Saturday night's BSO concert at Tanglewood. BSO director Erich Leinsdorf, to quell prolonged applause, donned coat for final bow. Review appears on Page 6A.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

JUL 24 1966

Van Cliburn Big Wow at Tanglewood

By R. C. HAMMERICH

LENOX — In spite of the frequently melancholy mood of the music at Tanglewood Saturday night, the listeners had an aura of celebration about them.

There were 14,375 present.

Rhapsodic Showpiece

They had come to see Van Cliburn play one of the pieces that helped him become the first American winner (1958) in the Tchaikovsky competitions in Moscow.

It was Rachmaninoff's piano concerto No. 3, a rhapsodic showpiece written to wow the audiences who showed up for the composer-pianist's 1909 concert tour of America, his first.

The piece is still wowing audiences, especially when entrusted to a pianist who has a feeling for it like Van Cliburn.

Prodigious Technique

It is a spectacular tour de force in the late romantic style of Tchaikovsky and it demands a prodigious technique.

Van Cliburn still has that

(See VAN CLIBURN Page 31A)

Similar Sound

Before intermission there was Brahm's "Tragic Overture," Op. 81, and Schumann's Symphony No. 2, Op. 61 and it may come as no surprise to a few that they had a similar sound.

The overture was strong, definite, frowning and, although it showed astonishingly a couple of ragged edges near the end, it was characterized by tone colors of dark, oiled walnut. It was powerfully like Beethoven.

The symphony provided for these ears the most beautiful, spine-tingling moments of the evening—the electric second movement and especially the famous, slow, third movement.

Velvety Radiance

Its liquid motion, soaring phrases and velvety radiance were magnificent.

Let Van Cliburn's fans shout and scream and stamp their feet and clap their hands all they wish and they did. That third movement by Schuman and Leinsdorf's magicians provided moments to remember.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 25 1966

Tchaikovsky Winners Sing At Tanglewood

Jane Marsh Makes First U. S. Appearance Since Moscow Triumph

By R. C. HAMMERICH
Union Music Critic

LENOX—The main attraction at Tanglewood Sunday afternoon was Jane Marsh, 24, San Francisco soprano who was making her first appearance in America since winning first prize in the vocal division of the Tchaikovsky competitions in Moscow this last June.

Second U. S. Winner

She is the second American to have won a first prize in the Moscow competitions. The first, in 1958, was Van Cliburn.

With her on Tanglewood's stage were two other winners at Moscow, Veronica Tyler, 29, soprano, a second prize winner, and Simon Estes, 28, bass, a third-place winner in the men's division.

Miss Marsh's performance did not have the emotional impact it was expected to have, probably because of the prize-winning circumstances, perhaps partly because of her choice of program, but it was impressive, nevertheless.

Bright, Shining Tones

She is a big, handsome, athletic girl with a young, strong voice that had moments Sunday of great beauty. She sang with security, apparently effortlessly and with bright, shining tones.

The arias she chose are two of the more profound expressions of love in the operatic repertory, "O, Patria Mia" from Verdi's "Aida" and Tatiana's

See TCHAIKOVSKY Page Two

day.

The audience of 10,596, added to Friday's 7320, Van Cliburn's 14,375 Saturday night and the 3940 who attended the open rehearsal Saturday morning brought the weekend total to 37,224, the largest weekend total in the four years Leinsdorf has been at Tanglewood.

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUL 21 1966

VAN CLIBURN

VERONICA TYLER

JANE MARSH

Top Stars Due At Tanglewood

The only two Americans to win first prize honors at the Tchaikovsky International Music Contest will appear with the Boston Symphony Orchestra during the weekend concerts of the Berkshire Festival's fourth week. Van Cliburn, winner of the piano competition in 1958, and Jane Marsh, first prize winner in the 1966 singing competition, will be heard with the orchestra under Music Director Erich Leinsdorf. Mr. Cliburn will play on Saturday, July 23, and Miss Marsh, along with Veronica Tyler and Simon Estes, who placed second and third in this year's contest, will make their first United States appearances since returning from Moscow, on Sunday afternoon July 24. Lilian Kallir will also appear on Sunday's program as previously announced. Seiji Ozawa will be the guest conductor for the concert at 9 p.m. on Friday, July 22, with Joseph Silverstein as soloist.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 25 1966

Whitestone

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Mass.
6

VAN CLIBURN

(Continued From Page 1A)

technique, or did Saturday anyway. He sailed through the thunderous runs and arpeggios and splashes of glittering notes with head high, eyes closed and all flags flying.

And the quieter, moodier moments of sombre melodies were smoothly spread. They were awash with atmospheric chromaticism.

It was done with a manner of seemingly absolute surety as if the piece could be played no other way.

Sonic Splendor

Perhaps it can't. The air was full of sonic splendor Saturday night, anyway, and the Boston Symphony Orchestra provided a sizeable piece of it.

Granted Cliburn can play with such big sound he made the piano seem almost like its own orchestra Saturday, but it was Leinsdorf's orchestra which provided the support and set the stage for the rhythmic and harmonic tension that kept the giant audience enthralled.

It was another victory for Van Cliburn and Rachmaninoff. With Tchaikovsky's First Piano Concerto, it is really Cliburn's piece. He can play nothing else better.

Similar Sound

Before intermission there was Brahm's "Tragic Overture," Op. 81, and Schumann's Symphony No. 2, Op. 61 and it may come as no surprise to a few that they had a similar sound.

The overture was strong, definite, frowning and, although it showed astonishingly a couple of ragged edges near the end, it was characterized by tone colors of dark, oiled walnut. It was powerfully like Beethoven.

The symphony provided for these ears the most beautiful, spine-tingling moments of the evening—the electric second movement and especially the famous, slow, third movement.

Velvety Radiance

Its liquid motion, soaring phrases and velvety radiance were magnificent.

Let Van Cliburn's fans shout and scream and stamp their feet and clap their hands all they wish and they did. That third movement by Schuman and Leinsdorf's magicians provided moments to remember.

Tchaikovsky

Continued From Page 1

letter scene from Tchaikovsky's "Eugene Onegin."

Miss Tyler sang Mozart's beautiful "Et Incarnatus Est" from the mass in C. Minor, K.427, with smooth and mellow grace, and Estes sang "Ella Giammai M (Amo) Dormiro Sol" from Verdi's "Don Carlo" with sombre and tragic intensity.

Subtlety, Tastefulness

Before intermission the audience was treated to a truly delightful performance of Chopin's piano concerto No. 2, F Minor, Op. 62, by Lilian Kallir.

The subtlety and tastefulness of her understanding and expression of this charming music grew more and more effective as the concerto progressed.

Her discreet handling of accents, rhythms, little crescendos and the slight pushing and slowing of speeds so crucial to the success of this piece was entirely satisfying, sometimes exciting.

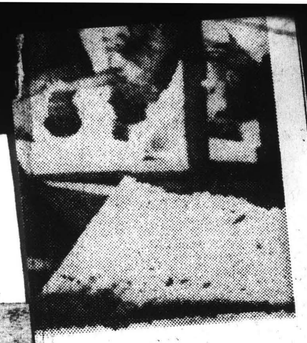
Patrician Demeanor

There were moments when more substance would have been appropriate, but the lack of it can be attributed more to the slight character of the concerto (Chopin wrote it when he was 20) than to the performance.

Miss Kallir's warm and gracious way with Chopin was in colorful contrast to her cool, patrician demeanor, much as her scarlet gown was in contrast to the white shirts and trousers of the orchestra members.

The program opened with a neat as well as dramatic performance of Beethoven's overture to "Coriolan," OP. 62, but the orchestra's special talent for masterly accompaniment was its major contribution Sunday.

The audience of 10,596, added to Friday's 7320, Van Cliburn's 14,375 Saturday night and the 3940 who attended the open rehearsal Saturday morning brought the weekend total to 37,224, the largest weekend total in the four years Leinsdorf has been at Tanglewood.



Shell H

Lerna played the long, gruelling tour with a nonchalance few other big name stars achieved.

"It's a matter of having a winning mental attitude," he explained. "I have forced myself to accept the good with the bad."

Made Good on Promise

He won the tournament in a three-hole sudden death playoff against Bob Rosburg and promptly made good on his promise.

Lerna turned professional in 1955 but did not win a tournament until the summer of 1962.

Nicknamed "Champagne Tony," Lerna was one of the most popular players on the tour. He acquired his nickname while talking to golf writers in the press room following the third round of the Orange County Open in 1962. He held up an empty can of beer at the end of the press conference and remarked:

"Fellows, if I win tomorrow it's champagne for all."

Turned Pro in '55

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"It's a matter of having a winning mental attitude," he explained. "I have forced myself to accept the good with the bad."

83 37

84

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
JUL 24 1966

Music: Van Cliburn At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — An audience of 14,375 made it emphatically clear last night at Tanglewood's Berkshire Music Festival that Van Cliburn was tops in its affection and esteem.

Cliburn was soloist in Rachmaninoff's Piano Concerto No. 3 in D Minor with the Boston Symphony Orchestra conducted by Erich Leinsdorf. Balance of the program was Brahms' "Tragic" Overture, Opus 81, and Schumann's Symphony No. 2 in C Major, Opus 61.

Three things distinguished Cliburn's performance of the Rachmaninoff concerto — untarnished musicianship, a superb unanimity of objectives by soloist, conductor and orchestra, and complete performance of the concerto — not the familiar abbreviated version.

Audience Enraptured

It has been eight years since Cliburn was precipitated to world fame by winning the Tchaikovsky Competition in Moscow. The woods are full of splashy keyboard technicians and passionate piano poets. Had Cliburn been either of these, his light would have dimmed long ago.

Last night's audience wasn't merely captivated by Cliburn's personality. His magnetism lies in his disarming simplicity. The audience was also enraptured with the music.

We repeat, he played the uncut version. Frankly, this would be highly imprudent for most pianists. Even Rachmaninoff himself usually used the shorter version in the interest of compactness.

Gorgeous Melody

Cliburn's treatment, fully confirmed by orchestra, was a persistent search for Slavic temperament and gorgeous melody. From the start, piano and orchestra were imbued with the work's throbbing emotion.

The prearranged tempo of the first movement was unusually, but not unduly slow. Cliburn was sure-fingered, he phrased with finesse and embraced a wide range of sonority. It was outstanding musicianship by a pianist who happens to be famous.

Leinsdorf's concept of the Brahms "Tragic" Overture was no less astute. Some might take issue with his heavy use of brass, turning it somewhat into a "hip-hip-hurrah" performance. At times the masses virtually submerged important string matter.

On the other hand, Leinsdorf made way for frail woodwinds to be clearly heard.

Results Absorbing

In general, there was a sweep in string emphasis in brasses, and powerful rhythmic drive. Summary impression was a commanding, stern account of the overture's spectral character. Motivation was clear and results absorbing.

High point of Schumann's Second Symphony (with its overly drawn - out stretches) was the Scherzo, or Second Movement. Here was string-playing that has long been the Boston Symphony's specialty. Equally telling were sections of fluctuating tempos, not possible without unanimous response to direction.

This cannot be accomplished with heads in scores.

The combined four movements were a compelling apotheosis of struggle and survival.

Tanglewood is all agog over this afternoon's concert. Three American prize-winners of the recent Tchaikovsky Competition in Moscow will make their first American appearances since that event.

They are Jane Marsh, soprano (first prize); Veronica Tyler, soprano, (second prize), Simon Estes, bass (third prize).

Lilian Kallir will be soloist in Chopin's Second Piano concesto and Leinsdorf will conduct the Boston Symphony in Beethoven's "coriolanus" overture.

PERFORMERS AT BERKSHIRE MUSIC FESTIVAL
Van Cliburn (left) and Jane Marsh with Erich Leinsdorf

Telegram (m)
WORCESTER, Mass.
Circ. 61,129
JUL 23 1966

Music: Soloist Silverstein Is Busy at Tanglewood

By RAY MORIN
Telegram Music Critic

LENOX, Mass. — Personable double-duty violinist J.F. Silverstein was the busiest musician at Tanglewood last night at the Berkshire music festival's opening concert of the fourth weekend. Attendance was 7,320.

The concertmaster of the Boston Symphony Orchestra was soloist in the Mendelssohn Violin Concerto with the orchestra. He was also heard in the Brahms' Sonata in A Major for Piano and Violin, Opus 100, in joint performance with Lillian Kallir.

Dynamic Japanese Seiji Ozawa conducted the orchestra in William Schuman's American Festival Overture, F. Schubert's Symphony No. 5 in D Flat, and the Suite from Stravinsky's Ballet Music, "Firebird."

Preludes

Friday night concerts by the Boston Symphony are preceded by "Weekend Preludes" beginning at 7 p.m. These programs are chamber music appetizers, without additional charge to patrons.

Purpose is to delay the main event to accommodate persons who cannot reach Tanglewood earlier on Fridays and to entertain those who arrive early. Last night's prelude was in the Music Shed for an audience of 4,500.

Ozawa and the orchestra were in particuarly fine form.

Schubert's Fifth Symphony was at its lightsome best. Ozawa neither tried to inflate its happy-go-lucky character, nor treated it like a whimsical imitation of Haydn or Mozart.

For example, the finale was taken at an unusually conservative speed.

The two principal themes of the movement were sources of calm with strings and woodwinds. The sound was rich and pitched spotless. It was carefree, breezy music. The slow movement was thoughtful and expressive, certainly not depressed.

Ozawa balanced sections to bring forward the themes that are sneaked into the minuet by bassoons and horns.

Schumann's "American Festival Overture" was a noisy concert opener with rambunctious rhythms, abetted by extensive use of percussion.

It is however, a well-constructed piece that speaks in a loud, but convincing contemporary language. Orchestra and conductor gave it a lively performance, highlighted by a fugue, as clearly outlined as a road map.

Silverstein gave a splendid account of the Mendelssohn Concerto. While his tone was moderate in substance, it had vitality and warmth. Played without pause, the opening movement was built page by page, into a solid ornate structure. The soloist's technique was more reliable than dazzling, but reached a state of brilliance in the cadenza.

The Music Shed and its stage made a rather gargantuan setting for the gem-like Brahms Sonata. Acoustics are such that every fragment of tone was heard clearly and fully.

Silverstein and Miss Kallir played the Brahms with ebullience and discernment. Miss Kallir's technique was secure. Her performance's real excitement was in the prompt and consistent beat of melody by each instrument. It was a beautiful fusion of purposes, wholly in accord with Brahms' purposes. Applause was long and evenly shared.

Second part of the "Prelude" was nine Mendelssohn songs of nature worship by the Tanglewood Choir of 30 mixed voices directed by Alfred Nash Patterson.

Generated From Podium

Unaccompanied for the most part, and singing in German, the group demonstrated well-schooled coordination producing work of knowing character in style, pronunciation, and interpretive finesse. Obviously, these were generated from the podium.

In such as the "Lark's Song," "May Song," "Nightingale" and "Hunting Song" there was a particularly wide scope of nuances and phrased contours. Songs of penchant style, like "In the Verdure," and "Song of the Year," were quietly wilting and emotional.

For some of these songs Patterson spread out his singers about the stage, giving an effect of expansiveness.

Tonight, Van Cliburn will be soloist in Rachmaninoff's Third Piano Concerto. Erich Leinsdorf will conduct the Boston Symphony in Brahms' Tragic Overture and Schumann's Second Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02108 • 742-4200
Hour (e)
NORWALK, Conn.
Circ. 21,114
JUL 30 1966

CLIBURN'S CONCERTO AT TANGLEWOOD THRILLS REVIEWER

The only two Americans who won first prize honors at the Tschaikowsky International Music Contest, the first since Van Cliburn won the piano competition in 1958, plus Cliburn, appeared at the Tanglewood Berkshire Festival, Lenox, Mass., the fourth week of the Boston Symphony's summer season, and made history thereby.

Jane Marsh, first prize winner in the 1966 singing competition was heard with the orchestra under Music Director Erich Leinsdorf, and Veronica Tyler and Simon Estes, second and third places in this year's contest were also heard in their first United States appearances since returning from Moscow.

And the handclapping still goes on in the hearts and memories of the thousands who heard both concerts — the electrifying performance of Van Cliburn, in the third Rachmaninoff Piano concerto, an extremely vigorous composition, with powerful demands upon any executing artist, proved no problem in the hands of this most dexterous and sky- rocketing genius. To this reviewer, it was the strongest artistry he has yet exhibited, at the Tanglewood festival, or in any concert — and with a depth of feeling and interpretation that transported the entire audience to such realms that they would not let him cease from coming back to the stage again and again and yet again. That the beloved Boston director was in accord that this was the consummate performance was evidenced by the warm embrace he spontaneously gave at the great concerto's conclusion; perhaps musical history will record the continuation of curtain calls for both soloist and director by including the priceless little bit about the final "call", Leinsdorf wrapped in a greatcoat, as though emerging from a storm, or at least a shower — preparatory to going home.

It was teamed up with an equally strong first half of the program, which comprised Brahms Tragic Overture, which produced a performance of such grandeur that tragedy seemed to have no part.

There have been a lot of concerts poured into my long listening ear over the last half century, yet none like this seemed to reach such heavenly heights that it was as though entrance had been made through the gate of celestial harmony — that perhaps, here, at last, that lost chord had been re-traced and found! ! The 2nd Symphony of Robert Schumann upheld the perfect rapport between concert connoisseur and orchestral body, and director.

This coming week-end will feature as soloists: Jules Eskin, cello; Joseph Silverstein, violin; Lillian Kalir, and Clude Frank, piano.

Friday concerts this year feature week-end preludes at 7, prior to the major offering at 9 P. M. Saturday evening concerts are at 8:30 and Sunday afternoons at 2 P. M.

Tanglewood on Parade, with the Boston Pops at Tanglewood, with Arthur Fiedler conducting is scheduled for Wednesday evening. Another gala evening for the benefit of the Berkshire Music center will be on Aug. 10.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUL 21 1966

Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 25 1966

The ARTS

American Singers May Be Best, But Nobody's Perfect

By MICHAEL STEINBERG
Globe Critic

LENOX—The recent Moscow competition had one pleasing result in that it gave due publicity to the fact that American singers tend to be the best in the world, although one would not necessarily infer that from the work of the actual winners.

Two sopranos from this country, Jane Marsh and Veronica Tyler, took first and second prizes respectively, and an American bass, Simon Estes, took a third prize in the men's division, and on Sunday afternoon, all three participated in the Boston Symphony concert at Tanglewood.

The first half of the concert began with Beethoven's Coriolanus Overture, given a strong performance by the orchestra under Erich Leinsdorf. Next, Lilian Kallir played Chopin's F Minor Concerto with musical taste and fluency that made it agreeable to hear, but without the strength of articulation or the coloristic resource that would have made it a completely interesting performance. The playing had character and a commanding power of projection only in the rhetorical middle section of the larghetto. Incidentally, the contention in the program notes that the F Minor concerto is "superior in every detail to the E Minor" seems quite unjustifiable.

Then the singers, beginning with Veronica Tyler, who sings the "Et Incarnatus Est" from Mozart's C Minor Mass. As in the past, she appears to be a vocalist on the verge of trouble. The jaw vibrates madly and the voice sounds tense. Possibly this inhibits her musical impulses. At any rate, the singing is uneventful and without strong sense of continuity. The flute, oboe and bassoon obbligatos are done rather fussily by the Dwyer-Gomberg-Walt trio.

Simon Estes sings King Philipp's monolgue from Verdi's "Don Carlo." His voice, without being notably large or sumptuous, is warm, steadily and confidently produced, and the tone quality is even from top to bottom. The sound, with its rather fast vibrato and with a certain baritonal pathos I associate with some of the German lieder singers, has something quite individual, even haunting.

It also develops at once that Estes' artistry is imposing. The recitative is tellingly inflected, and uncharacteristically and startlingly stiff only for a moment at "gl' spunta il di'." The aria is beautifully phrased and grandly sustained. It is a noble, musical, aware realization of a magnificent tragic portrait. The orchestra, except for some rigidity in the aria, makes a strong contribution, and Jules Eskin's cello solo is very fine.

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In the "Aida" excerpt there is again vocal excellence and an estimable musical taste that causes Miss Marsh carefully to integrate the climactic high C into the larger line of the aria and that keeps her from snarling in the low register. The prevailing impression is that of well schooled playing of a fine instrument. Aida, her despairing homesickness, the black waters of the Nile, the luminous Ethiopian sky, are not evoked. With her uninteresting colors and dynamics, especially with her placid temperament, Miss Marsh is a flavorless bore.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 22 1966

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Commercial rooming facilities are sold out 100 per cent, he reported, although rooming accommodations in private homes are still available.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
JUL 21 1966

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San Francisco Chronicle
THE VOICE OF THE WEST
D. 475,000
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Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
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Music Review

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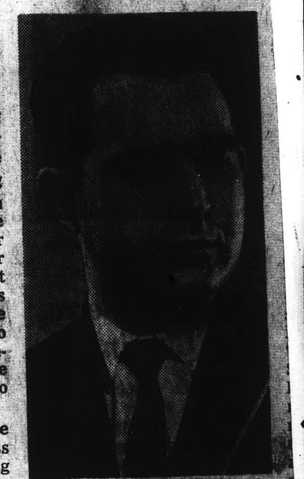

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England Newsclip Agency, Inc.
2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 234,733

JUL 25 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 23 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 22 1966

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Traveler (e)
BOSTON, Mass.
Circ. 146,293

JUL 21 1966

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San Francisco Chronicle
THE VOICE OF THE WEST
D. 475,000

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Press (e)
BRISTOL, Conn.
Circ. 15,399

JUL 21 1966

Tchaikovsky Competition Winners Slated At Tanglewood This Week

The only two Americans to win first prize honors at the Tchaikovsky International Music Contest will appear with the Boston Symphony Orchestra during the weekend concerts of the Berkshire Festival's fourth week. Van Cliburn, winner of the piano competition in 1958, and Jane Marsh, first prize winner in the 1966 singing competition, will be heard with the orchestra under Music Director Erich Leinsdorf. Mr. Cliburn will play on Saturday, and Miss Marsh, along with Veronica Tyler and Simon Estes, who placed second and third in this year's contest, will make their first United States appearances since returning from Moscow, on Sunday afternoon. Lilian Kallir will also appear on Sunday's program as previously announced. Seiji Ozawa will be the guest conductor for the concert at 9:00 p.m. on Friday with Joseph Silverstein as soloist.

Mr. Ozawa, Music Director of the Toronto Symphony and Ravinia Festival, attended the Berkshire Music Center in 1960 and on Friday will make his third guest appearance at Tanglewood in as many years. The first half of his program will include William Schuman's American Festival Overture and Schubert's Symphony No. 5. Following two weeks of chamber orchestra concerts the Festival programs will return this week to the summer's theme of the Romantic Concerto with Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra, performing the Mendelssohn Violin Concerto with Mr. Ozawa and the Orchestra. Friday's concert will conclude with Stravinsky's "Firebird" Suite.

Saturday evening's program will begin at 8:00 p.m. in the Music Shed with Mr. Leinsdorf conducting Brahms' Tragic Overture, which will be followed by Schumann's Symphony No. 2. Van Cliburn will play Rachmaninoff's Piano Concerto No. 3.

With the advent of the three prize winning singers to Tanglewood, the program for Sunday's concert has been changed. The concert will begin with Beethoven's "Coriolanus" Overture. Lilian Kallir will be soloist in a performance of Chopin's Piano Concerto in F minor. At press time, the works to be sung by Miss Tyler and Mr. Estes were not definite but it is expected that they will each sing an aria and possibly a duet. Miss Marsh will be heard in Tchaikovsky arias from "Eugene Onegin" and "Pique Dame."

Friday's Weekend Prelude at 7 p.m. will include Brahams' Sonata for Violin and Piano in A major, Op. 100, performed by Joseph Silverstein and Lilian Kallir. The Tanglewood Choir under the direction of Alfred Nash Patterson will be heard in songs for mixed chorus by Mendelssohn. Tickets for Friday's 9 p.m. Boston Symphony Orchestra concert include admission to the Weekend Prelude.

The Open Rehearsal for the benefit of the Boston Symphony's Orchestra Pension Fund will take place at 10:30 on Saturday morning in the Music Shed.

Three Berkshire Music Center concerts will be available this week to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's activities.

Sunday morning at 10 will be a Baroque program in the Tanglewood Theatre. Erich Leinsdorf and Charles Wilson, the Boston Symphony Orchestra's new assistant conductor, will share the conducting of Thursday evening's Berkshire Music Center Orchestra concert. This program at 8 in the theatre will include Berlioz' Corsair Overture and Beethoven's Symphony No. 4 conducted by Mr. Wilson, and the Violin Concerto by Berg, with a soloist to be announced, and Strauss' Till Eulenspiegel conducted by Mr. Leinsdorf.

Program and ticket information on all Berkshire Festival events may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass., 01240, or by calling (413) 637-1600.

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202

JUL 22 1966

SUMMER LIFE

Moscow Prize Winners To Sing At Tanglewood

LENOX — Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the complete program for the Sunday concert at Tanglewood which will bring Jane Marsh, Veronica Tyler, and Simon Estes before an American audience for the first time since their prize winning performances in Moscow.

At the same time Leinsdorf stated that the Boston Symphony Orchestra has released Miss Marsh from her contract to sing in Beethoven's Ninth Symphony on Aug. 21 in order for her to appear in her native state on Aug. 20 in the Hollywood Bowl.

Phyllis Curtin, a summer resident of the Berkshires and member of the Berkshire Music Center's faculty, has consented to replace Miss Marsh in the ninth Symphony.

The program for the Berkshire Festival concert Sunday will begin with Beethoven's Overture to Coriolan and continued with Lilian Kallir performing Chopin's Piano Concerto in F minor.

Following the intermission Jane Marsh, the only American first prize winner in the entire 1966 Tchaikovsky competition, will be heard in "O patria mia" from Act III of Verdi's Aida and Tatania's Letter Scene from Eugene Onegin which she sang in her prize winning performance in Moscow.

Veronica Tyler and Simon Estes, second and third prize winners, will also be heard in music they sang in the Tchaikovsky competition. Miss Tyler will sing "Et incarnatus est" from Mozart's Mass in C minor, K. 427, and Mr. Estes will sing "Ella giammai m'amo: Dormiro sol" from Verdi's Don Carlo.

Following her performance in Mozart's The Magic Flute on Aug. 6, an appearance scheduled prior to the Moscow contest, Miss Marsh will return to Tanglewood for a third time this summer on Aug. 13. Several months ago the Boston Symphony Orchestra announced it would present prize winners from the Tchaikovsky competition at its Aug. 13 and 14 Tanglewood concerts. The Orchestra regrets the Soviet winners were unable to come to this country for these concerts, but it pleased to be able to present Miss Marsh and the three second place winners in the instrumental competitions.

The Aug. 13 concert will begin with Hindemith's Symphonic Metamorphosis to be followed by the American cellist, Stephen Kates, second prize in Moscow, playing the Shostakovitch Cello Concerto. Jane Marsh will then be heard in Lisa's Scene and Arioso from Tchaikovsky's Pique Dame and Verdi's Introduction, Willow Song, and Ave Maria from Otello. The concert will close with orchestral excerpts from Wagner's Gotterdammerung.

On Aug. 14, Masuko Ushioda, young Japanese violinist who placed second in the Tchaikovsky competition, and Misha Dichter, American pianist and second prize winner, will perform with Erich Leinsdorf and the Boston Symphony Orchestra. The works they will play will be determined as soon as the prize winners return from abroad.

Also on this program the orchestra will play the Prelude from Act III of Wagners Lohengrin excerpts from Gunther Schuller's Seven Studies Themes of Paul Klee, and Brahms' Symphony No. 1.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 23 1966

Lively Concert Is Given at Tanglewood

Schuman, Schubert Marches Conducted by Nimble Seiji Ozawa

By R. C. HAMMERICH

LENOX — Seiji Ozawa is a slight, nimble, boyish, bouncing conductor. He led the Boston Symphony Orchestra Friday night through a lively concert at Tanglewood that ran from Schubert to Schuman.

Brilliant Colors

William Schuman was first. His "American Festival Overture" opened the festivities with a wide spread of brilliant orchestral colors. Most predominant were drums, brass and sonority.

The drums rattled and boomed, the brass blared with blinding clarity and the double-basses were joined by the tubas and bass trombones to lay a foundation of gravelly sonority.

Schubert followed. His symphony No. 15 is a real beauty, full of the stuff of Mozart and Haydn plus a little of Beethoven. But this is not to say it was written in imitation. Its style has a healthy measure of the classic, but its melodies are all Schubert.

Extra Warmth

And Ozawa gave it an extra measure of fluidity and warmth Friday, partly by slowing up the middle sections a bit.

But even when letting the beginnings of the 19th century's romanticism show through, the orchestra never lost the unity of ensemble, which sometimes seems magical and is, probably, unmatched in the world.

Joseph Silverstein, the orchestra's concertmaster, appeared after intermission as soloist in Mendelssohn's E Minor Violin Concerto, Op. 64.

"Light, Silvery Tone"

He was, as usual, nimble and placid, nimble on the strings and placid in manner.

The sound of his violin, as it was earlier during the concert prelude program, was sweet and glistening. He played with a light, silvery tone that sliced through the subdued orchestra and was never overshadowed.

His view of this popular warhorse was more vigorous than it seemed, however, because he has such a placid appearance. The excitement of the music was more evident, to this listener, at least, when the eyes were not on the violinist.

Dramatic Color

The concert ended with Stravinsky's suite from the ballet "The Fire-Bird" — another demonstration, like the Schuman overture, of dramatic orchestral color.

It seems fairly safe to say that the concert was another example of virtuosic orchestral playing. It was the orchestra rather than the soloist or the visiting conductor that provided the entertainment.

There were 7320 listeners, but the size of the audience which arrived early for the weekend prelude was, once again, somewhat surprising to a couple of Tanglewood regulars.

Choir Lively

More than 4000 were there to hear Silverstein and Lillian Kallir play Brahms' Violin Sonata in A Major, Op. 100, and the Tanglewood Choir under the guidance of Alfred Nash Patterson sing nine songs by Mendelssohn.

The sonata is a benign expression of tranquility, and Silverstein's delicate tone and Kallir's warm and flowing piano style were nicely appropriate.

The choir, however, lent more liveliness and variety to the prelude program, partly because some of Mendelssohn's songs were full of fun, partly because of the choir's expert craftsmanship.

Action as Well as Music

Its precision was slightly frayed during the first few minutes, but that soon was gone. Otherwise all of the attributes of a well-chosen and well-drilled choir were evident, particularly balance, tonal blend, pitch accuracy and cleanliness of attacks and stops.

Not only that, some of the words were understandable in spite of the grand spaciousness of the shed.

And there was action as well as music in Mendelssohn's songs.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

JUL 22 1966

This Weekend

Tchaikovsky Prizewinners To Sing at Tanglewood

The complete program for the Sunday concert at Tanglewood, which will bring Jane Marsh, Veronica Tyler, and Simon Estes before an American audience for the first time since their prize winning performances in Moscow, has been announced.

The program for the Berkshire Festival concert Sunday will begin with Beethoven's Overture to Coriolan and continue with Lilian Kallir performing Chopin's Piano Concerto in F minor.

Following the intermission, Jane Marsh, the only American first prize winner in the entire 1966 Tchaikovsky competition, will be heard in "O patria mia" from Act III of Verdi's Aida and Tatania's Letter Scene from Eugene Onegin which she sang in her prize winning performance in Moscow.

Veronica Tyler and Simon Estes, second and third prize winners, will also be heard in music they sang in the Tchaikovsky competition.

Miss Tyler will sing "Et incarnatus est" from Mozart's Mass in C minor, and Mr. Estes will sing "Ella giammai m'amo: Dormiro sol" from Verdi's Don Carlo.

87 37

Sunday Times
NEW YORK, N. Y.
Circ. 1,355,614

JUL 31 1966

Brainy, Good-Looking and Vocal, Too

By THEODORE STRONGIN

LENOX, Mass.

SOPRANOS, according to an old saw, have resonance where their brains should be. That this saw is as full of sawdust as most others was proven at Tanglewood last weekend where the three American singers who won prizes at the Tchaikovsky Competition in Moscow last month, came to sing with the Boston Symphony.

One of the singers, Simon Estes, is a bass, and so legend allows him to be intelligent. But during a weekend chat, Jane Marsh and Veronica Tyler, both sopranos, turned out — along with Mr. Estes — to be as brainy and articulate as up-and-comers in any other profession.

And as good-looking, too, which is no handicap to a stage career. Miss Marsh, the only American first prize winner since Van Cliburn in 1958, is a tall brunette with blue eyes and an assured manner. Miss Tyler is willowy and has an elfin glint. Mr. Estes is slim, tall, boyish looking and speaks with an easy manner. In conversation at least, none of the three is a prima donna.

The Moscow competition was still vivid in their minds. "I don't think I've ever sung for an audience so receptive," said Estes. "It meant a lot, singing for those people who love music so much," added Miss Tyler. "They are extremely knowing about music," said Miss Marsh.

Critical of Contests

All three are naturally happy about their prizes. But they are not uncritical of competitions as such. "It's difficult to judge talent," said Miss Tyler. "If you have five Van Cliburns, how can you choose only one?"

"That brings up a point," Miss Marsh said. "You seldom find a person who is both a competitor and a performer. I'm not a competitor. I went in to do my best as a performer." There is a fine line of etiquette, she explained, between being polite and responsive to the audience and being just aloof enough from it so that the judges won't think you are grandstanding.

"Competitions are strange," Estes said, "but I always look forward to the chance to communicate to another two, three or four people, or any number."

As to the effect of the competition on their lives, "it certainly got our names in the papers," Estes said. "A few more people happen to know we exist."

"It means that I've skipped a few stages in my career," said Miss Marsh. "My difficulties lie ahead now. There is a tremendous amount of pressure on me." She keeps telling her managers to "take it easy, move carefully." She has already turned down an engagement with the Metropolitan Opera. She isn't ready for it, she thinks.

Miss Tyler feels that "a lot remains to be seen, still." But before she won the prize, there had been quibbling over the amount of a fee she will earn for an appearance at St. Thomas, V. I. When the prize came, the quibbling stopped.

Not So Difficult

Singing is supposed to be a difficult profession to break into. But the three Moscow winners had no trouble when they started. "I came to New York one day, and sang the next, practically," Miss Tyler said. Now 29 years old and a native of Baltimore, she graduated from Peabody Conservatory in 1960. She came to the Juilliard School for graduate work. By the end of 1961, she had made her New York debut in the American Opera Society's performance of Monteverdi's "The Coronation of Poppea" and had been a soloist with Leonard Bernstein and the New York Philharmonic at a Young People's Concert.

Miss Marsh, who turned 24 while in Moscow, originally headed for sports, not music. She was born in Mill Valley, Calif., and very early discovered a bent for swimming. She almost tried out for the last Olympic team.

She began college in her home state, but liked to sing, and so transferred to Oberlin College in Ohio as a voice major. Narrowly escaping a career either in physical education or psychology, she decided (suddenly, she says) after graduation in 1963 to come to New York and be a professional singer.

She made her debut at the Spoleto Festival in Italy last summer, and she opened the Boston Symphony season of 1965-66 singing in Beethoven's Ninth Symphony under Erich Leinsdorf. Her latest step forward is an exclusive contract with RCA Victor.

Estes, 28, was born in Centerville, Iowa, and went to the University of Iowa. "I always did a little singing," he said, "but just for myself." At college, he was convinced that he should take music seriously, and so came to the Juilliard School. Starting in 1963, after Juilliard, Estes went off to Europe, where he has been making the rounds of European houses.

Finally, New York will hear him when he makes his debut in Gunther Schuller's new opera based on a Kafka subject, which the Hamburg Opera will do at Lincoln Center next year. He is spending the summer at Tanglewood, working with Schuller.

And so, patently, the three Moscow winners are launched. Last weekend they took time to reflect on what it means to be a singer definitely on the way. "It's not just a matter of talent," Miss Marsh said, "but how broad the talent. A voice doesn't necessarily mean you've got it. There is also physical stamina, insight into your own career so that those helping can work with you, and the ability to want to perform, to want the public to hear you."

Miss Tyler said, "For me, personally, any kind of musical career begins with love and respect for the genius of the composers we represent. Then one must want to communicate this to an audience."

And Estes: "First of all you must have a voice. Then you must have a feeling of love for music, and a feeling that you must communicate it. Then you must study what each song and poem you sing is about.

"But the most important thing is to go out and communicate," he added. "You have to have a sense of dynamic magnetism."

Resonance *with* brains?

Clemens Kalischer

Jane Marsh, Simon Estes and Veronica Tyler at the Berkshire Music Festival
"A few more people happen to know we exist."

88

The Evening Bulletin
PHILADELPHIA, PA.
D. 672,235

SEP 8 1966

AP Wirephoto

UNITED STATES WINNERS in the Tchaikovsky International Music Competition in Moscow last June take a rehearsal break before performing at the White House. They are (from left) Stephen Kates, Jane Marsh, Simon Estes, Veronica Tyler and Misha Dichter.

Johnson Salutes Musicians for Prizes Won in Moscow

Washington, Sept. 8—(AP)—President Johnson has hailed 13 young American musicians—winners of an international competition in Moscow—for doing more than diplomats to inspire understanding between the United States and Russia.

He bestowed the title "national treasures" on the winners last night before a White House audience that included some of the elite of America's world of music and the performing arts.

With Russia's minister counselor, Alexander I. Zinchuk, in a front row seat, Mr. Johnson declared:

"I hope history will record this example of how music has reached across the oceans, the walls and the ideologies that separate us, and found response in the hearts of the Russian people. I hope that it will be followed by other actions in other fields so that other threads of understanding can be strung across the space between us."

Russian Agrees

Afterwards, at a buffet supper in the State Dining Room, diplomat Zinchuk said Mr. Johnson's remarks were "very true."

Five of the winners—three singers, a pianist and a cellist—staged an hour-long concert, receiving ovations from the 350 White House guests and congratulations from the President and Mrs. Lyndon B. Johnson and pianist Van Cliburn, winner of the international Tchaikovsky competition when it was inaugurated in 1958.

The star of the evening was soprano Jane Marsh, 24, of Mill Valley, Calif., and New York, who won first prize in the vocal division of the Moscow competition—the first American to receive that honor.

Leinsdorf Is Accompanist

Erich Leinsdorf, conductor of the Boston Symphony, was piano accompanist for soprano Veronica Tyler, 29, of Baltimore, a second-place winner in the vocal competition.

The other performers were a third prize winner, baritone Simon Estes of New York City; second prize winner, pianist Misha Dichter, of Los Angeles, and second prize winner, cellist Stephen Kates, Los Angeles.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

AUG 6 1966

RCA Bows Vocal Talent At Tanglewood Concert

LENOX, Mass. — Not only does RCA Victor have the consistently immaculate and irreproachable distinguished Boston Symphony and Erich Leinsdorf on records, but now it moves into the new vocal talent area with a rather brilliant beginning.

Moving quickly, the company signed Jane Marsh, the soprano who won first prize in the Tchaikovsky International Vocal Competition in Moscow, and set up a live recording session at Tanglewood. In addition, on the record will be soprano Veronica Tyler, a second-prize winner in the same competition, and Simon Estes, bass, a third-prize winner.

Appearing in the second half of the Sunday (24) program, the talented trio excelled in solo performances which should give RCA a prize record. Miss Tyler sang "Et incarnatus est," from the second part of the "Mass in C Minor," by Mozart, with a rich, textural quality that was poignant and exact. Estes, with more maturity, should rank with the best. Singing "Ella Giammai m'amo: Dormiro Sol" from "Don Carlo," he gave an inspiring performance. He displayed a resonant tone, good range, and his phrasing shone.

As to Miss Marsh, it is small wonder she took first prize. She sang Tatiana's letter scene from "Eugene Onegin" (especially difficult in Russian) with majesty of tone, graced with feeling and quality. As Princess Aida, she gave to the aria "O Patria Mia" a dramatic, moving rendition which showed off the lyrical gracefulness in her voice. She is the recording catch in quite some time.

Friday night was given over to the young Japanese conductor, Seiji Ozawa. His translation of the Schubert No. 5 was a little thin, but after intermission he came back with a highly satisfactory interpretation of the suite from Stravinsky's "The Firebird." Concertmaster Joseph Silverstein gave a gemlike performance of Mendelssohn's violin concerto.

On Saturday, Leinsdorf gave a masterful, ch[illegible] Symphony No. 2 by Schu[illegible]n. And Van Cliburn, who c[illegible]ues to turn in brilliant per[illegible]ances, was heard in sparkli[illegible]rm playing Rachmaninoff's [illegible]o Concerto No. 3. The yo[illegible]anist drew the biggest cro[illegible] the season thus far, with [illegible]han 14,000 enthusiastic pa[illegible] giving him six standing o[illegible]

Pianist Lilli[illegible]r was featured soloist in [illegible]irst part of the Sunday [illegible]am. She played Chopin [illegible]o Concerto No. 2 with a [illegible]ng, expressive and well [illegible]uted style which was deli[illegible] listening.

[illegible]B SOBEL

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795

AUG 7 1966

Van Cliburn Scores at Tanglewood

By EARL J. DIAS
Standard-Times Music Critic

Music director Erich Leinsdorf of the Boston Symphony Orchestra displayed his shrewdness as a program maker on the recent weekend of concerts I attended at the Berkshire Music Center, Tanglewood — a weekend that attracted a total audience of more than 32,000.

What contributed to the box-office bonanza was, of course, the appearance on Saturday night (before an audience of 14,235) of pianist Van Cliburn, playing the work that has come to be his trademark, Rachmaninoff's "Piano Concerto No. 3 in D Minor." This is a bravura piece calling for runs and trills of pin-point accuracy, the generation of plenty of musical excitement, crashing chords alternating with romantically melancholy passages.

Mr. Cliburn performed the work with a prodigious technique and in the grand manner. So electrifying was his playing that he was called to the stage again and again and received a genial bear hug and an avuncular kiss from Mr. Leinsdorf.

The other outstanding attraction of the weekend was the appearance of the three recent winners of the Tschaikovsky vocal competition in Moscow — first prize winner, Jane Marsh; second prize winner, Veronica Tyler, and third prize winner, Simon Estes. All are highly capable vocalists.

In "O Patria Mia" from "Aida" and Tatiana's letter song from "Eugene Onegin," Miss Marsh demonstrated phenomenal poise, a voice of unusual power and projection, and some thrilling tones. Miss Tyler, whose voice is lighter but exquisitely controlled, made "Et Incarnatus Est" from Mozart's "Mass in C Minor" a selection of shimmering beauty, and Mrs. Estes, in "Ella Giammai M'Amo: Dormiro Sol" from "Don Carlo" used his rich basso to splendid effect and was notable for his lucid phrasing.

Two other soloists performed during the weekend programs. On Friday night, Joseph Silverstein, concert master of the orchestra, played the Mendelssohn violin concerto with commendable precision and his customary sure technique, although not always with the requisite flamboyance.

And on Sunday afternoon, pianist Lillian Kallir, who has performed here in the Friends of Music Series, gave a thoroughly delightful and beautifully sensitive reading of Chopin's "Piano Concerto No. 2 in F Minor."

On Friday night, the young Japanese conductor, Seiji Ozawa, had the orchestra in fine fettle in William Schuman's "American Festival Overture," Schubert's "Symphony No. 5," and Stravinsky's "Firebird." On Saturday night, Mr. Leinsdorf led a good performance of Brahm's "Tragic Overture" and a rendition of Schumann's "Symphony No. 2 in C Major," which was somewhat rushed for my liking. On Sunday, the orchestra played Beethoven's "Overture to 'Coriolan' " to perfection.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 25 1966

Three Prize-Winning Singers at Tanglewood

By McLAREN HARRIS

TANGLEWOOD, Lenox — Sunday afternoon at Tanglewood America had its first post-contest hearing of three prize winning vocalists in this year's Moscow Tchaikovsky competition. If the appearance of all three on a single program proved anything, it was how keen and exacting the competition really is.

Jane Marsh and Veronica Tyler, sopranos who won first and second prizes, respectively, are not strangers to the U.S. musical scene, both having appeared with the Boston Symphony Orchestra last season at Symphony Hall. Bass Simon Estes, a third prize-winner, got his professional start with European opera companies, while his U.S. performances, somewhat limited, have been as an oratorio singer.

Not Tchaikovsky

Most of the works performed Sunday were not by Tchaikovsky, as that composer is being reserved for a later weekend. Miss Marsh, appearing last, sang Tatiana's Letter Scene from "Eugene Onegin" and "O Patria Mia," from Verdi's "Aida". Her voice is full, though not overpowering, with a dramatic ring and a flexibility which allows her to fill the dynamic contour of her phrases with ease. She did not appear to exert herself, either vocally—the intonation sagged—or emotionally, in the letter scene; her interpretation was of a narrative sort, more contemplative than stormy, exhibiting a detachment as if the object of her devotion were removed by distance (in the opera it is). Erich Leinsdorf's tempos and phrasing, it must be admitted, were in accord.

In the Verdi work, more concise and expressively direct, Miss Marsh enlarged on her potential. Here the voice grasped gentle sweeps of melody with an almost reverent hush; the tone was as complete in the lesser volumes as in the greater, while her Italian diction was overly soft, perhaps wrongly in the service of smooth phrasing.

Veronica Tyler's work was the "Et incarnatus est" from Mozart's C minor Mass. Here vocal support and breath control were well-nigh flawless; they gave her complete facility for quick and leaping changes of register and enabled her to sustain lines of such evenness that they did not seem tied to an air supply. Her diction was also on the muted side, and her vowels were apt to change with the register; what was "ah" in the middle became "uh" in the lower and somewhat spread in the highest.

Large Potential

The case of Simon Estes illustrates how one must often display credentials before being asked to perform, no matter what the artistic prowess. Estes, as heard Saturday, has a considerable potential for music drama and the vocal attributes to fulfill it. His bass filled the music shed with pure tone, intense but not booming, and with an edge which commands authority.

The stage trappings of Verdi's "Don Carlo" might have helped him to realize the content of "Ella giammai m'amo: Dormiro sol" more completely, but the notes of despair and imploring were yet well in evidence. If the Moscow competitions are anyone's springboard, they may be his. Only propriety placed him third in this notice (or fashioned any order, for that matter).

In the program's first half, Lilian Kallir swept through Chopin's Second Piano Concerto with grace and ease, the flourishes and melodic embellishments flowing from her fingers with utmost assurance. The opener was Beethoven's "Coriolanus" overture, given a forward moving, though not hurried reading by Mr. Leinsdorf and the orchestra, which turned in strong accounts all afternoon.

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FIFTH WEEK - JULY 29, 30, AND 31

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 24 1966

Boston Symphony Orchestra To Play Schumann Works

TANGLEWOOD, Lenox—Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist: Jules Eskin, principal cellist of the Boston Symphony Orhestra; Claude Frank, piano; and Joseph Silverstein, the orchestra's concertmaster.

Conduct Program

Erich Leinsdorf will conduct the programs on July 29 and the 30th evenings with Thomas Schippers as guest conductor.

Friday evening's concert at 9 p. m. will begin with Mr. Leinsdorf conducting Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy, Jules Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" Variations.

Weber's Overture

Weber's Overture to "Der Freischutz" will be the opening work on Saturday with Lilian Kallir then joining Mr. Leinsdorf and the orchestra for a performance of Schumann's Konzertstuck in G major for Piano and Orchestra. Following the intermission Joseph Silverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

On Sunday afternoon, Thomas Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel Pictures at an Exhibition. The soloist with Mr. Schippers and the Orchestra will be Claude Frank who will play Schumann's Piano Concerto, Op. 54.

The Weekend Prelude on July 29 at 7 p. m. will also be devoted to the music of Robert Schumann. Mr. Frank, Miss Kallir, and three members of the Bostion Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; and James Stagilano, horn; will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. 46. Ara Berberian will sing several Schumann Lieder accompanied by Mr. Frank.

Thomas Schippers, the young American conductor, will be conducting the Boston Symphony Orchestra at Tanglewood, according to Erich Leinsdorf, music director on Sunday afternoon, July 31. Mr. Schippers will conduct the Rossini Overture, "La Gazza Ladra," Mussorgsky-Ravel, "Pictures at an Exhibition," and the Schumann Piano Concerto for which Claude Frank will be soloist.

The Boston Symphony Orchestra's Open Rehearsal for pension fund will take place on Saturday morning at 10.30 a. m.

July 26 at 8 p. m. in the Tanglewood Theater the Boston Symphony Chamber Players will give their second concert in the Berkshire Festival Chamber Music series. Their program with Claude Frank at the piano will include Mozart's Flute Quartet, K. 478; the Variations for Four Drums and Viola by Colgrass; Haieff's Duo for Oboe and Bassoon; and the Trio for Piano, Violin, and Horn, Op. 40.

Two programs of chamber music and one by the Tanglewood Choir will be available for the Friends of the Berkshire Music Center. The chamber music concerts will be given by the members of the Music Center's Fellowship program on July 27 at 8 p. m. and July 31 at 10 a. m. The Tanglewood Choir program will be in the Theatre on July 28 at 8 p. m. Membership in the Friends is open to those who make voluntary contributions for the support of the Music Center's program.

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378
JUL 28 1966

Works Of Robert Schumann Featured At Tanglewood

TANGLEWOOD, LENOX, Mass.--Four works for orchestra and solo instruments by Robert Schumann will be performed at this weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist: Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the Orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday, July 29 and Saturday, July 30 with Thomas Schippers as Sunday's guest conductor.

Friday evening's concert at 9 o'clock will begin with Mr. Leinsdorf conducting Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy. Jules Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" Variations.

Weber's Overture to "Der Freischutz" will be the opening work on Saturday with Lilian Kallir then joining Mr. Leinsdorf and the Orchestra for a performance of Schumann's Konzertstuck in G major for Piano and Orchestra. Following the intermission Joseph Silverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

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The Weekend Prelude on Friday at 7 p.m. will also be devoted to the music of Robert Schumann. Mr. Frank, Miss Kallir, and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn; will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. 46. Ara Berberian, who will be heard the following week at Tanglewood in "The Magic Flute," will sing several Schumann Lieder accompanied by Mr. Frank.

The Boston Symphony Orchestra's Open Rehearsal for the benefit of the Orchestra's Pension Fund will take place on Saturday morning at 10:30.

A program of chamber music and one by the Tanglewood Choir will be available for the Friends of the Berkshire Music Center. The chamber music concert will be given by the members of the Music Center's Fellowship program on Sunday morning at 10 o'clock. The Tanglewood Choir program will be in the Theatre on Thursday at 8 p.m. Membership in the Friends is open to those who make voluntary contributions for the support of the Music Center's program.

Tickets for the Boston Pops at Tanglewood concert, Arthur Fiedler conducting, are now available at the Festival Ticket Office. Stan Getz will be soloist in this annual Pension Fund program. General admission tickets to the Tanglewood lawns will be available at 4 p.m. on Wednesday, August 3, the afternoon of the concert. Ticket information on all events at Tanglewood may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

New England Newspaper Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 22 1966

At Tanglewood

Soloists to Perform Schuman

Four works for orchestra and solo instruments by Robert Schuman will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood.

The soloists will include Lilian Kallir, pianist; Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the orchestra's concertmaster.

Erich Leinsdorf will conduct the programs on Friday and Saturday evenings. Thomas Schippers will be Sunday's guest conductor.

Friday evening's concert at 9 will begin with Mr. Leinsdorf conducting Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy. Jules Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" Variations.

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Weekend Preludes

The Weekend Prelude on Friday at 7 p.m. will also be devoted to the music of Robert Schumann.

Mr. Frank, Miss Kallir and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn. Ara Berberian, who will be heard the following week at Tanglewood in "The Magic Flute", will sing several Schumann Lieder accompanied by Mr. Frank.

The Boston Symphony Orchestra's open rehearsal for the benefit of the orchestra's pension fund will take place on Saturday morning at 10.30.

Tuesday evening at 8 in the Tanglewood Theater the Boston Symphony Chamber Players will give their second concert in the Berkshire Festival Chamber Music series.

Their program with Claude Frank at the piano will include Mozart's Flute Quartet, the Variations for Four Drums and Viola by Colgrass, Haieff's Due for Oboe and Bassoon, and the Trio for Piano, Violin, and Horn.

Two programs of chamber music and one by the Tanglewood Choir will be available for the Friends of the Berkshire Music Center.

The chamber music concerts will be given by the members of the music center's fellowship program on Wednesday evening at 8 and Sunday morning at 10.

THOMAS SCHIPPERS will conduct Boston Symphony Orchestra at Tanglewood Sunday afternoon, July 31.

The Tanglewood Choir program will be in the Theater on Thursday at 8 p.m.

Membership in the friends is open to those who make voluntary contributions for the support of the Music Center's program.

Pops at Tanglewood

Tickets for the Boston Pops at Tanglewood concert, Arthur Fiedler conducting, are now available at the festival ticket office. Stan Getz will be soloist in this annual pension fund program.

General admission tickets to the Tanglewood lawns will be available at 4 p.m. on Wednesday Aug. 3, the afternoon of the concert.

Ticket information on all events at Tanglewood may be obtained from the festival ticket office, Tanglewood, Lenox, Mass. 01240.

Sunday, the American prize winners of the recent Tchaikovsky International Voice Competition will make their first United States appearances since returning from Moscow.

Jane Marsh, first prize winner and the first American to be so honored since 1958, will sing arias from "Eugene Onegin" and "Pique Dame" by Tchaikovsky.

Veronica Tyler, second prize winner, will be heard in Et incarnatus est from Mozart's Mass in C minor.

Simon Estes, third prize winner, will sing King Phillips' aria from the opera "Don Carlo" by Verdi.

Lilian Kallir will play the Chopin Piano Concerto No. 2 in F minor in the opening portion of the program.

TIGHT BINDING

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
JUL 28 1966

THOMAS SCHIPPERS, GUEST CONDUCTOR

TANGLEWOOD FEATURES SCHUMANN

Four works for orchestra and solo instruments by Robert Schumann will be performed at this weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist; Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the Orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday and Saturday evenings with Thomas Schippers as Sunday's guest conductor.

Friday evening's concert at 9 p.m. will begin with Mr. Leinsdorf conducting Smetana's Overture to *The Bartered Bride* followed by Three Nocturnes by Debussy. Jules Eskin will perform Schumann's *Cello Concerto*. The closing work will be Elgar's *Enigma Variations*.

Weber's Overture to "Der Freischutz will be the opening work on Saturday with Lilian Kallir then joining Mr. Leinsdorf and the Orchestra for a performance of Schumann's *Konzertstuck in C Major* for piano and orchestra. Following the intermission Joseph Silverstein will be soloist in the Schumann *Fantasy in C Major* for violin and orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

On Sunday afternoon, Thomas Schippers will conduct the Overture to *La Gazza Ladra* by Rossini and the Mussorgsky-Ravel *Pictures at an Exhibition*. The soloist with Mr. Schippers and the Orchestra will be Claude Frank who will play Schumann's *Cello Concerto, Op. 54*.

The Weekend Prelude on Friday, July 29, at 7 p.m., will also be devoted to the music of Robert Schumann. Mr. Frank, Miss Kallir and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; James Stagliano, horn; will perform the *Andante and Variations* for two pianos, two cellos and horn, Ara Berberian, who will be heard the following week at Tanglewood in *The Magic Flute*, will sing several Schumann *Lieder* accompanied by Mr. Frank.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
PORTLAND, Me.
Circ. 105,712
JUL 24 1966

Concert Schedule

AT TANGLEWOOD next Saturday Erich Leinsdorf leads the Boston Symphony Orchestra in a program including Smetena's "Bartered Bride" overture, Three Nocturnes of Debussy, the Schumann Cello Concerto, too seldom brought to concert, and Stravinsky's "Firebird" Suite.

Next Sunday he will conduct Weber's "Freischutz" overture, the Schumann Concertstuck in G, Schumann's C Major Fantasy for violin (with Joseph Silverstein concertmaster of the BSO as soloist) concluding with Dvorak's rarely heard Symphony No. 8.

At Bowdoin College on Thursday in the Senior Center, the Summer Music School Chamber Orchestra conducted by Lawrence Smith will have Michael Rabin as violin soloist.

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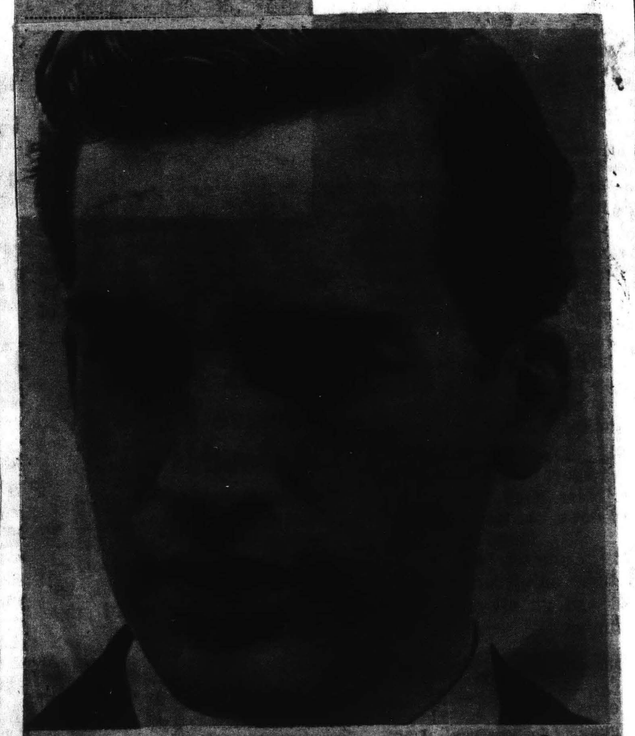
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378
JUL 28 1966



THOMAS SCHIPPERS, the young American conductor, will be conducting the Boston Symphony July 31. Mr. Schippers will conduct the Rossini Overture, "La Gazza Ladra," Mussorgsky-Ravel, "Pictures at an Exhibition," and the Schumann Piano Concerto for which Claude Frank will be soloist.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 22 1966

Boston Symphony Plays At Tanglewood July 29-31

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Jules Eskin, solo cellist and first-chair player from the orchestra, will play the Schumann "Cello Concerto" in the Friday 9 p.m. program. Erich Leinsdorf will conduct. Other numbers on the program are the "Overture to the Bartered Bride," Smetana; "Three Nocturnes" by Debussy, and the Elgar "Enigma" Variations.

The Weekend Prelude, Friday at 7 p.m., will feature the "Andante and Variations for two pianos, two cellos, and horn, opus 46," Schumann. It will be performed by Frank with Lillian Kallir, pianist, and three members of the orchestra.

* * *

Miss Kallir will join Leinsdorf and the orchestra for a performance of Schumann's "Konzertstuck in G major for piano and orchestra" on Saturday at the 8:30 p.m. program. The program will also include Weber's "Overture to 'Der Freischutz,'" Joseph Silverstein as soloist in the Schumann "Fantasy in C major for Violin and Orchestra" and the Dvoark "Symphony number 8."

THOMAS SCHIPPERS
Musical Conductor

Thomas Schippers will conduct the Sunday 2:30 p.m. program featuring Claude Frank as soloist in the Schumann's "Piano Concerto, opus 54." The program will also include the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel "Pictures at an Exhibition."

The Boston Symphony Orchestra's open rehearsal for the benefit of its pension fund will take place Saturday at 10:30 a.m.

* * *

Tickets for the Boston Pops at Tanglewood concert, Arthur Fiedler conducting, are now available at the Festival ticket office. Stan Getz will be soloist in the annual pension fund program. General admission tickets to the Tanglewood lawns will be available at 4 p.m. on Aug. 3, the afternoon of the concert. Ticket information on all events at Tanglewood may be obtained from the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUL 24 1966

Tanglewood Featuring Works of Schumann

Four works for orchestra and solo instruments by Robert Schumann will be performed at next week-end's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist; Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano, and Joseph Silverstein, the orchestra's concertmaster. Erich Leinsdorf will conduct the programs Friday and Saturday evenings with Thomas Schippers as next Sunday's guest conductor.

Friday evening's concert at 9 will begin with Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy. Eskin then will perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" Variations.

Weber's Overture to "Der Freischutz" will be the opening work Saturday. Miss Kallir then will perform Schumann's Konzertstuck in G major for Piano and Orchestra. Following the intermission Silverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

Sunday afternoon, Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel "Pictures at an Exhibition." Frank will play Schumann's Piano Concerto, Op. 54.

The Week-end Prelude Friday at 7 p.m. also will be devoted to the music of Schumann. Frank, Miss Kallir, and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello, and James Stagliano, horn, will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. 46. Ara Berberian, who will be heard the following week at Tanglewood in "The Magic Flute," will sing several Schumann lieder accompanied by Frank.

Today at 2:30 the American prize winners of the recent Tchaikovsky International Voice Competition will make their first United States appearances since returning from Moscow. Jane Marth, first prize winner and the first American to be so honored since 1958, will sing arias from Tchaikovsky's "Eugene Onegin" and Verdi's "Aida." Veronica Tyler, second prize winner, will be heard in "Et incarnatus est" from Mozart's Mass in C minor, K. 427, and Simon Estes, third prize winner, will sing King Phillips' aria from the opera "Don Carlo" by Verdi. Lilian Kallir will play the Chopin Piano Concerto No. 2 in F minor in the opening portion of the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SPRINGFIELD, Mass.
Circ. 98,605
JUL 27 1966

This Week at Tanglewood

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Saturday night's concert, also under the baton of Mr. Leinsdorf will include Weber's Overture to "Der Freischutz" and Schumann's "Konzertstuck in G major for Piano and Orchestra" with Lilian Kallir, pianist.

A chamber music concert will be given by the members of the Music Center's fellowship program tonight at 8 p. m., and the Tanglewood Choir will present a program tomorrow at 8.

The Boston Symphony Orchestra's traditional "Open Rehearsal" for pension fund will take place Saturday morning at 10.30.

TIGHT BINDING

31

Schumann
Tanglewood

...agliano, horn; will ... Andante and Var... Two Pianos, Two ... Horn, Op. 46. Ara ... who will be heard ... week at Tangle... The Magic Flute," ... Schumann ...anied by Mr.

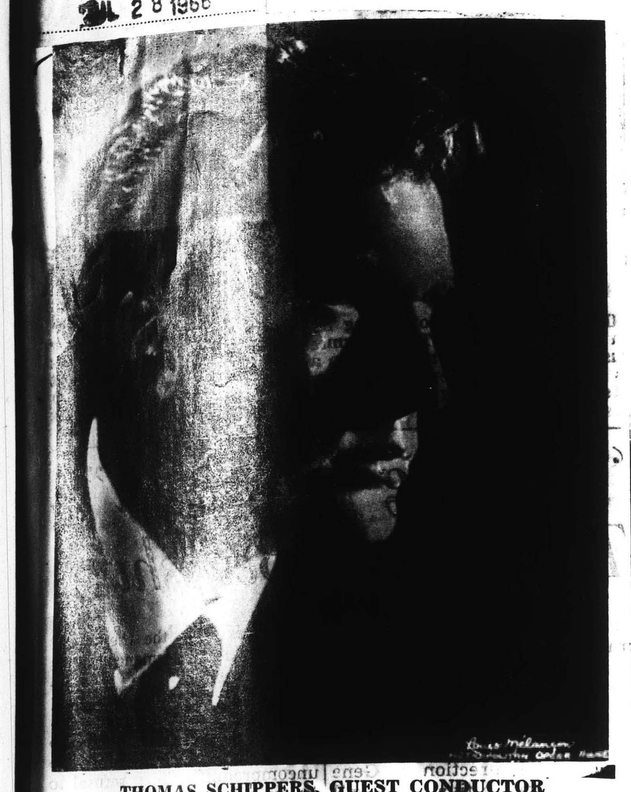
... Symphony Or... Rehearsal for ... the Orchestra's ... will take place ... morning at 10:30. ... of chamber mu... the Tanglewood ... available for the ... Berkshire Mu... chamber mu... will be given by ... of the Music ...ship program ... morning at 10 o'... Tanglewood Choir ... in the Theatre ... at 8 p.m. Mem... Friends is open ... make voluntary ... for the support ... Center's pro...

... for the Boston Pops ... concert, Arthur ...ting, are now ... Festival Tic... Getz will be ... Pension ... General ad... to the Tangle... will be available ... Wednesday, Aug... afternoon of the con... information on ... Tanglewood may ... from the Festival ... Tanglewood, ...01240.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587

JUL 28 1966



THOMAS SCHIPPERS, GUEST CONDUCTOR

TANGLEWOOD FEATURES SCHUMANN

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Sunday Telegram
PORTLAND, Me.
Circ. 105,712

JUL 24 1966

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Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

JUL 28 1966

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

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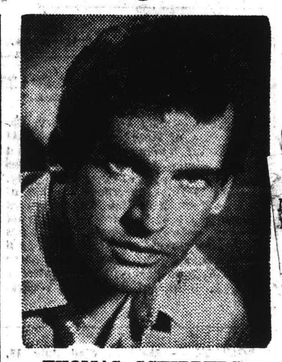

THOMAS SCHIPPERS
Musical Conductor

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Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUL 24 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News (e)
SPRINGFIELD, Mass.
Circ. 98,605

JUL 27 1966

This Week at Tanglewood

Young American conductor Thomas Schippers will conduct the Rossini Overture to "La Gazza Ladra" Sunday afternoon at Tanglewood. Also on the Sunday program is Mussorgsky-Ravel's "Pictures at an Exhibition."

Erich Leinsdorf will conduct Smetana's "The Bartered Bride" Friday at 9 p. m., followed by three "Nocturnes" by Debussy. Jule Eskin will perform Schumann's "Cello Concerto."

Saturday night's concert, also under the baton of Mr. Leinsdorf will include Weber's Overture to "Der Freischutz" and Schumann's "Konzertstuck in G major for Piano and Orchestra" with Lilian Kallir, pianist.

A chamber music concert will be given by the members of the Music Center's fellowship program tonight at 8 p. m., and the Tanglewood Choir will present a program tomorrow at 8.

The Boston Symphony Orchestra's traditional "Open Rehearsal" for pension fund will take place Saturday morning at 10.30.

SYRACUSE HERALD JOURNAL
Tuesday, July 26, 1966

Symphony feature 4 soloists

LENOX, Mass. — Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist; Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday and Saturday evenings with Thomas Schippers as next Sunday's guest conductor.

Friday evening's concert at 9 will begin with Leinsdorf conducting Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy. Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" Variations.

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On Sunday afternoon, Thomas Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel Pictures at an Exhibition. The soloist will be Claude Frank, who will play Schumann's Piano Concerto, Op. 54.

The weekend prelude on Friday at 7 p.m. will also be devoted to the music of Robert Schumann. Frank, Miss Kallir, and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn; will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. 46. Ara Berberian, who will be heard the following week at Tanglewood in "The Magic Flute" will sing several Schumann Lieder accompanied by Frank.

The Boston Symphony Orchestra's open rehearsal for the benefit of the orchestra's pension fund will be 10:30 a.m. Saturday.

Tuesday evening at 8 in the Tanglewood Theatre, the Boston Symphony Chamber Players will give their second concert at the Berkshire Festival Chamber Music series. Their program, with Frank at the piano, will include Mozart's Flute Quartet, K. 478; the Variations for Four Drums and Viola by Colgrass; Haieff's Duo for Oboe and Bassoon; and the Trio for Piano, Violin, and Horn, Op. 40.

Two programs of chamber music and one by the Tanglewood Choir will be available for the Friends of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 25 1966

Schumann To Be Featured In Concerts at Tanglewood

Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist; Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday and Saturday evenings, with Thomas Schippers as Sunday's guest conductor.

Friday evening's concert at 9 will begin with Smetana's overture to "The Bartered Bride," followed by three Nocturnes by Debussy. Eskin will then perform Schumann's cello concerto. The closing work will be Elgar's "Enigma" variations.

Weber's overture to "Der Freischutz" will be the opening work on Saturday. Lilian Kallir will then join Leinsdorf and the orchestra for a performance of Schumann's Konzertstuck in G Major for Piano and Orchestra. Silverstein will be soloist in the Schumann Fantasy in C Major for Violin and Orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

On Sunday afternoon, Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel "Pictures at an Exhibition." The soloist will be Claude Frank, who will play Schumann's Piano Concerto, Opus 54.

The weekend prelude Friday at 7 p.m. will also be devoted to the music of Robert Schumann, Frank, Miss Kallir, and three members of the Boston Symphony Orchestra—Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn—will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Opus 46. Ara Berberian, who will be heard the following week at Tanglewood in "The Magic Flute," will sing several Schumann Lieder, accompanied by Frank.

The BSO's open rehearsal will take place on Saturday morning at 10:30.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
JULY 29 1966

WAMC to Air Varied Tanglewood Program

ALBANY — The coming week holds much in store for music lovers as WAMC-FM, 90.7 mc, continues its exclusive live coverage of the Berkshire Music Festival at Tanglewood.

Sunday at 2:30 p.m. Thomas Schippers will conduct the Boston Symphony Orchestra in Rossini's Overture "La Gazza Ladra," Schumann's Piano Concerto with Claude Frank as soloist and the Ravel orchestration of Mussorgsky's "Pictures at an Exhibition."

On Monday beginning at 8 p.m. members of the Berkshire Music Center will perform a program of chamber music. Another progam of chamber music will be given Tuesday at the same hour and featuring soprano Phyllis Curtin as guest soloist.

The Boston Pops Orchestra, under the direction of Arthur Fiedler, will give its annual "Tanglewood" concert on Wednesday at 8 p.m. The concert will feature the World premiere of "The Tanglewood Concerto of Sauter" which is dedicated to Fiedler and the guest soloist, tenor saxophonist Stan Getz. Also included in the concert will be Rossini's Overture to William Tell, the Final Dance from Ginastera's Estancia, and selections from "My Fair Lady."

The Berkshire Music Center Orchestra will perform a concert on Thursday night beginning at 8 p.m.

Starting at 9 p.m. on Friday, Aug. 5, Stanislaw Skrowaczewski will conduct the Boston Symphony Orchestra in Prokofiev's Romeo and Juliet, 2nd suite; Saint-Saens Cello Concerto featuring guest soloist Leslie Parnas, and Schumann's Symphony No. 4.

Erich Leinsdorf will conduct the Boston Symphony in a performance of Mozart's Magic Flute on Saturday, Aug. 6, beginning at 8 p.m. Soloists will be Ara Berberian, bass; Joanne Simon, mezzosoprano, and George Shirley, tenor.

News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUL 28 1966

This Weekend at Tanglewood

Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist: Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the Orchestra's concertmaster. Erich Leinsdorf will conduct the programs on tomorrow (Friday) and Saturday evenings with Thomas Schippers as Sunday's guest conductor.

Friday evening's concert at 9:00 p.m. will begin with Mr. Leinsdorf conducting Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy. Jules Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" variations.

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The Weekend Prelude tomorrow at 7:00 p.m. will also be devoted to the music of Robert Schumann. Mr. Frank, Miss Kallir, and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn, will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. 46. Ara Berberian who will be heard the following week at Tanglewood in "The Magic Flute" will sing several Schumann Lieder accompanied by Mr. Frank.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Times (e)
DANBURY, Conn.
Circ. 26,024
JUL 25 1966

Tanglewood Will Present Schumann Works

TANGLEWOOD, LENOX, Mass. — Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood.

The soloists will include Lilian Kallir, pianist: Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano, and Joseph Silverstein, the orchestra's concertmaster.

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The Weekend Prelude on Friday at 7 p.m. will also be devoted to the music of Robert Schumann.

The Herald-News
PASSAIC, N. J.
D. 78,641
JULY 25 1966

Berkshire Festival Concerts Next Week

Thomas Schippers will be the guest conductor of the Boston Symphony Orchestra and Claude Frank, piano soloist Sunday at the Berkshire Music Festival concert at Tanglewood.

Phyllis Curtin, who is a member of the center's faculty, will be heard Tuesday evening, Aug. 2, in her only full-length recital of the season.

The sixth week of the festival opening next Monday will feature a chamber music concert at 8 p.m. that day; the third Berkshire Music Center Orchestra concert at 8 p.m. Thursday, Aug. 4, and a baroque concert Sunday morning Aug. 7, at 10 o'clock.

Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,594
JUL 21 1966

Five Concerts Aired Live from Tanglewood

WGBH-FM's complete coverage of the 1966 Berkshire Festival continues with six more full-length concerts broadcast live from the Boston Symphony Orchestra's summer home in Lenox, [illegible]

On Sunday, July 24, at 2:30 [illegible] Erich Leinsdorf conducts [illegible]ven's "Coriolanus" Over[illegible] Tchaikovsky's Symphony [illegible] and Chopin's Piano Con[illegible] in F Minor with soloist Lil[illegible] Kallir.

[illegible] days later, Tuesday, July [illegible] 8 p.m., the Boston Sym[illegible] Chamber players with [illegible] pianist Claude Frank per[illegible] Mozart's Flute Quartet, K. [illegible] Variations for Four Drums [illegible] Viola by Colgrass; Haieff's [illegible] for Oboe and Bassoon; and [illegible]ns; Trio for Piano, Violin [illegible] Horn, Op. 40.

Wednesday at the same hour more chamber music will be [illegible] and on Thursday, July 28, WGBH-FM presents a concert by the [illegible]

The [illegible] the week [illegible] Boston Sym[illegible] Erich [illegible] Friday, [illegible] p.m., Mr. Leinsdorf has chosen Smetana's overture to "The Bartered Bride," Three Nocturnes by Debussy; Schumann's Cello Concerto (Jules Eskin, soloist); and "Enigma" Variations by Elgar.

On Saturday he will conduct Weber's Overture to "Der Freischutz," Schumann's Konzertstuck in G with pianist Lilian Kallir.

The only recorded concert of the week takes place Monday, July 25, at 8 p.m., when a program of Baroque Music taped the preceding morning will be heard.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 26 1966

Boston Symphony programs this weekend at Tanglewood, Lenox, Mass., will feature Erich Leinsdorf as conductor on Friday at 9 p.m. and Saturday at 8 p.m. with Thomas Schippers as guest conductor at the Sunday 2:30 p.m. program. Soloists include Jules Eskin on Friday night; Lillian Kallir and concertmaster Joseph Silverstein on Saturday and Claude Frank on Sunday.

SYRACUSE HERALD JOURNAL
Tuesday, July 26, 1966

Symphony feature 4 soloists

LENOX, Mass. — Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist; Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday and Saturday evenings with Thomas Schippers as next Sunday's guest conductor.

Friday evening's concert at 9 will begin with Leinsdorf conducting Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy. Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" Variations.

Weber's Overture to "Der Freischutz" will be the opening work on Saturday with Lilian Kallir then joining Leinsdorf and the Orchestra for a performance of Schumann's Konzertstuck in G major for Piano and Orchestra. Following the intermission, Joseph Siverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra. The concert will conclude with Dvorak's Symphony No. 8.

On Sunday afternoon, Thomas Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel Pictures at an Exhibition. The soloist will be Claude Frank, who will play Schumann's Piano Concerto, Op. 54.

The weekend prelude on Friday at 7 p.m. will also be devoted to the music of Robert Schumann. Frank, Miss Kallir, and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn; will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. 46. Ara Berberian who will be heard the following week at Tanglewood in "The Magic Flute" will sing several Schumann Lieder accompanied by Frank.

The Boston Symphony Orchestra's open rehearsal for the benefit of the orchestra's pension fund will be 10:30 a.m. Saturday.

Tuesday evening at 8 in the Tanglewood Theatre, the Boston Symphony Chamber Players will give their second concert at the Berkshire Festival Chamber Music series. Their program, with Frank at the piano, will include Mozart's Flute Quartet, K. 478; the Variations for Four Drums and Viola by Colgrass; Haieff's Duo for Oboe and Bassoon; and the Trio for Piano, Violin, and Horn, Op. 40.

Two programs of chamber music and one by the Tanglewood Choir will be available for the Friends of the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 25 1966

Schumann To Be Featured In Concerts at Tanglewood

Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist; Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday and Saturday evenings, with Thomas Schippers as Sunday's guest conductor.

Friday evening's concert at 9 will begin with Smetana's overture to "The Bartered Bride," followed by three Nocturnes by Debussy. Eskin will then perform Schumann's cello concerto. The closing work will be Elgar's "Enigma" variations.

Weber's overture to "Der Freischutz" will be the opening work on Saturday. Lilian Kallir will then join Leinsdorf and the orchestra for a performance of Schumann's Konzertstuck in G Major for Piano and Orchestra. Silverstein will be soloist in the Schumann Fantasy in C Major for Violin and Orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

On Sunday afternoon, Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel "Pictures at an Exhibition." The soloist will be Claude Frank, who will play Schumann's Piano Concerto, Opus 54.

The weekend prelude Friday at 7 p.m. will also be devoted to the music of Robert Schumann, Frank, Miss Kallir, and three members of the Boston Symphony Orchestra—Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn—will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Opus 46. Ara Berbarian, who will be heard the following week at Tanglewood in "The Magic Flute," will sing several Schumann lieder, accompanied by Frank.

The BSO's open rehearsal will take place on Saturday morning at 10:30.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
JULY 29 1966

WAMC to Air Varied Tanglewood Program

ALBANY — The coming week holds much in store for music lovers as WAMC-FM, 90.3 mc, continues its exclusive live coverage of the Berkshire Music Festival at Tanglewood.

Sunday at 2:30 p.m. Thomas Schippers will conduct the Boston Symphony Orchestra in Rossini's overture "La Gazza Ladra," Schumann's Piano Concerto with Claude Frank as soloist and the Ravel orchestration of Mussorgsky's "Pictures at an Exhibition."

On Monday beginning at 8 p.m. members of the Berkshire Music Center will perform a program of chamber music. Another progam of chamber music will be given Tuesday at the same hour and featuring soprano Phyllis Curtin as guest soloist.

The Boston Pops Orchestra, under the direction of Arthur Fiedler, will give its annual Tanglewood concert on Wednesday at 8 p.m. The concert will feature the World premiere of "The Tanglewood Concerto of Sauter" which is dedicated to Fiedler and the guest soloist, tenor saxophonist Stan Getz. Also included in the concert will be Rossini's Overture to William Tell, the Final Dance from Ginastera's Estancia and selections from "My Fair Lady."

The Berkshire Music Center Orchestra will perform a concert on Thursday night beginning at 8 p.m.

Starting at 9 p.m. on Friday, Aug. 5, Stanislaw Skrowaczewski will conduct the Boston Symphony Orchestra in Prokofiev's Romeo and Juliet, 2nd suite; Saint-Saen's Cello Concerto featuring guest soloist Leslie Parnas, and Schumann's Symphony No. 4.

Erich Leinsdorf will conduct the Boston Symphony in a performance of Mozart's Magic Flute on Saturday, Aug. 6, beginning at 8 p.m. Soloists will be Ara Berberian, bass; Joanne Simion, mezzosoprano, and George Shirley, tenor.

News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
JUL 28 1966

This Weekend at Tanglewood

Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood. The soloists will include Lilian Kallir, pianist: Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano; and Joseph Silverstein, the Orchestra's concertmaster. Erich Leinsdorf will conduct the programs on tomorrow (Friday) and Saturday evenings with Thomas Schippers as Sunday's guest conductor.

Friday evening's concert at 9:00 p.m. will begin with Mr. Leinsdorf conducting Smetana's Overture to "The Bartered Bride" followed by Three Nocturnes by Debussy. Jules Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" variations.

Weber's Overture to "Der Freischutz," will be the opening work on Saturday with Lilian Kallir then joining Mr. Leinsdorf and the Orchestra for a performance of Schumann's Konzertstuck in G major for Piano and Orchestra. Following the intermission Joseph Silverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

On Sunday afternoon, Thomas Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel Pictures at an Exhibition. The soloist with Mr. Schippers and the Orchestra will be Claude Frank who will play Schumann's Piano Concerto, Op. 54.

The Weekend Prelude tomorrow at 7:00 p.m. will also be devoted to the music of Robert Schumann. Mr. Frank, Miss Kallir, and three members of the Boston Symphony Orchestra, Martin Hoherman, cello; Mischa Nieland, cello; and James Stagliano, horn; will perform the Andante and Variations for Two Pianos, Two Cellos, and Horn, Op. 46. Ara Berberian who will be heard the following week at Tanglewood in "The Magic Flute" will sing several Schumann Lieder accompanied by Mr. Frank.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Times (e)
DANBURY, Conn.
Circ. 26,024
JUL 25 1966

Tanglewood Will Present Schumann Works

TANGLEWOOD, LENOX, Mass. — Four works for orchestra and solo instruments by Robert Schumann will be performed at next weekend's Boston Symphony Orchestra concerts at Tanglewood.

The soloists will include Lilian Kallir, pianist: Jules Eskin, principal cellist of the Boston Symphony Orchestra; Claude Frank, piano, and Joseph Silverstein, the orchestra's concertmaster.

Erich Leinsdorf will conduct the programs on Friday and Saturday evenings, with Thomas Schippers as Sunday's guest conductor.

Friday evening's concert at 9 p.m. will begin with Leinsforf conducting Smetana's Overture to "The Bartered Bride," followed by Three Nocturnes by Debussy. Jules Eskin will then perform Schumann's Cello Concerto. The closing work will be Elgar's "Enigma" Variations.

Weber's Overture to "Der Freischutz" will be the opening work on Saturday, with Lilian Kallir then joining Leinsdorf and the orchestra for a performance of Schumann's Konzertstuck in G major for Piano and Orchestra.

Following the intermission Joseph Silverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra, and the concert will conclude with Dvorak's Symphony No. 8.

On Sunday afternoon, Thomas Schippers will conduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky - Ravel Pictures at an Exhibition. The soloist with Schippers and the orchestra will be Claude Frank who will play Schumann's Piano Concerto, Op. 54.

The Weekend Prelude on Friday at 7 p.m. will also be devoted to the music of Robert Schumann.

The Herald-News
PASSAIC, N. J.
D. 78,641
JULY 25 1966

Berkshire Festival Concerts Next Week

Thomas Schippers will be the guest conductor of the Boston Symphony Orchestra and Claude Frank, piano solist Sunday at the Berkshire Music Festival concert at Tanglewood.

Phyllis Curtin, who is a member of the center's faculty, will be heard Tuesday evening, Aug. 2, in her only full-length recital of the season.

The sixth week of the festival opening next Monday will feature a chamber music concert at 8 p.m. that day; the third Berkshire Music Center Orchestra concert at 8 p.m. Thursday, Aug. 4, and a baroque concert Sunday morning Aug. 7, at 10 o'clock.

Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,594
JUL 21 1966

Five Concerts Aired Live from Tanglewood

WGBH-FM's complete coverage of the 1966 Berkshire Festival continues with six more full-length concerts broadcast live from the Boston Symphony Orchestra's summer home in Lenox, Mass.

On Sunday, July 24, at 2:30 p.m. Erich Leinsdorf conducts Beethoven's "Coriolanus" Overture, Tchaikovsky's Symphony No. 5, and Chopin's Piano Concerto in F Minor with soloist Lilian Kallir.

Three days later, Tuesday, July 26, at 8 p.m. the Boston Symphony Chamber players with guest pianist Claude Frank perform Mozart's Flute Quartet, K. 478; Variations for Four Drums and Viola by Colgrass; Haloff's Duo for Oboe and Bassoon; and Brahms' Trio for Piano, Violin and Horn, Op. 40.

Wednesday at the same hour more chamber music will be broadcast, and on Thursday, July 28, WGBH-FM presents a concert by the Tanglewood Choir.

The two final concerts of the week again bring the Boston Symphony under Erich Leinsdorf [illegible] Friday, July 29, [illegible] p.m., Mr. Leinsdorf has chosen Smetana's overture to "The Bartered Bride," Three Nocturnes by Debussy; Schumann's Cello Concerto (Jules Eskin, soloist); and "Enigma" Variations by Elgar.

On Saturday he will conduct Weber's Overture to "Der Freischutz," Schumann's Konzertstuck in G with pianist Lilian Kallir.

The only recorded concert of the week takes place Monday, July 25, at 8 p.m., when a program of Baroque Music taped the preceding morning will be heard.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 26 1966

Boston Symphony programs this weekend at Tanglewood, Lenox, Mass., will feature Erich Leinsdorf as conductor on Friday at 9 p.m. and Saturday at 8 p.m. with Thomas Schippers as guest conductor at the Sunday 2:30 p.m. program. Soloists include Jules Eskin on Friday night; Lillian Kallir and concertmaster Joseph Silverstein on Saturday and Claude Frank on Sunday.

93

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,584
JULY 2 4 1966

Tanglewood Program Listed

Four works for orchestra and solo instruments by Robert Schumann will be performed in next weekend's Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass. The soloists will include Lilian Kallir, pianist, Jules Eskin, principal cellist of the Boston Symphonoy Orchestra, Claude Frank, pianist, and Joseph Silverstein, the orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday and Saturday nights, with Thomas Schippers as Sunday's guest conductor.

Friday night's concert at 9 o'clock will begin with Mr. Leinsdorf conducting Smetana's Overture to "The Bartered Bride," then Three Nocturnes by Debussy. Mr. Eskin will perforom Schumann's Cello Concerto and the closing work will be Elgar's "Enigma" Variations.

Weber's Overture to "Der Freischutz" will be the opening work on Saturday, with Miss Kallir then joining Mr. Leinsdorf and the orchestra for a performance of Schumann's Konzertstuck in G major for Piano and Orchestra. After the intermission, Mr. Silverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra and the concert will conclude with Dvorak's Symphony No. 8.

Next Sunday afternoon, Mr. Schippers will conoduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel Pictures at an Exhibition. The soloist with Mr. Schippers and the orchestra will be Mr. Frank who will play Schumann's Piano Concerto, Op. 54.

The weekend prelude at 7 o'clock Friday night also will be devoted to the music of Robert Schumann. Mr. Frank, Miss Kallir and three members of the Boston Symphony Orchestra, Martin Hoherman, cello, Mischa Nieland, cello, and James Stagliano, horn, will perform the Andante and Variations for Two Pianos, Two Cellos and Horn, Op. 46. Ara Berberian, who will be heard the next week at Tanglewood in "The Magic Flute," will sing several Schumann Lieder accompanied by Mr. Frank.

At 8 o'clock Tuesday night in the Tanglewood Theater the Boston Symphony Chamber Players will give their second concert in the Berkshire Festival Chamber Music series. The program, with Mr. Frank at the piano, will include Mozart's Flute Quartet, the Variations for Four Drums and Viola by Colgrass, Haieff's Duo for Oboe and Bassoon and the Trio for Piano, Violin and Horn, Op. 40.

This afternoon, the American prize winners of the recent Tchaikovsky International Voice Competition will make their first United States appearances since returning from Moscow. Jane Marsh, first prize winner and the first American to be so honored since 1958, will sing arias from "Eugene Onegin" and "Pique Dame" by Tchaikovsky. Veronica Tyler, second prize winner, will be heard in Et incarnatus est from Mozart's Mass in C minor, and Simon Estes, third prize winner, will sing King Phillips' aria from the opera "Don Carlo" by Verdi. Miss Kallir will play the Chopin Piano Concerto No. 2 in F minor in the opening portion of the program.

ALBANY TIMES UNION
Sunday, July 24, 1966

Erich Leinsdorf conducts the Boston Symphony Orchestra at 2:30 this afternoon in a performance of Beethoven's Overture "Coriolanus," Tchaikowsky's Symphony No. 6 and Chopin's Piano Concerto in F minor with Lilian Kalir as soloist, at Tanglewood, Lenox, Mass. Friday evening at 9:00 Leinsdorf conducts the orchestra in works by Smetana, Debussy and Elgar as well as the Schumann Cello Concerto with guest soloist Jules Eskin. On Saturday evening at 8:00 Leinsdorf again conducts the orchestra including the Schumann Konzertstuck in G major, Lillian Kallir, piano soloist, and the Fantasy in C major, also by Schumann, Joseph Silverstein, violin soloist. The Berkshire Music Center will present a performance of Baroque music today at 10:00 a.m. in the theatre and a chamber music concert Wednesday evening at 8:00 in the Chamber Music Hall. The Tanglewood Choir will perform in the theatre at 8:00 Thursday evening. The Boston Symphony Chamber Players will be featured in the fifth week of the Berkshire Chamber Music Festival in the theatre at 8:00 Tuesday evening. Pianist Claude Frank will join them.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 2 4 1966

FM Music for This Week

ERICH LEINSDORF will conduct the Boston Symphony Orchestra in works by Weber, Schumann and Dvorak on Saturday night's broadcast from the Berkshire Music Festival at 8 on WCRQ-FM. Weber's Overture to *Der Freischutz* will be the opening work with Lillian Kallir then joining Mr. Leinsdorf and the orchestra for a performance of Schumann's *Konzertstuck in G major for Piano and Orchestra.* Joseph Silverstein will be soloist in the Schumann *Fantasy in C major for Violin and Orchestra,* and the concert will conclude with Dvorak's *Symphony No. 8.*

Thomas Dunn will conduct the New York Festival Orchestra in works by Handel, Shostakovich and Mozart, Friday at 7:30 p.m. on Channel 2.

Francesco Molinari-Pradelli will conduct the chorus and orchestra of L'Accademia Di Santa Cecilia, Rome, in a recording of Verdi's *La Forza Del Destino* on WFJB-FM's At the Opera, Friday at 7 p.m. Soloists include Mario Del Monaco, Renata Tebaldi, Ettore Bastianini, Cesare Siepi and others.

Brahm's *Piano Concerto No. 1,* with Claude Frank as soloist, Nielsen's *Symphony No. 6* and *Dawn* and *Siegfried's Rhine Journey* from *Gotterdammerung* by Wagner, will be played by the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, tonight at 8 on Channel 2.

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 2 5 1966

Current, Upcoming Attractions

THIS WEEK

BEVERLY — "BRIGADOON," starring Robert Peterson and Freshy Marker in the Lerner-Loewe musical, at North Shore Music Theater Mon. at 8:45 p. m. through Sat. Wed. at 2 o'clock.

CAMBRIDGE — "MAN FOR ALL SEASONS," Tues. and Sat.; "Arms and the Man," Thurs.; "The Breasts of Tiresias" and "The Lesson," Mon., Wed. and Fri.

COHASSET — "CAMELOT" at South Shore Music Circus Mon. through Sat.

FRAMINGHAM — "THE KING FAMILY" at Frank Connelly's Carousel Theater Mon. through Sat.

AT OTHER N. E. SUMMER THEATERS

BRUNSWICK (Me.) — "GENTLEMEN PREFER BLONDES" at Playhouse Mon.
CHATHAM — "LIFE WITH FATHER" at Monomoy Theater. "THE SUBJECT WAS ROSES," with Maureen O'Sullivan at Cape Playhouse Mon.
FALMOUTH — GILBERT AND SULLIVAN PLAYERS of Guilin College at Highland Theater Mon.
FITCHBURG — "HOW TO SUCCEED IN BUSINESS . . ." at Lake Whalom Playhouse Mon.
HARRISON (Me.) — "PICNIC" at Deetree Theater Thurs.
HYANNIS — "HOW TO SUCCEED . . ." with Lanny Ross at Cape Cod Melody Tent Mon.
KENNEBUNKPORT (Me.) — "LATE LOVE" at Playhouse Mon.
LEE — MARIA ALBA'S Spanish Dance Company at Jacob's Dance Festival Tues., Wed., Fri. and Sat. at 8:40 p. m. and Thurs., Fri. and Sat. at 2.
LENOX — BOSTON SYMPHONY ORCHESTRA concerts at Berkshire Music Festival with Leinsdorf conducting Smetana, Debussy, Schumann, Elgar, Fri. at 9 p. m.; Leinsdorf conducting Weber, Schumann, Dvorak, Sat. at 8; and Schippers conducting Rossini, Schumann, Mussorgsky, Sun. at 2:30.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JULY 2 9 1966

TANGLEWOOD — Weekend prelude, with Claude Frank and Lilian Kallir at the piano in Schumann's Andante and Variations for Two Pianos and Horn, Op. 46 and Lieder with the Boston Symphony Orchestra at 7 p.m. today, followed by the Symphony, under Erich Leinsdorf's direction, Jules Eskin at the cello, in Semetana's Overture to the Bartered Bride, Debussy's Three Nocturnes, Schumann's Cello Concerto and Elgar's Enigma Variations at 9 p.m. today, both at Tanglewood, the Music Shed, Lenox, Mass.

VALATIE ROUGH NOTES
Friday, August 5, 1966

—Col. and Mrs. Carl A. Foss with their guest Mrs. Harriet Bickford on Saturday attended the rehearsal of the Boston Symphony Orchestra at Tanglewood.

THE TROY RECORD
TROY, N. Y.
D. 7,764
JUL 3 0 1966

Weekend Concert Schedule Set For Tanglewood

The works of three composers will be heard tonight at Tanglewood, the summer home of the Boston Symphony Orchestra.

Erich Leinsdorf, music director, will lead the orchestra tonight in Weber's Overture Ded Freischutz, Schumann's Koncertstuck in G Major and Fantasy in C Major, and Dvorak's Symphony No. 8. Lilian Kallir will be the featured pianist and Joseph Silverstein the featured violinist.

Tomorrow afternoon's program includes Rossini's Overture to La Gazza Ladra, Schumann's Piano Concerto, with Claude Frank as the featured pianist, and Mussorgsky-Ravel: Pictures at an Exhibition.

The orchestra also holds each Saturday at 10:30 a.m. open rehearsals, the proceeds of which go to the orchestra's pension fund.

The Boston Pops at Tanglewood concert, an annual event, will be held next Sunday, with Arthur Fiedler conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 3 1 1966

Berkshire Native Likes Music – Luckily

LENOX—The Berkshire Music Festival Friday night played to an unexpected (and unwelcome) guest.

Eludes Gateman

According to the Tanglewood staff, a skunk apparently entered from the left side of the music shed and made his way unseen along the last three rows, which were empty. He progressed to the right side of the shed before he was spotted.

Mike Delizia, 23, of 8 Washington St., Springfield, an usher, saw the animal and rushed to report it to staff director, Harry Steadman.

"Mr. Steadman," Delizia said, "there's a skunk in section four."

"And you let him in without a ticket!" Steadman replied.

Waiting Game

Delizia went back to his post to keep an eye on the skunk. "I had no intention of trying to eject him," he said.

The skunk's odyssey came while the Boston Symphony was playing Debussey's "Three Nocturnes," a placid piece of music which demands absolute quiet. And, to complicate matters, the staff of "The Bell Telephone Hour" was filming the concert.

"I could just see that skunk wandering into the front section and upsetting everything," Delizia said.

But after a few minutes between the empty rows, the animal exited from the right side of the shed.

"Actually there are about three of them living on the grounds," Steadman explained. "They're really very small and have probably grown used to the activity here."

Steadman was relieved by the fact that the skunk had not employed his customary means of defense against anyone.

"Probably a music lover," Delizia said.

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,534
JULY 24 1966

Tanglewood Program Listed

Four works for orchestra and solo instruments by Robert Schumann will be performed in next weekend's Boston Symphony Orchestra concerts at Tanglewood, Lenox, Mass. The soloists will include Lilian Kallir, pianist, Jules Eskin, principal cellist of the Boston Symphonoy Orchestra, Claude Frank, pianist, and Joseph Silverstein, the orchestra's concertmaster. Erich Leinsdorf will conduct the programs on Friday and Saturday nights, with Thomas Schippers as Sunday's guest conductor.

Friday night's concert at 9 o'clock will begin with Mr. Leinsdorf conducting Smetana's Overture to "The Bartered Bride," then Three Nocturnes by Debussy. Mr. Eskin will perforom Schumann's Cello Concerto and the closing work will be Elgar's "Enigma" Variations.

Weber's Overture to "Der Freischutz" will be the opening work on Saturday, with Miss Kallir then joining Mr. Leinsdorf and the orchestra for a performance of Schumann's Konzertstuck in G major for Piano and Orchestra. After the intermission, Mr. Silverstein will be soloist in the Schumann Fantasy in C major for Violin and Orchestra and the concert will conclude with Dvorak's Symphony No. 8.

Next Sunday afternoon, Mr. Schippers will conoduct the Overture to "La Gazza Ladra" by Rossini and the Mussorgsky-Ravel Pictures at an Exhibition. The soloist with Mr. Schippers and the orchestra will be Mr. Frank who will play Schumann's Piano Concerto, Op. 54.

The weekend prelude at 7 o'clock Friday night also will be devoted to the music of Robert Schumann. Mr. Frank, Miss Kallir and three members of the Boston Symphony Orchestra, Martin Hoherman, cello, Mischa Nieland, cello, and James Stagliano, horn, will perform the Andante and Variations for Two Pianos, Two Cellos and Horn, Op. 46. Ara Berberian, who will be heard the next week at Tanglewood in "The Magic Flute," will sing several Schumann Lieder accompanied by Mr. Frank.

At 8 o'clock Tuesday night in the Tanglewood Theater the Boston Symphony Chamber Players will give their second concert in the Berkshire Festival Chamber Music series. The program, with Mr. Frank at the piano, will include Mozart's Flute Quartet, the Variations for Four Drums and Viola by Colgrass, Haieff's Duo for Oboe and Bassoon and the Trio for Piano, Violin and Horn, Op. 40.

This afternoon, the American prize winners of the recent Tchaikovsky International Voice Competition will make their first United States appearances since returning from Moscow. Jane Marsh, first prize winner and the first American to be so honored since 1958, will sing arias from "Eugene Onegin" and "Pique Dame" by Tchaikovsky. Veronica Tyler, second prize winner, will be heard in Et incarnatus est from Mozart's Mass in C minor, and Simon Estes, third prize winner, will sing King Phillips' aria from the opera "Don Carlo" by Verdi. Miss Kallir will play the Chopin Piano Concerto No. 2 in F minor in the opening portion of the program.

ALBANY TIMES UNION
Sunday, July 24, 1966

Erich Leinsdorf conducts the Boston Symphony Orchestra at 2:30 this afternoon in a performance of Beethoven's Overture "Coriolanus," Tchaikowsky's Symphony No. 6 and Chopin's Piano Concerto in F minor with Lilian Kalir as soloist, at Tanglewood, Lenox, Mass. Friday evening at 9:00 Leinsdorf conducts the orchestra in works by Smetana, Debussy and Elgar as well as the Schumann Cello Concerto with guest soloist Jules Eskin. On Saturday evening at 8:00 Leinsdorf again conducts the orchestra including the Schumann Konzertstuck in G major, Lillian Kallir, piano soloist, and the Fantasy in C major, also by Schumann, Joseph Silverstein, violin soloist. The Berkshire Music Center will present a performance of Baroque music today at 10:00 a.m. in the theatre and a chamber music concert Wednesday evening at 8:00 in the Chamber Music Hall. The Tanglewood Choir will perform in the theatre at 8:00 Thursday evening. The Boston Symphony Chamber Players will be featured in the fifth week of the Berkshire Chamber Music Festival in the theatre at 8:00 Tuesday evening. Pianist Claude Frank will join them.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 24 1966

93

FM Music for This Week

ERICH LEINSDORF will conduct the Boston Symphony Orchestra in works by Weber, Schumann and Dvorak on Saturday night's broadcast from the Berkshire Music Festival at 8 on WCRQ-FM. Weber's Overture to *Der Freischutz* will be the opening work with Lillian Kallir then joining Mr. Leinsdorf and the orchestra for a performance of Schumann's *Konzerstuck in G major for Piano and Orchestra.* Joseph Silverstein will be soloist in the Schumann *Fantasy in C major for Violin and Orchestra,* and the concert will conclude with Dvorak's *Symphony No. 8.*

Thomas Dunn will conduct the New York Festival Orchestra in works by Handel, Shostakovich and Mozart, Friday at 7:30 p.m. on Channel 2.

Francesco Molinari-Pradelli will conduct the chorus and orchestra of L'Accademia Di Santa Cecilia, Rome, in a recording of Verdi's *La Forza Del Destino* on WPJB-FM's At the Opera, Friday at 7 p.m. Soloists include Mario Del Monaco, Renata Tebaldi, Ettore Bastianini, Cesare Siepi and others.

Brahm's *Piano Concerto No. 1,* with Claude Frank as soloist, Nielsen's *Symphony No. 6* and *Dawn* and *Siegfried's Rhine Journey* from *Gotterdammerung* by Wagner, will be played by the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, tonight at 8 on Channel 2.

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 25 1966

Current, Upcoming Attractions

THIS WEEK

BEVERLY — "BRIGADOON," starring Robert Peterson and Preshy Marker in the Lerner-Loewe musical, at North Shore Music-Theater Mon. at 8:15 p. m. through Sat. Wed. at 2 o'clock.

CAMBRIDGE — "MAN FOR ALL SEASONS," Tues. and Sat.; "Arms and the Man," Thurs.; "The Breasts of Tiresias" and "The Lesson," Mon., Wed. and Fri.

COHASSET — "CAMELOT" at South Shore Music Circus Mon. through Sat.

FRAMINGHAM—THE KING FAMILY at Frank Connelly's Carousel Theater Mon. through Sat.

AT OTHER N. E. SUMMER THEATERS

BRUNSWICK (Me.)—"GENTLEMEN PREFER BLONDES" at Playhouse Mon.
CHATHAM—"LIFE WITH FATHER" at Monomoy Theater Wed.
DENNIS —"THE SUBJECT WAS ROSES." with Maureen O'Sullivan at Cape Playhouse Mon.
FALMOUTH—GILBERT AND SULLIVAN PLAYERS of Guerlin College at Highland Theater Mon.
FITCHBURG—"HOW TO SUCCEED IN BUSINESS . . ." at Lake Whalom Playhouse Mon.
HARRISON (Me.) —"PICNIC" at Deetrees Theater Thurs.
HYANNIS—"HOW TO SUCCEED . . ." with Lanny Ross at Cape Cod Melody Tent Mon.
KENNEBUNKPORT (Me.) — "LATE LOVE" at Playhouse Mon.
LEE—MARIA ALBA'S Spanish Dance Company at Jacob's Dance Festival Tues., Wed., Fri. and Sat. at 8:40 p. m. and Thurs. Fri. and Sat. at 3.
LENOX—BOSTON SYMPHONY ORCHESTRA concerts at Berkshire Music Festival with Leinsdorf conducting Smetana, Debussy, Schumann, Elgar, Fri. at 9 p. m.; Leinsdorf conducting Weber, Schumann, Dvorak, Sat. at 8 and Schippers conducting Rossini, Schumann, Mussorgsky, Sun. at 2:30.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JULY 29 1966

TANGLEWOOD — Weekend prelude, with Claude Frank and Lilian Kallir at the piano in Schumann's Andante and Variations for Two Pianos and Horn, Op. 46 and Lieder with the Boston Symphony Orchestra at 7 p.m. today, followed by the Symphony, under Erich Leinsdorf's direction, Jules Eskin at the cello, in Semetana's Overture to the Bartered Bride, Debussy's Three Nocturnes, Schumann's Cello Concerto and Elgar's Enigma Variations at 9 p.m. today, both at Tanglewood, the Music Shed, Lenox, Mass.

VALLEY ROUGH NOTES
Friday, August 5, 1966

—Col. and Mrs. Carl A. Foss with their guest Mrs. Harriet Bickford on Saturday attended the rehearsal NE the Boston Symphony Orchestra at Tanglewood.

THE TROY RECORD
TROY, N. Y.
D. 7,764
JUL 30 1966

Weekend Concert Schedule Set For Tanglewood

The works of three composers will be heard tonight at Tanglewood, the summer home of the Boston Symphony Orchestra.

Erich Leinsdorf, music director, will lead the orchestra tonight in Weber's Overture Ded Freischutz, Schumann's Koncertstuck in G Major and Fantasy in C Major, and Dvorak's Symphony No. 8. Lilian Kallir will be the featured pianist and Joseph Silverstein the featured violinist.

Tomorrow afternoon's program includes Rossini's Overture to La Gazza Ladra, Schumann's Piano Concerto, with Claude Frank as the featured pianist, and Mussorgsky-Ravel: Pictures at an Exhibition.

The orchestra also holds each Saturday at 10:30 a.m. open rehearsals, the proceeds of which go to the orchestra's pension fund.

The Boston Pops at Tanglewood concert, an annual event, will be held next Wednesday, with Arthur Fiedler conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 31 1966

Berkshire Native Likes Music – Luckily

LENOX—The Berkshire Music Festival Friday night played to an unexpected (and unwelcome) guest.

Eludes Gateman

According to the Tanglewood staff, a skunk apparently entered from the left side of the music shed and made his way unseen along the last three rows, which were empty. He progressed to the right side of the shed before he was spotted.

Mike Delizia, 23, of 8 Washington St., Springfield, an usher, saw the animal and rushed to report it to staff director, Harry Steadman.

"Mr. Steadman," Delizia said, "there's a skunk in section four."

"And you let him in without a ticket!" Steadman replied.

Waiting Game

Delizia went back to his post to keep an eye on the skunk. "I had no intention of trying to eject him," he said.

The skunk's odyssey came while the Boston Symphony was playing Debussey's "Three Nocturnes," a placid piece of music which demands absolute quiet. And, to complicate matters, the staff of "The Bell Telephone Hour" was filming the concert.

"I could just see that skunk wandering into the front section and upsetting everything," Delizia said.

But after a few minutes between the empty rows, the animal exited from the right side of the shed.

"Actually there are about three of them living on the grounds," Steadman explained. "They're really very small and have probably grown used to the activity here."

Steadman was relieved by the fact that the skunk had not employed his customary means of defense against anyone.

"Probably a music lover," Delizia said.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
AUG 1 1966

7,778 at Tanglewood For Boston Orchestra

By D. E. RITZ

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The program, attended by 7,778 persons, also included the Rossini "Overture to 'La Gazza Ladra'" in a first performance at the Festival concerts and the Moussorgsky "Pictures at an Exhibition" in the Maurice Ravel orchestral arrangement.

Frank, a long-time favorite with Schenectadians, stemming from an early residence here when he first came over from Nuremberg, has become a favorite with Boston Symphony Orchestra audiences as well.

His performance of the Schumann "Concerto" was not only masterly but fluid and sympathetic with a fine freedom in the beautiful solo cadenza.

Frank's work with the Boston Symphony Chamber Players during the past two years has also given him a rapport with the first chair members of the various sections and one noticed yesterday in particular his modulation of both tone and tempo in passages with the solo flute. The "Intermezzo" and "Andantino grazioso" feature a more singing style of orchestration and the "Allegro vivace" is faster and gayer and written with true Schumann sparkle.

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The Moussorgsky "Pictures at an Exhibition" with orchestration by Ravel is one of the numbers in which one can luxuriate in orchestral color and is one of the few orchestral "program" pieces in which we've ever been able to find the proper "program." Being "ear-minded" we usually find patterns and rhythms much more evident.

The Ravel orchestration was first presented at a "Koussevitzky Concert" in Paris on May 9, 1923, and the suite was first presented by the Boston Symphony under Koussevitzky in November, 1924.

Under the baton of Schippers the orchestration came out in its full glory from the lopsided rhythms of the "Gnomus" section to the heavy pulse on the first and fourth beats of the "Bydlo," in which one can practically see the lumbering Polish farm wagon coming down the road. Then there is the pompous and ostentatious "Goldberg" as opposed to the fidgity and ridiculous "Schmulye," portrayed by the piccolo; or the heavy "Hut on Fowls Legs" and finally the "Great Gate of Kiev."

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Schippers has a decisive and precise baton which he uses in the manner of those trained at the Berkshire Center in 1948, when he studied there. He has conuducted the New York City Opera (1950-1955); and first conducted at the Metropolitan Opera in 1955. His career as conductor opened when he led the Philadelphia Orchestra in 1948. A favorite with the Boston Symphony he has guest conducted it in 1958, 1959 and 1961. He has also conducted the New York Philharmonic.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 30 1966

Music Review

Concert at Tanglewood

By JAY C. ROSENFELD

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The Nocturnes consist of three distinct sketches. The first, "Clouds," is a transparent pastel in which Debussy achieves his tone colors by the inspired use of only strings and reeds, in the main, and the musicians played for Leinsdorf with poignant restraint. In the "Fetes," however, they released all the accumulated verve and the rhythm rolled forward several feet off the ground. The varied meter sustains a perfect flight for the carnival spirit, and the virtuoso performance was entranging.

THE "SIRENES" employ 16 female voices in wordless chorus and here the result was not as happy. Leinsdorf placed the young ladies just behind the front-rows of musicians instead of placing them to the rear of the orchestra as is more usual. And he did not restrain their voices as much as might have been required. Then, too, the intense lights installed for the benefit of television cameras seemed to deprive the sirens of a degree of discrimination, and their vocal tone, used as an orchestral ingredient, missed the potential delicacy which Debussy can possess when played with observance of other goals.

Eskin's tone in the slow movement of his concerto was sublimely warm. He seemed to be singing to a fair maid, "du bist wie eine blume" and he cast a spell of awe over his audience. Leinsdorf's accompaniment was highly discreet here as well as in the surrounding sections. The soloist has a remarkably vibrant tone and he used it with taste and expression.

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THE PROGRAM opened with the Smetana overture. The swift-moving fugue was developed with exceptional clarity and precision and when the infectious syncopation was reached Leinsdorf shifted into overdrive which conveyed the orchestra, and the audience, to sublunar orbits. The Elgar was scheduled to be played after the intermission.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
AUG 1 1966

At Tanglewood

Schippers Baton Creates Vivid Variety, Contrast

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Borders Exaggeration

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An unkind listener might say the piece was unusually exaggerated. It was offered with, at least, a rare amount of emphasis on its already colorful and dramatic variety.

Everything seemed a little bit faster, slower, louder, softer than usual. And sometimes the accents, surges of volume, changes of pace were so noticeable they drew attention away from the music and toward the technique.

Loose, Deliberate

Generally, the pace was slow and deliberate. Specifically, the organization was loose, always a danger with a work made up of a collection of short pieces connected almost solely by an idea.

Also specifically, the most successful pieces seemed to be "Bydlo," "Catacombs," which was nicely dank and ominous even though slowed almost to halting, and the "Ballet of Chicks in Their Shells," whose very light quickness brought chuckles from the listeners.

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Picture-Book Style

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He displayed a picture-book baton technique Sunday with wide-sweeping, dramatic gestures and an imperial manner. His motions were less pace-setting than they were graphic reflections of changes in the musical direction.

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Moves to Fore

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There were moments when orchestra and piano were slightly out of time, but the concerto was undamaged.

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Sunglasses Are Big Help at Tanglewood

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Let's see now — pillows, blankets, sweaters, raincoats, stoles, ponchos, car robes, berets and caps, maybe?

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Union (m)
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Orchestral Color, Virtuosity Dominate Schumann Concerto

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No Rest for Soloist

Four of Schumann's romantic concertos are scheduled. The first, played Friday with the orchestra's first cellist, Julius Eskin, as soloist, was his Concerto for Cello and Orchestra in A Minor, Op. 129.

It is a piece that gives no rest to the soloist. He is kept busy from the start and is overworked in the third movement. The orchestra has it easy. Its contribution is almost entirely reduced to mere accompaniment for cello.

The best part is in the middle and Eskin played these floating, lyrical melodies with a warm sympathy. They were engaging without being heavy with sentiment.

But it was the orchestra, with an angelic assist from about 35 members of the Tanglewood Choir, that provided the most arresting moments of the evening.

Debussy Nocturnes

The assist from the female choir members came during the third section, "Sirenes," of Debussy's "Three Nocturnes." It is a piece that conjures moods of the sea, and the girls' assignment is to sing wordless, indefinable, formless melodies as if they were sirens in the sea.

Erich Leinsdorf, conductor, had the girls seated obscurely among the orchestra players, and their voices seemed to well up from unseen depths.

It was the high point of the first half of the program because of the dramatic appropriateness of the vocal-instrumental pairing.

Smetana Overture

The concert opened with a brisk, crisp performance of the overture to Smetana's "Bartered Bride" and ended with Elgar's "Variations on an Original Theme," Op. 36, commonly known as the "Enigma" variations.

The variations are sound portraits of, according to the composer, "the idiosyncrasies of 14 of my friends," and they posed a guessing game for many years among the music lovers of England.

Now the identity of the friends is no longer an enigma and the audience is free to listen to the wealth of orchestral variety abstractly.

Prelude Program

The prelude program at 7 rather lugubrious mood. Schumann's "Andante and Variations for Two Pianos, Two Cellos and Horn" (Op. 46) is not the happiest piece for chamber group, and its was followed by nine melancholy lieder sung by Ara Berberian, bass.

The "Andante" was rescored by Schumann for two pianos shortly after he worte it for the quintet, and it is better known in the duet form.

It kept the pianists (Claude Frank and Lilian Kallir) busy enough, but there wasn't much for the horn and cellos to do. The cellos couldn't be heard, anyway, in the great shed.

Ringing Bass Voice

Some of the piece was interesting, and it was good to hear music that is seldom played in live performances.

The leider, sung by Berberian with a youthful, rich and ringing bass voice, were full of grief and sadness. They set a subdued atmosphere for the hour intermission until Smetana's overture started the regular program at 9.

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Erich Leinsdorf, conductor, had the girls seated obscurely among the orchestra players, and their voices seemed to well up from unseen depths.

It was the high point of the first half of the program because of the dramatic appropriateness of the vocal-instrumental pairing.

Smetana Overture

The concert opened with a brisk, crisp performance of the overture to Smetana's "Bartered Bride" and ended with Elgar's "Variations on an Original Theme," Op. 36, commonly known as the "Enigma" variations.

The variations are sound portraits of, according to the composer, "the idiosyncrasies of 14 of my friends," and they posed a guessing game for many years among the music lovers of England.

Now the identity of the friends is no longer an enigma and the audience is free to listen to the wealth of orchestral variety abstractly.

Prelude Program

The prelude program at 7 rather lugubrious mood. Schumann's "Andante and Variations for Two Pianos, Two Cellos and Horn" (Op. 46) is not the happiest piece for chamber group, and its was followed by nine melancholy lieder sung by Ara Berberian, bass.

The "Andante" was rescored by Schumann for two pianos shortly after he worte it for the quintet, and it is better known in the duet form.

It kept the pianists (Claude Frank and Lilian Kallir) busy enough, but there wasn't much for the horn and cellos to do. The cellos couldn't be heard, anyway, in the great shed.

Ringing Bass Voice

Some of the piece was interesting, and it was good to hear music that is seldom played in live performances.

The leider, sung by Berberian with a youthful, rich and ringing bass voice, were full of grief and sadness. They set the subdued atmosphere for the hour intermission until Smetana's overture started the regular program at 9.

Choir Provides Angelic Assist At Tanglewood

Orchestral Color, Virtuosity Dominate Schumann Concerto

By R. C. HAMMERICH

LENOX — Orchestral color and virtuosity again dominated the program at Tanglewood Friday night, overshadowing the rest of the season, the romantic concerto, and the composer of the weekend, Robert Schumann.

No Rest for Soloist

Four of Schumann's romantic concertos are scheduled. The one played Friday with the orchestra's first cellist, Julius Ernst, as soloist, was his Concerto for Cello and Orchestra in A minor, Op. 129.

It is a piece that gives no rest to the soloist. He is kept busy from the start and is overtaxed in the third movement. The orchestra has it easy. Its contribution is almost entirely reduced to mere accompaniment for cello.

The best part is in the middle movement played these floating, lyric melodies with a warm beauty. They were engaging without being heavy with sentiment.

It was the orchestra, with angelic assist from about 35 members of the Tanglewood choir that provided the most striking moments of the evening.

Debussy Nocturnes

The assist from the female choir members came during the second selection, "Sirenes," of Debussy's "Three Noctures." It is a piece that conjures moods of the sea, and the girls' assignment is to sing wordless, indefinite, formless melodies as if they were sirens in the sea.

Leinsdorf, conductor, had the girls seated obscurely behind the orchestra players, their voices seemed to well up from unseen depths.

This was the high point of the evening. The first half of the program belonged to the dramatic approach of the vocal-instrumental pairing.

Smetana Overture

The concert opened with a crisp performance of the overture to Smetana's "Bartered Bride" and ended with Elgar's "Variations on an Original Theme," Op. 36, commonly known as the "Enigma" Variations.

These variations are sound portraits according to the composer of the idiosyncrasies of 14 friends," and they posed a fine game for many among the music lovers present.

Until the identity of the enigma is no longer an enigma the audience is free to enjoy the wealth of orchestral color abstractly.

Prelude Program

The prelude program at 7 was in lugubrious mood. Schumann's "Andante and Variations for Two Pianos, Two Cellos and Horn" (Op. 46) is the happiest piece for chamber music, and its was followed by a melancholy lieder sung by Berberian, bass.

The "Andante" was rescored by Schumann for two pianos after he worte it for quintet, and it is better in the duet form.

Let the pianists (Claude Frank and Lilian Kallir) busy themselves but there wasn't much for the horn and cellos to do. The cellos couldn't be heard, even in the great shed.

Singing Bass Voice

The voice of the piece was interesting and it was good to hear what is seldom played in performances.

The lieder, sung by Berberian, the youthful, rich and ringing voice, were full of joy and sadness. They set the atmosphere for the intermission until Smetana's overture started the regular program at 9.

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Evening Globe
BOSTON, Mass.
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AUG 1 1966

Schumann Themes Off

By MICHAEL STEINBERG
Globe Critic

Schumann's Piano Concerto is the most popular of his large works, and while it is not subtle, it is of course a very good one as well. All his other compositions for solo instrument with orchestra are, however, highly problematic at best. They include, in chronologic order, the Concert Piece for four Horns, the Concert Piece or Introduction and Allegro Appassionato in G for Piano, the Cello Concerto, the C major Fantasy for Violin, the D minor Introduction and Allegro for Piano, and the Violin Concerto.

In the Piano Concerto, Schumann's idea of solo-orchestra dialogue is naive, but it is workable; and, in the second movement, poetic, too. All the other works in the list were written from four to eight years later, and the most perplexing thing about them is that Schumann's grasp of the concerto principle, instead of maturing, became feebler. It is not merely a matter of his writing clumsily for orchestra, which he is apt to do, but rather that he seems often to have no idea of why he is writing for orchestra.

Several of Schumann's works were performed at Tanglewood during the past week-end, the beautiful Andante and Variations for Two Pianos, Two Horns, and Cello, at the Friday Prelude; the Cello Concerto with Jules Eskin at the Friday Boston Symphony concert; the G major Piano Concert Piece and the Violin Fantasy at Saturday's Symphony concert with Lilian Kallir and Joseph Silverstein respectively; and the Piano Concerto on Sunday afternoon with Claude Frank.

Unable to go to Tanglewood, but curious to hear the Concert Piece again and the Violin Fantasy for the first time, I took advantage of the live broadcasts WGBH offers this year. Let me, before anything else, praise WGBH for its civilized policy of leaving listeners alone during the concert intermission and not force-feeding them with interviews and parlor games that oblige one to turn the radio off, thus running the risk of missing the start of the second half.

The G major-minor Concert Piece is a work full of attractive material and with lively and inventive writing for the piano. The difficulty with it is the weakness of Schumann's ideas about what his orchestra is for. The frustrating presence of this relationship that never comes to anything strikes me as an organic rather than a cosmetic fault. Lilian Kallir's tasteful playing was especially good in its phrasing of lyric melody, but some of the chordal writing and passagework seemed so under-articulated that its effect was to weaken the piece by suggesting that little was happening between the downbeats.

But if the Concert Piece is an enjoyable, though flawed, work, the Violin Fantasy is hopeless, possibly the most preposterous piece of non-composition the Symphony hsa played since that unbelievable Viola Bassoon Concerto they inflicted on us last Winter. Its themes seem so forced and are so characterless and the violin virtuosity for all of the vigorous scrubbing so mechanical, that one is often hard put to remember what was being played two bars earlier. The orchestra is merely an expensive accompaniment. Silverstein's playing seemed excessively mannered, and it was not as clean technically as I had expected from him. The broadcast with its extremely close pickup of the solo coarsened his tone uncharacteristically.

Claude Frank's playing of the Piano Concerto was strong and unmannered. There were moments of exciting energy and some of delightful grace, but the sound tended toward the cold and dry. While it was obviously the playing of a very good pianist, there was not the momentum and the radiantly vital intelligence one was so aware of in his playing of the Mozart K.503 Concerto three weeks earlier. Thomas Schippers, who had begun with a brilliant "Gazza Ladra" Overture (Rossini), conducted generally adequately, but he failed to get the woodwinds to make sense of the first theme and he vulgarized the second movement cello theme extremely.

Erich Leinsdorf provided the unobtrusive background for the Piano Concert Piece and the Violin Fantasy. He also conducted a shapeless and inert "Freischuetz" Overture (Weber) and an thoroughly attractive and relaxed performance of Dvorak's Symphony No. 8 in G (old No. 4).

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AUG 1 1966

Schippers Scores in Tanglewood Debut with Boston Symphony

By JOAN SIMMONS

An air of jubilance marked Sunday afternoon's concert at Tanglewood as Thomas Schippers appeared as guest conductor before the Boston Symphony Orchestra.

The "La Gazza Ladra" overture by Rossini set the tone with its lively, intriguing melodies which seem to bode special things to come. The overture is a favorite thematic piece with radio programs as well as concerts because of this quality.

The highlight of the afternoon was undoubtedly the Mussorgsky-Ravel "Pictures at an Exhibition." Written by Mussorgsky, the work was orchestrated by Ravel and received its first performance with the Boston Symphony Orchestra in 1929 during Serge Koussevitzky's first year as music director of the Symphony.

The work is a series of brief pieces inspired by a collection of paintings. The pieces are exquisitely descriptive, employing all of the distinctions and nuances available in a symphony orchestra. The Boston Symphony conveyed the illusion of traveling through a museum, effortlessly making the trasnition from resounding trumpets to the stress of violins as the imaginary tour continued. Labeled with such titles as "Medieval Castle," the pieces are interspersed with the "Promenade," a beautiful theme which is kept from becoming monotonous by the interpretive ability of the orchestra following the score, adapting it to blend with the "pictures."

Thomas Schippers is a young conductor who made his debut in 1948 at 18 before the Philadelphia Orchestra, the same year he studied at the Berkshire Center. He will appear with the Philadelphia as guest concuctor at Saratoga later this season.

Claude Frank a frequent guest with the Boston Symphony, made his second appearance of the season at Tanglewood Sunday as soloist in Schumann's Piano Concerto. The concerto contains some spectacular passages, opening with a brief and compelling crash and concluding with the grand finale of clashing cymbals of the final, allegro-vivace movement. Frank is an intense pianist whose personal feeling about each note seems to be expressed in his face and attitude as he plays.

He has the ability to master the spectacular without sacrificing the serious musical value of his work, giving it the depth and character to make it more than momentarily memorable.

Music: Berkshire Festival Features Schumann

By RAYMOND MORIN
Telegram Music Critic

LENOX — Music of Robert Schumann dominated the two programs at Tanglewood last night, opening the 5th weekend of the Berkshire Music Festival. The audience numbered 4,931.

Main event was the 9 o'clock concert by the Boston Symphony Orchestra conducted by Erich Leinsdorf. Program: Overture to Smetana's opera, "The Bartered Bride," Three Nocturnes by Debussy, and "Enigma," Variations by Sir Edward Elgar. Jules Eskin of the orchestra was soloist in the Schumann Cello Concerto.

At 7 o'clock, a preliminary program of chamber music was also given in the Music Shed. This Friday night bonus program was initiated this summer as entertainment for early comers. Tickets include admission to both events.

The weekend prelude was Schumann's Anddante and Variations for Two Pianos, Two Cellos and Horn, Opus 46. Performers were Claude Frank, and Lilian Kallir, pianos; Martin Hoherman and Mischa Mieland, cellos; James Sagliano, horn.

Ara Berberian, bass of the New York City Opera Cmpany, was heard in Schumann's "Lieder," accompanied at the piano by Frank.

For 2 Pianos Only

Most interesting, if not rewarding item of all this was Schumann's Andante and Variations. It is rarely heard as it was last night in its original form. Even Schumann despaired of its effectiveness and rewrote it for two pianos only.

Last night's performance certainly will not spearhead a return to the original version. It is music of light texture in which cellos and horns merely fill in the gaps. The horn sounded loud and unnecessary, and Stagliano also contributed a few obvious clinkers.

The duo pianists fostered the work's inherent charm, and did little to disguise its naive simplicity. The music was generally euphonious despite the unlikely combination of instruments.

Berberian brought artistry, splendid voice, and intelligence to the Schumann "Lieder."

He wasn't merely content to sing them with technique, but enhanced them with ardent personal feeling. Frank's piano backgrounds had beauty and balance.

Moods ranged from the touches of "Wood Myrtle and Roses," and "Sunday on the Rhine" to a vigorous, yet sensitive reading of "The Two Grenadiers." The only conspicuous flaw was a slight weakness in the low range passing tones.

Following all this quietude, Smetana's "The Bartered Bride," by the full orchestra was a shift into high gear. The performance was a technical ultimate. Leinsdorf cued the rapid, nervous fingers like clockwork as they darted through strings and woodwinds.

Rarely Promoted

Actually, such propelling drive and glamor are rarely promoted in an operatic or even a concert performance.

There was none of this amalgamated brilliance in the Debussy nocturnes.

Here was gorgeously-hued studies in instrumental timbres. 'Couds" was an achievement in orchestral control, and tonal richness. The energetic but unhurried tempo of "Festivals" was steadfast and cast in luminous sounds.

In "Sirens," the soprano voices, singing a wordless chant, were unusually prominent. Instead of the usual eight voices, some 35 young women had been trailed for the performance by Iva Dee Hiatt. The vocal score was deftly balanced with instrumental coloration.

Schumann's Cello Concerto is not particularly well disposed toward the soloist. The mood is generally mournful and the soloist is engaged most of the time in a groaning, low range.

Eskin and the orchestra were agreed on elegance of phrasing, although the work seemed to progress in episodes rather than smooth continuity. The soloist played with a generally reliable left hand, and he put his richly vibrant tone to good use without throbbing.

Tonight's program by the Boston Symphony Orchestra, conducted by Leinsdorf, includes Weber's "Freichutz" Overture and Dvorak's Eighth Symphony.

Miss Kallir will be piano soloist in Schumann's "Konzertstuck," and concertmaster Joseph Silverstein will be soloist in Schumann's Fantasy in C Major for Violin and Orchestra, Opus 131.

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PITTSFIELD, Mass.
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AUG 1 1966

Music Review

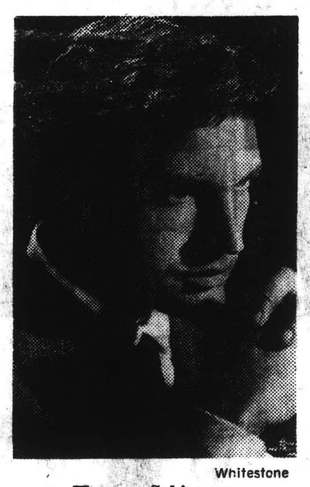
Fifth Weekend of Berkshire Festival

By JAY C. ROSENFELD

THE FIFTH weekend of the Berkshire Festival was the occasion of a Tanglewood debut for a conductor who had been a student of the Berkshire Music Center 18 years ago, when he himself was 18 years old. Thomas Schippers conducted yesterday afternoon's program, in which Claude Frank was the soloist for the Schumann piano concerto.

Schippers played the overture to Rossini's opera "La Gazza Ladra," and also Moussorgsky's "Pictures at an Exhibition." There is style to Schippers' podium manner. He is a personable gentleman, and very little that he does on stage is calculated to lessen any impact his natural dramatic flair may convey to his audience. The Rossini overture was full of spice and gaiety. It is a work, in fact, in which the Boston Symphony can be shown to its superlative advantage.

The "Pictures," as orchestrated by Ravel from Moussorgsky's original piano composition, is a natural for a conductor who is desirous of showing all the facets of his competence. There are innumerable contrasts of every kind, and Schippers was in easy but obvious command of his forces at every turn.



Whitestone

Thomas Schippers

IT WAS Koussevitzky over two score years ago who suggested to Ravel that he transpose the Russian's music for orchestra, and it was also Koussevitzky who gave the piece both its world premiere, in Paris in 1923, and its American premiere, in Boston in 1926. Moussorgsky's 10 sketches were his way of expressing in music his estimate of 10 canvases of his friend, the painter Victor Hartman. (There is a similar contemporary composition to be heard two weeks hence on this same stage when the seven pictures of Paul Klee, as transposed in musical thought by Gunther Schuller, will also be heard.) Hartman's pictures are not mysterious and lend themselves to translation into music quite literally.

Frank's Schumann was the playing of an artist of conviction. He gave character to the many changing phrases of Schumann which have made it one of the most favored solos for the instrument. The second subject of the intermezzo, which is given first to the cellos and then the violins, is one of the most bewitchingly lovely turns of melody ever written. Schippers let the Boston cello section soar and swell aloft on their own air currents, and Frank had the artistic good sense to keep the piano embellishments as decorative rather than assertive comments.

* * *

SATURDAY NIGHT the orchestra's regular director, Erich Leinsdorf, was in command. He enclosed two more Schumann solos with the overture to Weber's "Der Freischuetz" and Dvorak's 8th Symphony in G Major, Opus 88.

Extremely powerful and annoying lights were beamed on the audience for television purposes during the first half of the program. It was of varying degrees of irritation to members of the audience, and distracted them so that many could not give complete attention to the music on stage.

This was a pity, as Leinsdorf's "Freischuetz" was played with remarkably spacious articulation. The melodic passages were "sung" with humble affection. There is a common bond between the nostalgic tunes of Dvorak and such a theme as that of Agatha in the Rossini overture, which has a deeply appealing loveliness. Leinsdorf had clarinet soloist Gino Cioffi stand, as did the four horns for their assignment shortly after the opening of the overture.

* * *

THERE ARE few symphonies more transparent than this one by Dvorak. One can actually see the craftsman erecting his first framework, subsequently rearranging the timbers into fugal and cononic shapes, and altering them rhythmically and in their texture to achieve other moods and colors. What can be more adorable than the third movement, allegretto grazioso, and more felicitously placed in timbre?

Saturday's soloists were Lilian Kallir and Joseph Silverstein respectively, in more Schuman: the concert piece for piano and orchestra, Opus 92, "Introduction and Allegro Appassionato" and the Fantasy for Violin in C Major Opus 131.

Miss Kallir's playing impresses her audiences unfailingly. Her success Saturday was predominantely personal rather than based upon the content of the music. The violin fantasy starts out like some Sarasate or Enesco, in a bold display of bravura, but it soon subsides to small figures on a contracted background, and the artist's agility is more the object of interest, rather than the message of the music.

At Tanglewood

Monday, August 1, 1966.

Boston Symphony Reassuring

By ERIC McLEAN

TANGLEWOOD, Lenox, Mass., Aug. 1 — It does a body good to listen to three concerts by the Boston Symphony Orchestra in quick succession. There is something very healing in all that rich sound and easy precision. It sets the world in order, and the experience leaves the listener with the firm conviction that the standard symphony repertoire is safe for a long time to come as long as the Boston Symphony is around to play it.

During the last three days in Tanglewood, the summer court of this princely orchestra, I have heard the musicians play twice under their regular conductor, Erich Leinsdorf, and once under Thomas Schippers.

There was nothing particularly adventurous about the programs — the theme this year is "The Romantic Concerto" — but then the adventurous side of the Berkshire Festival has always been concentrated in the music centre, and in the series of concerts devoted to contemporary American music sponsored by Chicago's Fromm Foundation.

The Boston Symphony spends its Tanglewood months re-examining the classics on the weekends, and teaching aspiring young musicians at the Berkshire music centre during the week.

Superb Acoustics

On the weekend, all attention is focussed on the huge music shed which dominates one end of this beautiful 200-acre estate. The hordes descend on Tanglewood from New York, Boston, Albany, the surrounding New England communities, and even from Canada. They fill the 6,000-seat shed, and they spill across the surrounding lawns in vast numbers and various garb.

Tanglewood's shed is one of those rare phenomena that are blessed with acoustics so good as to be almost inexplicable. For a building of this sort, they were remarkable to begin with but they were much improved by the new ceiling and sound baffles installed by Bolt, Beranek and Newman about six years ago. The performance is projected with such clarity that very little is lost even on the lawns, a distance of more than a city block away.

There was nothing particularly memorable about the interpretations over the past weekend — just good music, well enunciated. Leindorf was at his best in the overture to Smetana's "Bartered Bride," and, oddly enough, in the "Sirens" section of Debussy's "Nocturnes." The latter is so often a bore that it came as a surprise to find the music taking on real significance. By underlining the colors and by integrating the singers within the body of the orchestra, Leinsdorf managed to disguise Debussy's flagging inspiration.

Great Enthusiasm

There were parts of Dvorak's G Major Symphony, too, which were played with great enthusiasm — I recall particularly the beautiful allegretto and the middle section of the adagio. But the concerto works—Schumann's Cello Concerto with Jules Eskin, and in the Introduction and Allegro of Schumann with Lillian Kallir at the piano—there seemed to be an uneasy truce between Leinsdorf and his soloists.

These things are relative, of course; even under par the Boston Symphony is an orchestra of champions.

Thomas Schippers chose his program for yesterday's concert very wisely.

The overture to Rossini's "La Gazza Ladra" is one of those things he can bring off with enormous flair, and Claude Frank could be counted upon for an intelligent and very musical performance of Schumann's Piano Concerto in which, it must be said, he was supported with greater sympathy than the soloists who played under Leindsdorf.

To end his concert Schippers gave us a splashy reading of the Ravel setting of Mussorgsky's "Pictures at an Exhibition."

The Boston Orchestra pulled out all the stops and threatened to undo B. B. & N.'s careful work on the ceiling.

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Sunday Republican
SPRINGFIELD, Mass.
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JUL 31 1966

At Tanglewood

Schumann Concertos Provide Musical Pivot

By R. C. HAMMERICH

LENOX — Two Schumann "concertos" provided the pivot for the Tanglewood concert to turn on Saturday night. One was for piano, the other for violin. They sounded similar.

Kallir Soloist

Lilian Kallir played the solo part for the "Introduction and Allegro Appassionato, Concert Piece for Piano and Orchestra," Op. 92 commonly known as "Konzertstuck."

Joseph Silverstein, concertmaster for the accompanying Boston Symphony Orchestra, played the solo part for the "Fantasy for Violin," Op. 131.

The festival theme this year is "Romantic Concerto," and this is Schumann's weekend, which accounts for why his cello concerto was played Friday, and the violin and piano pieces Saturday night. Scheduled this afternoon is the A Minor Piano Concerto, Op. 54.

19th Century Music

It may be too much Schumann for some listeners. His music isn't the most exciting to be found in the middle of the 19th century. And the pieces chosen for Saturday certainly aren't the best of Schumann.

Miss Kallir's piano was gracious and charming enough for the gracious and charming passages of the "Konzertstuck," but it lacked fire during the impassioned parts.

The piece was written for Schumann's wife, Clara, a first-class pianist, and when she first saw it, she said, in a letter to a friend, "It is very passionate and I shall certainly play it that way."

Was Pleasant

It wasn't that way Saturday ...it was pleasant, though.

The "Fantasy," for which Silverstein played the solo part, sounded similar because there's no excitement written into it, and Silverstein played a mild violin.

It was mercifully brief, and the way was opened for Dvorak's Symphony No. 8, Op. 88, which has a first movement of happy melodies with a flashing finish.

The whole work, for that matter, has many happy, folk-tunish melodies and dancing rhythms and is solidly orchestrated.

Once again Erich Leinsdorf's virtuosic orchestra stole the attention from the soloists. But in this instance they shouldn't be blamed. They were given less interesting parts to play.

TIGHT BINDING

97

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
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047

Last Friday at 7:00 P.M., the prelude concert included wo pieces by Schumann: the Andante and Variations or 2 Pianos, 2 Cellos and Horn, and "The Lieder" featurning Ara Berberian, Bass, and Claude Frank, Piano. chumann's Andante and Variations was composed at a me when he was suffering from exhaustion following he tremendous years of creation, 1840-42. Schumann aid: "It has something of an elegy; I think I was rather melancholy when I composed it." The french horn nd cellos were predominantly supporting the pianos. here was an interesting short movement of the two ianos beating lyrical heart beats with the cellos adding eloncholic refrains in the background, while the french orn blasted periodic phrases of discontent.

JULES ESKIN
(photo byline)

Born in Philadelphia. ttended Curtis. Studied ith Leonard Rose. Prinpal cellist of the Clevelnd Orchestra in 1961. resently principal cellist f Boston Symphony Orhestra since 1964.

he "Lieder" was romansongs of unrequited love suffering. Highlights e the boisterous, rollick"clown's song", and the folk tale of "Poor Petbeginning in tongue-inek gay waltz time, but ing in a sad lament.

VENING CONCERT

he Evening Concert at P.M. included Smetana, ussy, Schumann, and El, Smetana's Overture to e Bartered Bride", a folk ra both in music and y, was performed at glewood for the first e.

he opera opens with a ge festival in Bohemia. retty peasant girl, Maka Krusina is sad bese her lover Jenik is a r unknown orphan, and village matchmaker is nging her marriage with son of a rich peasant, ha Tobias. Tobias meets enka and tries to make to her without realizthat she is his future bride. Marenka, however guesses his identity and tries to "lead him on" to his self-destruction.

The Overture is based upon the themes of the Opera. It began briskly with perpetual rhythm between the violins and double basses. A sad refrain between the oboe and tympani conversed at the middle, and a steady martial beat rolled to a stirring finale.

Debussy's Three Nocturnes ("Clouds", "Festivals", and critical praise in its Paris premiere. It set up a new style of harmonic and modulatory liberation. "Clouds" render the aspect of the sky and the slow, solemn motion of grey softly touched with white. "Festivals" gives us the vibrating atmosphere with sudden flashes of light. "Sirens" depict the mysterious sea and rhythms amongset its waves.

The Women—only Chorus, sitting unseen throughout the orchestra, magically gave enchanting illusions of wailing as if arising from different sections of the music shed.

HIGHLIGHT OF THE EVENING

Next on the program was Schumann's Concerto for Violincello and Orchestra in A Minor, Op. 129, with cello soloist, Jules Eskin. Schumann wrote this concerto two months after he moved to Dusseldorf. Schumann, unequal tot he requirements of the position, mishandled himself resulting in his forced recognition and eventual mental breakdown and confinement.

Jules Eskin maintained this popular cello concerto as a slow lament, lyrical yet sad, but interpreted its vicissitudes of rhythmic themes with a heart-rending expressive vibrato toward a feverish melodramatic "garment-rending" oratoria and brilliant finale. Eskin proudly "lamented" an almost flawless technique in the second and third movements, (the first we'll blame on the chilly evening) even charming a passing skunk nonchalantly passing through the middle aisle without any odoriferous "comment". A thunderous ovation helped warm an otherwise windy, chilly arctic evening.

Journal
LANSVILLE, Conn.
Circ. 3,587
AUG 4 1966

TANGLEWOOD REVIEWED

TANGLEWOOD
Friday — By R. H.

It was, for the most part, a well-played concert; but there was too much Schumann, in this listener's opinion, for one evening. By intermission of the second round he wished he had been among those who stayed away.

The opening number of the first program was the Schumann *Andante for Two Pianos, Two Cellos, and Horn (Opus 46)*, a rambling, desultory kind of piece that was, within its own limitations, performed well. Lilian Kallir, the pianist, was the outstanding instrumentalist of the group.

Asa Berberian, bass, appeared next, singing nine Schumann lieder. The last was the well-known *Die beiden Grenadiere*, which the audience ate up. The cries of "Bravo!" were more numerous than usual; but even if deserved, they seemed strangely out of place at a recital of lieder. One wishes there were not quite so many of those types around who feel it their duty to show the rest of us how to take our culture seriously.

Part II began with Smetana's Overture to *The Bartered Bride*. Leinsdorf took it at break-neck speed; and that was good because he got it over with very quickly. The next work was the Schumann *A Minor Concerto for Cello*. It was the high point of the evening, played superbly by Jules Eskin of the Boston Symphony.

The Debussy *Nocturnes* — *Fetes, Nuages*, and *Sirenes* — were very precise, but not very interesting, except for the last. In it the women's voices, beautifully trained by Iva Dee Hiatt, were light and wonderfully Gallic in character.

Saturday — By D. D.

Weber's *Freischutz Overture* opened this evening's concert, devoted entirely to works by Romantic composers.

The two short compositions by Schumann, *Introduction* and *Allegro Appassionato*, with piano soloist Lilian Kallir, and *Fantasia for Violin in C Major*, with Joseph Silverstein, the orchestra's concert master, are curious examples of the composer's ventures during his depression.

Miss Kallir's playing, more than competent, succeeded at moments in achieving a fine intensity in music which any artist would find difficult to project. The *Fantasia*, much more dramatic in style and conception, was given a splendid performance by Mr. Silverstein. Here the solo instrument stands out indisputably as a virtuoso factor, the orchestra merely furnishing a kind of drab fill-in. His beautiful phrasing of complex rhythmic patterns, his superlative tone, focused complete attention on his solo part. It is regrettable that Schumann did not produce more for the violin.

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England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 1 1966

At Tanglewood

Schumann's Works Feature Program Set for Telecast

Tanglewood, Boston Symphony Orchestra, with Erich Leinsdorf and Thomas Schippers conducting.

FRANK N. PATTERSON

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But by now, due to excessive use, the composer appears immodest. The irritating humming of Frank exasperates; lack of orchestral balance aggravates; the piece, despite its singular charm, has become exposed to an ear charged with boredom. An ear that hears the plaintive themes as lethargic; lament as naivete; and construction weaknesses as composition in need of glue. What all this doesn't do for entertainment, it does in injustice to Schumann.

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But when the fresh romantic aroma of such a work as Dvorak's 8th Symphony becomes smogged by the rich incense of his equally romantic colleague's, the program is bound to be dull.

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England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
AUG 6 1966

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Banner (e)
BENNINGTON, Vt.
Circ. 5,168
AUG 1 1966

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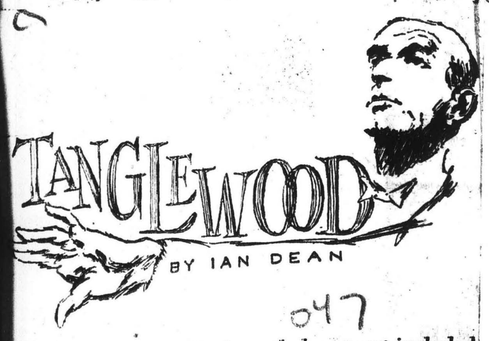
TIGHT BINDING

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
AUG 4 1966



047

Last Friday at 7:00 P.M., the prelude concert included two pieces by Schumann: the Andante and Variations for 2 Pianos, 2 Cellos and Horn, and "The Lieders" featuring Ara Berberian, Bass, and Claude Frank, Piano. Schumann's Andante and Variations was composed at a time when he was suffering from exhaustion following the tremendous years of creation, 1840-42. Schumann said: "It has something of an elegy; I think I was rather melancholy when I composed it." The french horn and cellos were predominantly supporting the pianos. There was an interesting short movement of the two pianos beating lyrical heart beats with the cellos adding melancholic refrains in the background, while the french horn blasted periodic phrases of discontent.

JULES ESKIN
(photo byline)

Born in Philadelphia. Attended Curtis. Studied with Leonard Rose. Principal cellist of the Cleveland Orchestra in 1961. Presently principal cellist of Boston Symphony Orchestra since 1964.

The "Lieder" was romantic songs of unrequited love and suffering. Highlights were the boisterous, rollicking "clown's song", and the old folk tale of "Poor Peter", beginning in tongue-in-cheek gay waltz time, but ending in a sad lament.

EVENING CONCERT

The Evening Concert at 8:00 P.M. included Smetana, Debussy, Schumann, and Elgar. Smetana's Overture to "The Bartered Bride", a folk opera both in music and story, was performed at Tanglewood for the first time.

The opera opens with a village festival in Bohemia. A pretty peasant girl, Marenka Krusina is sad because her lover Jenik is a poor unknown orphan, and the village matchmaker is arranging her marriage with the son of a rich peasant, Micha Tobias. Tobias meets Marenka and tries to make love to her without realizing that she is his future bride. Marenka, however, guesses his identity and tries to "lead him on" to his self-destruction.

The Overture is based upon the themes of the Opera. It began briskly with perpetual rhythm between the violins and double basses. A sad refrain between the oboe and tympami conversed at the middle, and a steady martial beat rolled to a stirring finale.

Debussy's Three Nocturnes ("Clouds", "Festivals", and critical praise in its Paris premiere. It set up a new style of harmonic and modulatory liberation. "Clouds" render the aspect of the sky and the slow, solemn motion of grey softly touched with white. "Festivals" gives us the vibrating atmosphere with sudden flashes of light. "Sirens" depict the mysterious sea and rhythms amongst its waves.

The Women—only Chorus, sitting unseen throughout the orchestra, magically gave enchanting illusions of wailing as if arising from different sections of the music shed.

HIGHLIGHT OF THE EVENING

Next on the program was Schumann's Concerto for Violincello and Orchestra in A Minor, Op. 129, with cello soloist, Jules Eskin. Schumann wrote this concerto two months after he moved to Dusseldorf. Schumann, unequal tot he requirements of the position, mishandled himself resulting in his forced recognition and eventual mental breakdown and confinement.

Jules Eskin maintained this popular cello concerto as a slow lament, lyrical yet sad, but interpreted its vicissitudes of rhythmic themes with a heart-rending expressive vibrato toward a feverish melodramatic ::garment-rending" oratoria and brilliant finale. Eskin proudly "lamented" an almost flawless technique in the second and third movements, (the first we'll blame on the chilly evening) even charming a passing skunk nonchalantly passing through the middle aisle without any odoriferous "comment". A thunderous ovation helped warm an otherwise windy, chilly arctic evening.

has many happy, folk-tuned melodies and dancing rhythms and is solidly orchestrated.

Once again Erich Leinsdorf's Boston orchestra stole the attention from the soloists. But in this instance they shouldn't be blamed. They were given the interesting parts to play.

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 4 1966

TANGLEWOOD REVIEWED

TANGLEWOOD
Friday — By R. H.

It was, for the most part, a well-played concert; but there was too much Schumann, in this listener's opinion, for one evening. By intermission of the second round he wished he had been among those who stayed away.

The opening number of the first program was the Schumann *Andante for Two Pianos, Two Cellos, and Horn (Opus 46)*, a rambling, desultory kind of piece that was, within its own limitations, performed well. Lilian Kallir, the pianist, was the outstanding instrumentalist of the group.

Asa Berberian, bass, appeared next, singing nine Schumann lieder. The last was the well-known *Die beiden Grenadiere*, which the audience ate up. The cries of "Bravo!" were more numerous than usual; but even if deserved, they seemed strangely out of place at a recital of lieder. One wishes there were not quite so many of those types around who feel it their duty to show the rest of us how to take our culture seriously.

Part II began with Smetana's Overture to *The Bartered Bride*. Leinsdorf took it at break-neck speed; and that was good because it got it over with very quickly. The next work was the Schumann *A Minor Concerto for Cello*. It was the high point of the evening, played superbly by Jules Eskin of the Boston Symphony.

The Debussy *Nocturnes* — *Fetes, Nuages,* and *Sirenes* — were very precise, but not very interesting, except for the last. In it the women's voices, beautifully trained by Iva Dee Hiatt, were light and wonderfully Gallic in character.

Saturday — By D. D.

Weber's *Freischutz Overture* opened this evening's concert, devoted entirely to works by Romantic composers.

The two short compositions by Schumann, *Introduction* and *Allegro Appassionato,* with piano soloist Lilian Kallir, and *Fantasia for Violin in C Major*, with Joseph Silverstein, the orchestra's concert master, are curious examples of the composer's ventures during his depression.

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Transcript (e)
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Morning Globe
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Banner (e)
BENNINGTON, Vt.
Circ. 5,168
AUG 1 1966

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98

Press (e)
BRISTOL, Conn.
Circ. 15,399

AUG 3 1966

Berkshire Festival Losing Some Of Its Initial Spark

By ESTHER WATSTEIN

It is too bad that the Berkshire Festival at Tanglewood has lost that quality of experiment which characterized it years ago. It would be more than welcome to pick up a weekend program and find, among the familiar names and scores a new work, an initial performance, a new composer. It just doesn't seem to happen anymore. And neither, by the way, does the Festival audience seem to attract the young people anymore. It's too bad but there we were with another weekend of Schumann and Dvorak, the closest to anything remotely contemporary was Moussorgsky's "Pictures at an Exhibition" (written in 1874) and Sunday's young conductor Thomas Schippers who seems to be pretty much of a classicist in spite of his 35 years.

Even the Boston Symphony seemed ever so slightly weary of it all. One would be hard put to claim that Saturday evening's performance oozed with excitement. Erich Leinsdorf conducted a very correct Weber overture to "Der Freischutz." Lillian Kallir played the Schumann introduction and Allegro appassionato piece for piano and orchestra in a very lady - like manner. She is a feminine pianist; graceful and delicate but dull. Then Joseph Silverstein, the concert master for the Symphony, performed Schumann's Fantasy for Violin in C Major. Again one wished Mr. Silverstein had a new work to perform. Mr. Leinsdorf pulled everything together somewhat with the closing offering of Dvorak's Symphony No. 8. This is an interesting work with lovely melodies and was performed with spirit. It saved the evening from the total boredom which was fast developing.

Sunday afternoon one hoped that Thomas Schippers would grab hold of this fine body of musicians and come through with something even slightly electrifying. Of course, Mr. Schippers is young and will no doubt be a fine conductor. As of now, he does extremely well with what is obvious but looses nuances of rhythm and melodic intent. Rossini's Overture to "La Gazza Ladra" opened the concert, then onto Schumann's piano concerto in A Minor performed by Claude Frank. Mr. Frank is an adequate pianist but one missed the brilliance which is in the work and Mr. Schippers slid over the fine rhythmic patterns which are in the orchestral body of the concerto. It was a very ordinary rendition.

Moussorgsky's "Pictures at an Exhibition" is a fine, familiar orchestral fantasy and everyone had a good time. Mr. Schippers seemed more at home with this one and roused both orchestra and audience to a smashing climax with the "Great Gate at Kiev." It was full and rich and as said before Mr. Schippers does well with the obvious and "Pictures at an Exhibition" while a delightful impressionistic work is certainly an obvious one.

The Boston Symphony is a great orchestra, Tanglewood is one of the most advantageous settings in which to hear music. Mr. Leinsdorf is a proper, if academic conductor. All they need is a little spirit of adventure in programming to breathe some excitement into the Festival.

Telegram (m)
WORCESTER, Mass.
Circ. 61,129

AUG 1 1966

Music: Schippers Makes Berkshire Debut

By RAYMOND MORIN
Telegram Music Critic

LENOX — The most exciting concert we have heard at Tanglewood so far this summer was given yesterday afternoon with Thomas Schippers conducting the Boston Symphony Orchestra.

It was a splendid program: Rossini's "La Gazza Ladra" Overture, Schumann's Paino Concerto in A minor, Opus 54, Claude Frank, soloist; Ravel's transcription of Moussorgsky's "Pictures at an Exhibition."

The audience of 7,778 made a weekend total of 24,219. This was the closing concert of the Berkshire Music Festival's fifth week.

Schippers made his Tanglewood debut yeaterday as guest conductor of the Boston Symphony. He conducted the orchestra in Boston in 1958, 1959 and 1961. Tanglewood was familiar territory to Schippers. He was a student at the Berkshire Music Center 18 years ago. He is 36 years of age.

Energetic School

It required no more than the Rossini Overture to establish that Schippers belongs to the highly energetic school of young conductors. This in no sense depreciated his clarity of thought, complete lucidity of direction, and undeniable dedication to task.

It is not a disparaging comment that Schippers put on a great podium show yesterday. The orchestra went along with it, seemingly with more grace than at the rehearsal with Schippers on Saturday morning.;

No one who has heard the Boston Symphony play under Monteux, Leinsdorf, Ormandy or Munch was deceived into believing that some of the more elabcrate Schippers directives were necessary to produce maximum volume or technical brilliance.

Yet, Schippers' methods are not to be relegated to the flamboyant school that specializes in histrionics, exhortations, and superfluous gesture.

Schippers made everything look interesting, and difficult. The results justified it.

The orchestra gave a sound-glittering "Gazza Ladra." The opening snare-drum rolls were virtually a call to arms. The Rossini sparkle was there. Drive was president and excitement aplenty.

Piano Concerto

Conductor and orchestra gave Frank beautiful cooperation in the Shumann Piano Concerto. Best of all, it was not treated as a razzle-dazzle piece, but rather as a fount of poetry, periodically supplied with brilliance.

Frank made the Concerto sound more interesting than it looked. He exercised fruitful concern over singing melody, especially in the second movement.

There was close communion between soloist and orchestra in tonal properties, volume, design of phrases — and character of the work as a musical experience.

Although he is no virtuoso (evidenced in the competent but unglamorous playing of the first movement cadenza) his performance yesterday identified him with the sound, musicianly young pianists.

Wednesday

Schippers extracted all the vitality to be had from Moussorgsky's "Pictures."

The 'Gnomes" exuded deviltry, "Catacombs" was super-lugubrious, "Baba-Yaga" carried on with nefarious mischief, and the "Great Gate of Kiev" was a huge edifice of stentorean, brassy sound.

Applause at the end was the only comparable volume.

Wednesday night, Arthur Fiedler conducts the Boston Pops at Tanglewood. Highlight is the premiere of "Tanglewood Concerto" by Sauter with Stan Getz as saxophone soloist.

The Berkshire Festival resumes Friday night. Stanislaw Skrowaczewski will conduct the Boston Symphony in the second "Romeo and Juliet" Suite by Prokofieff, and Schumann's Fourth Symphony. Soloist for the Saint-Saens Cello Concerto will be Leslie Parnas.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

AUG 1 1966

Schumann Concertos Highlight Tanglewood's Weekend Program

Four Schumann concertos were played by various soloists at Tanglewood this past weekend in the fifth week of the Boston Symphony Orchestra's Berkshire Festival.

Attendance for the Friday and Saturday evening and Sunday afternoon concerts and the open rehearsal Saturday morning totaled 24,219. The Festival continues to be blessed with fine weather and those armed with covers to ward off the evening dew of the Berkshires find listening from the lawn to be rewarding. On Sunday afternoons, of course, the lawns are apt to be filled.

On Friday night Erich Leinsdorf led the orchestra in a romantic program highlighted by the Schumann Concerto for Cello and Orchestra, with first cellist Julius Eskin as soloist. The Tanglewood Choir, a splendid choral group, appeared in Debussey's "Three Nocturnes," inconspicuously seated among the musicians and contributing girls' voices to "Sirenes." Smetana's overture to "The Bartered Bride" and the "Enigma" variations of Elgar completed the program.

In contrast to the familiar music of the main concert, the evening prelude offered Schumann's Andante and Variation for two pianos, two cellos and horn, with Claude Frank and Lillian Kallir at the pianos and a group of songs by Schumann sung by Ara Berberian, bass.

Saturday evening Leinsdorf again conducted, with Miss Kallir joining with the orchestra for Concert Piece for Piano and Orchestra by Schumann, and Joseph Silverstein appearing as violin soloist in "Fantasy for Violin" by the same composer. Weber's overture to "Die Freischutz" opened the concert. The climax was the final presentation, Dvorak's brilliant Symphony No. 8.

Thomas Schippers, leader of the New York City Center Opera Company, was guest conductor on Sunday afternoon. The Shumann Concerto for Piano in A Minor, played by Claude Frank, was quietly sandwiched in between two flashy showpieces, Rossini's "La Gazza Ladra", and "Pictures at an Exhibition", by Mossorgsky, arranged by Ravel. Young Mr. Schippers brought out all the color in both pieces.

The coming week at Tanglewood wil include the annual Pops concert on Wednesday night, with Arthur Fiedler on the podium and Stan Goetz, saxaphonist, as guest artist. The following Wednesday the Tanglewood gala program will be staged, with fireworks and a narration by Sen. Ted Kennedy added to the concert by the Boston Symphony for extra attractions.

Telegram (m)
WORCESTER, Mass.
Circ. 61,129

AUG 1 1966

Music: Boston Symphony At Tanglewood

Reprinted from the final edition of the Sunday Telegram

by RAYMOND MORIN
Telegram Music Critic

LENOX — Those who protest familiar programs of "old chestnuts" were somewhat appeased at Tanglewood last night. The Berkshire Music Festival audience numbered 7,307.

Erich Leinsdorf conducted the Boston Symphony Orchestra in Weber's "Der Freischutz" Overture, and Dvorak's Symphony No. 8 in G Major, Opus 88, sometimes programmed as Symphony No. 4, also as the "English Symphony."

Lilian Kallir was soloist in Schumann's Concert Piece for Piano and Orchestra, Opus 92. Schumann's Fantasy for Violin in C Major, Opus 131, had concertmaster Joseph Silverstein for soloist.

Last night there were complaints over glaring lights that were turned on the audience and remained so for about 45 minutes of concert time. The audience was being televised for the Bell Telephone Hour. When they were finally turned off, there was no mistaking audience approval.

The "Freischutz" was presented as much more than the attention-getter that it is. It received a well-integrated performance. Horns and low strings played the introductory measures, clearly and securely.

Main body of the Overture arrived loudly. Thereafter, the "good versus evil" theme was followed through with dispatch and impact. Leinsdorf developed the Overture as well-prepared drama with little moderation in emotion, stateliness or brilliance.

Sweet-sounding and occasionally substantial as Schumann's Concert Piece sounded, Miss Kallir did little more than just play the notes. Her lightness of touch was perfectly suited to the introduction, reminiscent of Mendelssohn's lighter vein.

The pianist's technique was sufficient to cover some of Schumann's more energetic sequences. It was neat playing but plunged to no depth. Leinsdorf saw to it that the orchestra did not intrude on the soloist's surfaceful tone.

Although some brass passages were out of focus with the pianist's dainty style, Leinsdorf apparently tried to introduce added stamina wherever the orchestral score permitted.

Violin Fantasy, Opus 131 is also a lesser item in the Shcumann repertory. We assume it was included last night to help carry out this festival's romantic concerto theme.

Beyond that, it served little additional purpose than to confirm that Silverstein has enough artistic integrity to play the work with security and honesty.

For Silverstein, the work was of comparatively minor technical demand. He played the florid passages with agility, a secure bow, and occasinal wrong notes. His sense of phrase was excellent.

The orchestral background was sketchy, but served its purpose in punctuating the soloist's technical sprees and giving them a sense of continuity.

99

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Piano Concerto

Conductor and orchestra gave Frank beautiful cooperation in the Schumann Piano Concerto. Best of all, it was not treated as a razzle-dazzle piece, but rather as a fount of poetry, periodically supplied with brilliance.

Frank made the Concerto sound more interesting than it looked. He exercised fruitful concern over singing melody, especially in the second movement.

There was close communion between soloist and orchestra in tonal properties, volume, design of phrases — and character of the work as a musical experience.

Although he is no virtuoso (evidenced in the competent but unglamorous playing of the first movement cadenza) his performance yesterday identified him with the sound, musicianly young pianists.

Wednesday

Schippers extracted all the vitality to be had from Moussorgsky's "Pictures."

The "Gnomes" exuded devilry. "Catacombs" was super-lugubrious. "Baba-Yaga" carried on with nefarious mischief, and the "Great Gate of Kiev" was a huge edifice of stentorean, brassy sound.

Applause at the end was the only comparable volume.

Wednesday night, Arthur Fiedler conducts the Boston Pops at Tanglewood. Highlight is the premiere of "Tanglewood Concerto" by Sauter with Stan Getz as saxophone soloist.

The Berkshire Festival resumes Friday night. Stanislaw Skrowaczewski will conduct the Boston Symphony in the second "Romeo and Juliet" Suite by Prokofieff, and Schumann's Fourth Symphony. Soloist for the Saint-Saens Cello Concerto will be Leslie Parnas.

Republican (m)
WATERBURY, Conn.
Circ. 25,302

AUG 3 1966

Tanglewood Hails Boston Orchestra

In keeping with Erich Leinsdorf's theme of the "Romantic Concerto" this season, the Boston Symphony Orchestra's performances last weekend at Tanglewood featured mainly the works of Robert Schumann.

His famous Cello Concerto highlighted Friday evening's concert, with Jules Eskin as the soloist. Smetana's Overture to the "Bartered Bride" started the program and was the first performance of this work at the Festival.

Saturday evening's concert featured two of Schumann's lesser known concertos, with Lillian Kallir playing the Introduction and Allegro Appassionato for piano and orchestra, Op. 92, generally known as "Konzenstuck." Miss Kallien is a gifted and sensitive artist, whose performance was gracious and charming enough, but the music to this reviewer seemed hardly worth the efforts of both orchestra and soloist.

Joseph Silverstein, concertmaster of Boston, was the soloist in Schumann's Fantasy for Violin in C major, Op. 131, and this music while well-performed seemed inconsequential. Silverstein's rendition was mild and not too moving. This was also a "first" performance for the Festival. Saturday's concert started with a spirited Overture to "Der Freischutz" by Weber. The last half of the concert was devoted to Dvorak's Symphony No. 9 in G major, Op. 88. This was a welcome and delightful experience with its lilting folk tunes and country dances orchestrated in the grand, full style of Dvorak, brilliantly performed by Leinsdorf and his virtuoso musicians.

Although a little of Schumann goes a long way for this reviewer, Sunday afternoon's performance of the Schumann Piano Concerto in A minor, Op. 54, as performed by Claude Frank was the highlight of the weekend. Frank performed with great sensitivity and lyricism, poetic and brilliant. It was a poignant and moving performance of Schumann's most popular concerto. The cello accompaniment of the orchestra was memorable.

Rare Treat

Thomas Schippers was guest conductor at Sunday's concert which began with another first performance at Tanglewood of Rossini's Overture to "La Gazza Ladra," which was a rare treat. It was also an elperience hearing and seeing Schippers conduct the Boston Symphony, as he is one of the talented young men who has had a remarkable career as a conductor. He is only 36 years old and began his conducting career in 1948 when he conducted the Philadelphia Orchestra. He has a very sensitive and graceful style, is very handsome and a delight to watch. He has conducted the New York Philharmonic Orchestra, also the New York City Opera and the Metropolitan Opera orchestra. He also accompanied Leonard Bernstein with the New York Philharmonic on tour abroad. He is quite familiar with the Boston Symphony as he has conducted them numerous times.

The last half of the concert was devoted to the monumental "Pictures at an Exhibition" by Moussorgsky, as arranged for orchestra by Maurice Ravel, which is the most popular and lasting of the orchestrations for these pieces that were originally composed by Moussorgsky for the piano, in June, 1874. Maurice Ravel made his orchestral setting of them in 1923 and the first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3rd, 1923. Serge Koussevitzky first played the suite at the Boston Symphony concerts on Nov. 7, 1924.

Four Concerts

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours, Friday at 9 p.m. (with the special Prelude concert at 7 p.m.), Saturday at 8 p.m. and Sunday afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood, Wednesday evening at 8 p.m. with Arthur Fiedler conducting, and the famous saxophonist, Stan Getz as the featured soloist.

The noted music director of the Minneapolis Symphony, Stanislaw Skrowaczewski will make his first appearance at Tanglewood and Friday evening's program will begin with Prokofieff's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Skrowaczewski and the orchestra for a performance of the Saint-Seans Cello Concerto.

Saturday evening's concert, to be conducted by Erich Leinsdorf, will be devoted completely to "The Magic Flute." The cast will include Jane Marsh, recent 1st prize winner at the Tchaikovsky competition in Moscow, also Jeanne Simon, Batyah Godfrey, John Reardon, Beverly Sills, Mordecai Rollin, Judith Raskin, Robert Jones, Ara Berberian, Ezio Flagello and Anne Elgar.

For Sunday afternoon's concert Skrowaczewski will have Grant Johannesen as soloist in the Saint - Sens Piano Concerto No. 4. The two concerti by Saint - Seans to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. The program will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethovan's Symphony No. 3.

An amusing sidelight of the Festival is the unwelcome attendance of a skunk who apparently is a music enthusiast. He made his appearance quite unobtrusively the night Van Cliburn was performing two weeks ago, and reappeared last Friday night. According to the staff, there are actually three skunks living on the grounds, and they have decided that one of them is a music lover and probably used to the activity at Tanglewood. He quitely entered into the shed and just as quietly slinked away, harming no one.

The perfect weather last weekend was most conductive to the enjoyment of the musical fresco, as there were hundreds of people on the grounds surrounding the shed, and many picnickers. SCM

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 94,357

AUG 1 1966

The Evening Gazette

Schumann Featured at Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — The weekend at Tanglewood did not produce any record-sized audiences, though the fare was attractive in its field. Prominence was given to the music of Schumann. Soloists from within the orchestra were Joseph Silverstein, concert master and Jules Eskin, cello, and guest artists were Lilian Kallir and Claude Frank, pianists. Many others were heard in the Weekend Prelude on Friday, and the Tanglewood Choir trained by Iva Dee Hiatt took part that night in the main concert.

Erich Leinsdorf, conductor Friday and Saturday, also presented music of Smetana, Debussy, Elgar, Weber, and Dvorak.

The Sunday concert brought as conductor Thomas Schippers, who despite his youthful appearance has gone far since he led at the Berkshire Music Center in 1946. He at once made a favorable impression in Rossini's Overture to "The Thieving Magpie," the Boston Symphony's sonorities of brasses and drums being spectacular in the opening and closing portions, with effective handling of woodwind and string delicacies in the mid-section.

Magnificent Climax

Schippers' other orchestral choice was the set of "Pictures at an Exhibition," Moussorgsky's piano lore pieces as transcribed for orchestra by Ravel. These have been heard often and take exceptional handling to avoid an occasional letdown. Truly magnificent was the climax reached in the final "The Great Gate of Kiev," and the preceding "The Hut on Fowls' Legs" was replete with exotic excitement, subsiding at times into mystic depths. I liked also "The Catacombs" and the women scolding in the marketplace of Limoges.

The children playing in the Tuilleries did not seem to have their wonted light-heartedness. The explosive music of "The Gnome" was sometimes confusing in intent. Some other familiar bits had an approach differing from the usual.

Schippers did his most perfect work with the orchestra in seconding the fine playing of Claude Frank in the Schumann Piano Concerto in A minor. The opening movement had considerable drive in both the piano and the orchestra, with its sentimental aspects under a pleasant degree of control. The Intermezzo's "Andantino grazioso" at once opened the door into a different world, of exquisite sound. The concluding "Allegro vivace" had both elasticity and élan. This well-known concerto was made to sound in its best estate, warm and direct with a wealth of detailed beauties and no small degree of cooperative skill.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 11 1966

Unkindly Light

To the Editor of THE EAGLE:—

As a lifetime advertising man, I suggest that Bell Telephone and the BSO July 30 gave a horrible example of disregard of public interest.

Especially as I am a 25-year purchaser of season tickets to the Berkshire Festival, I feel I was cheated for the purpose of a few possible moments "background" in the Bell Telephone Hour.

My seat was in an area flooded with overhead lighting (which, while annoying, was endurable), but this letter is due to the fact that from the left corner of the stage and from the high central TV platform came blinding light directly at me and hundreds of other paying "patrons," from two big searchlights. In spite of general complaint these stayed on through the first two numbers, nearly half the whole program. Only about five minutes of this agony was used.

BSO and Bell lost a lot of good will. The orchestra and poor soloist for the first two numbers might as well have been from a couple of junior high schools. Leinsdorf's meticulous training and conducting were utterly wasted. The players could hardly even be seen, without careful shading of eyes; the effect of the music for which I'd traveled and paid was nil, or worse.

It is ironic that the Festival program says, "Members of the audience who must leave before the end of concerts are earnestly requested to do so between numbers, not during the performance . . ." in order not to disturb a fraction of the audience. ". . . The management of the BSO kindly requests that . . . patrons attend the concerts in appropriate concert dress," in order, I suppose, not to offend Boston sensibilities.

Even more ironic is the fact that Bell Telephone is advertising how sorry they are that phone patrons get occasional unsolicited phone calls from salesmen or auto [illegible].

ARTHUR E. HOBBS
Prospect Hill,
Stockbridge

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Bulletin
WILTON, Conn.
Weekly Circ. 3,259

AUG 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221

AUG 18 1966

Letter by Hobbs Stirs the Editors Of Boston Globe

Arthur E. Hobbs, advertising manager and vice president of this paper just came back from a few weeks at his summer cottage in Stockbridge, where, he attended performances of the Boston Symphony Orchestra at Tanglewood.

At the July 30 performance he was horrified to find himself in an area flooded with overhead lighting, and, as he said in a letter to The Boston Globe:

"from the left corner of the stage and from the high central TV platform came blinding light directly at me and hundreds of other paying patrons, from two big searchlights. In spite of general complaint these stayed on through the first two numbers, nearly half the whole program." The Bell Telephone company, which was televising this evening at Tanglewood, used only about five minutes of this footage in its show.

"BSO and Bell lost a lot of good will . . . Leinsdorf's meticulous training and conducting were utterly wasted . . . the effect of the music for which I'd traveled and paid for was nil, or worse. . . .

"In justice you should . . . pay for our being unwilling actors on your program; compensate for invasion of rights without due legal release; and more important, apologize generally and promise never to do it again. . . ."

On Saturday, Aug. 6, The Globe not only published the letter by Mr. Hobbs but agreed with it heartily, beginning with "In the world of entertainment and the arts, it is basic that the man who pays for a seat should be permitted to enjoy himself undisturbed. This cardinal rule was violated July 30 at a performance of the Boston Symphony Orchestra, when the Bell Telephone Company arranged for the performance to be televised in color.

"Th details of the greivances of a good number of the patrons are set forth in a letter from a Globe reader on this page today. His point is well made. . . .

"Surely it would not be much of an additional cost to an already astronomical bill to buy out the house or refund the ticket money of the seat holders most affected, or, in the future to announce the days on which telecasts are to be made, and so forewarn those who would prefer not to attend under the conditions created July 30 at Tanglewood."

99

s Berkshire Debut

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Yet, Schippers' methods are not to be relegated to the flamboyant school that special- izes in histrionics, exhortations, and superfluous gesture.

Schippers made everything look interesting, and difficult. The results justified it.

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Republican (m)
WATERBURY, Conn.
Circ. 25,302
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Gazette (e)
WORCESTER, Mass.
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AUG 1 1966

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By JOHN F. KYES
Gazette Music Critic

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Berkshire Eagle (e)
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Circ. 29,404
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100

SIXTH WEEK - AUGUST 5, 6, AND 7

AMSTERDAM, N. Y.
RECORDER & DEMOCRAT
D. 13,500

JUL 25 1966

Tanglewood's Busiest Week Features Pops, Symphony

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood, Aug. 1-7. Three Boston Symphony Orchestra programs will be given at the regular weekend hours. Added to this week's concerts will be the annual Boston Pops at Tanglewood program, conducted by Arthur Fiedler.

The program for Friday, Aug. 5, conducted by Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will begin with Prokofiev's second suite from "Romeo and Juliet." Cellist Leslie Parnas will join the orchestra for Saint-Saens' Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woltach, and the Organ Fantasia in F minor, K. 608, by Mozart. John Ferris will be the organist.

Saturday's (Aug. 6) concert will be devoted completely to "The Magic Flute." The cast will include George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin.

For the Boston Pops at Tanglewood program on Wednesday (Aug. 3) Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. As always, Fiedler will surprise the audience with several encores that make a Boston Pops concert a special occasion.

The two and a half hour open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will begin at 10:30 on the morning of Aug. 6.

Phyllis Curtin, who is again this summer a member of the Berkshire Music Center's faculty, will be heard in the chamber music program on Tuesday (Aug. 2) evening. Miss Curtin is making several appearances with the Boston Symphony Orchestra at Tanglewood this summer, but Tuesday's concert will be her only full length recital.

The Friends of the Berkshire Music Center will be invited by Raskin. The Three Spirits will be sung by Batyah Godfrey, Joanna Simon and Miss Marsh, and the Priests by Robert Jones and Ara Berberian. Rico Flagello will be Sarastro. Anne Elgar will sing Papagena and Messrs. Jones and Berberian will be the two men in armor.

For Sunday (Aug. 7) afternoon's concert Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's theme of the romantic concerto. This concert will also include Medek's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on August 3 Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. As always, Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The two and a half hour open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will begin at 10:30 on the morning of Aug. 6.

Phyllis Curtin, who is again this summer a member of the Berkshire Music Center's faculty, will be heard in the chamber music program on Tuesday (Aug. 2) evening. Miss Curtin is making several appearances with the Boston Symphony Orchestra at Tanglewood this summer, but Tuesday's concert will be her only full length recital.

The Friends of the Berkshire Music Center will be invited by Raskin. The Three Spirits will be sung by Batyah Godfrey, Joanna Simon and Miss Marsh, and the Priests by Robert Jones and Ara Berberian. Rico Flagello will be Sarastro. Anne Elgar will sing Papagena and Messrs. Jones and Berberian will be the two men in armor.

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Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 230,485 SUN. 666,874

JUL 17 1966

Skrowaczewski Highly Praised by Critics in South America

Conductor Stanislaw Skrowaczewski charmed a number of the critics on his recent concert tour of South America with the Philadelphia Orchestra.

"La Nacion" in Buenos Aires, Argentina, called him "one of the most brilliant conductors of his generation. He knows how to give colorful and distinctive interpretations and he is scrupulous in his attention to details."

Said La Prensa, "With Skrowaczewski the orchestra sounded different than when Ormandy conducted . . . more precise and ordered."

El Mercurio in Santiago, Chile, reported that Skrowaczewski "took advantage of the exemplary educational labor of Ormandy with the orchestra and did whatever he wanted with the ensemble. The strength of the maestro (Skrowaczewski), his many hues and power of synthesis, were shown in all the pieces of the program."

Skrowaczewski will be guest conductor with the Boston Symphony Orchestra at Tanglewood Aug. 5 and 7 and has been invited to conduct the Philadelphia Orchestra at its first summer festival next summer at Saratoga, N.Y.

Music Notes

News and Comment by Allan Holbert, the Minneapolis Tribune music critic.

The Ann Arbor News
ANN ARBOR, MICH.
D. 33,162

JULY 20 1966

Pianist Johannesen To Play Monday

Grant Johannesen, American pianist, will give the concluding program in the Summer Concert Series of four piano recitals at the University at 8:30 p.m. Monday in Rackham Auditorium, under the auspices of the University Musical Society.

The program will be: Sonata No. 3 in B-flat by Paul Hindemith; "Gaspard de la Nuit" by Ravel; and "Les Preludes, Opus 22 (complete) by Chopin.

This is Johannesen's first recital in Ann Arbor. He previously appeared here performing concertos with the Philadelphia Orchestra at the Ann Arbor May Festivals of 1955 and 1963.

Johannesen is a native of Salt Lake City. His early training took place in his native town. A precocious [illegible] at seven years of age, he began [illegible] neighborhood teacher when he was six.

At 18 he continued his work in New York, then went to Europe for scholarship at Osnabrück, Belgium. He has also been recipient of the Harriet Cohen International Award given annually in London for "outstanding artistry in performance."

Since his New York debut Johannesen has appeared with all the top orchestras in this country and is frequently engaged by the major symphonic organizations of Europe and South America.

He has played at such recognized music festivals as Aix-en-Provence, Amsterdam, Bergen, Helsinki and Oslo. For the last five seasons he has been artist-in-residence at Colorado's Aspen Festival. He has also played at the Hollywood Bowl, Ravinia and other U.S. summer festivals.

He will appear with the Boston Symphony Orchestra Aug. 7 at the Berkshire Music Festival at Tanglewood, Lenox, Mass.

His current season was launched with another of his frequent appearances on The Bell Telephone Hour. In addition, his schedule includes three performances with the New York Philharmonic, three with the Buffalo Philharmonic and two with the Music Aeterna Orchestra, as part of the Metropolitan Museum of Art series.

For ticket information, contact the office of the University Musical Society in Burton Tower.

News-Advertiser
WESTFIELD, Mass.
Weekly Circ. 3,577

JUL 28 1966

Tanglewood Will Offer Variety Of Specialties During Week

Tanglewood — Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood.

Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday, August 5 at 9 p.m., Saturday, August 6 at 8 p.m., and Sunday, August 7 afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday, August 3. Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" on Saturday evening, Aug. 6.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin August 5's program with Prokofiev's [illegible] from "Romeo and Juliet." Cellist Leslie Parnas will join Mr. Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The weekend prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woltach, and Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

August 6's concert will be devoted completely to "The Magic Flute." The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey, and the Priests by Robert Jones and Ara Berberian. Rico Flagello will be Sarastro. Anne Elgar will sing Papagena and Messrs. Jones and Berberian will be the two men in armor.

For August 7's afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medek's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on August 3 Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. As always, Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Wilton Bulletin
WILTON, Conn.
Weekly Circ. 3,105

JUL 27 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221

JUL 28 1966

BEVERLY SILLS, soprano with the New York City Opera Company, has established her reputation singing entirely in the United States. She will appear with the Boston Symphony Orchestra, Erich [illegible] Music Director, at Tanglewood in the role of "Queen of the Night" in Mozart's Opera, "The Magic Flute" on Saturday evening, Aug. 6, Erich Leinsdorff, conducting.

100

SIXTH WEEK - AUGUST 5, 6, AND 7

AMSTERDAM, N. Y.
RECORDER & DEMOCRAT
D. 13,500

JUL 25 1966

Tanglewood's Busiest Week Features Pops, Symphony

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood, Aug. 1-7. Three Boston Symphony Orchestra programs will be given at the regular weekend hours. Added to this week's concerts will be the annual Boston Pops at Tanglewood program, conducted by Arthur Fiedler.

The program for Friday, Aug. 5, conducted by Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will begin with Prokofiev's second suite from "Romeo and Juliet." Cellist Leslie Parnas will join the orchestra for Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

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three programs during the Festival's sixth week. On Monday (Aug. 1) evening there will be a program of chamber music performed by members of the Center's fellowship program in the Chamber Music Hall at 8 p.m. The third Center Orchestra concert will take place on Thursday (Aug. 4) evening at 8 in the theatre and consists of a concerto program. Finally, a Baroque concert under the direction of Igor Kipnis will be on Sunday (Aug. 7) morning at 10 in the theatre.

Minneapolis Tribune
MINNEAPOLIS, MINN.
D. 230,485 SUN. 666,874

JUL 17 1966

Skrowaczewski Highly Praised by Critics in South America

Music Notes

News and Comment by Allan Holbert, the Minneapolis Tribune music critic.

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The Ann Arbor News
ANN ARBOR, MICH.
D. 33,162

JULY 20 1966

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The program will be: Sonata No. 3 in B-flat by Paul Hindemith; "Gaspard de la Nuit" by Ravel; and "Les Preludes, Opus 82 (complete) by Chopin.

This is Johannesen's first recital in Ann Arbor. He previously appeared here performing concertos with the Philadelphia Orchestra at the Ann Arbor May Festivals of 1955 and 1963.

Johannesen is a native of Salt Lake City. His early training took place in his home town. A predilection for piano having manifested itself at an early date, he began lessons with a neighborhood teacher when he was six.

At 18 he continued his work in New York, then went to Europe for scholarship at Ostend, Belgium. He has also been recipient of the Harriet Cohen International Award given annually in London for "outstanding artistry in performance."

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For ticket information, contact the office of the University Musical Society in Burton Tower.

News-Advertiser
WESTFIELD, Mass.
Weekly Circ. 3,577

JUL 28 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221

JUL 28 1966

Tanglewood Will Offer Variety Of Specialties During Week

Tanglewood — Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood.

Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday, August 5 at 9 p.m., Saturday, August 6 at 8 p.m., and Sunday, August 7 afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday, August 3. Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" on Saturday evening, Aug. 6.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin August 5's program with Prokofiev's second suite from "Romeo and Juliet." Cellist Leslie Parnas will then join Mr. Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The weekend prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

August 6's concert will be devoted completely to "The Magic Flute." The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills at the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena and Messrs. Jones and Berberian will be the two men in armor.

For August 7's afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concert No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on August 3 Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. As always, Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Wilton Bulletin
WILTON, Conn.
Weekly Circ. 3,105

JUL 27 1966

BEVERLY SILLS, soprano with the New York City Opera Company, has established her reputation by singing entirely in the United States. She will appear with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, at Tanglewood in the role of "Queen of the Night" in Mozart's Opera, "The Magic Flute" on Saturday evening, Aug. 6, Erich Leinsdorff, conducting.

101

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 28 1966

Four Major Concerts to Highlight First August Week at Tanglewood

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood in Lenox. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday, Aug.5, at 9 p.m., Saturday, Aug. 6, at 8 p.m. and Sunday, Aug. 7, at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday, Aug. 3. Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening, Aug. 6.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin the

JUDITH RASKIN

Aug. 5 program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the Orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

The Aug. 6 concert will be devoted completely to The Magic Flute. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

For the Aug. 7, afternoon concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed will continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on Aug. 3, Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's Pension Fund. As always Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The two and a half hour Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will begin at 10:30 a.m. on Aug. 6.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Eagle (e)
CLAREMONT, N. H.
Circ. 7,036
JUL 28 1966

Four Major Concerts Set for Tanglewood

TANGLEWOOD, LENOX, Mass. — Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. [illegible] Boston Symphony Orchestra programs [illegible] (August 5) at 9:00 [illegible] Sunday (August 7) afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday and Arthur Fiedler will conduct the Pops concert Wednesday (August 3). Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening (August 6).

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's (August 5) program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the Orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

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For Sunday (August 7) afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on Wednesday (August 3) Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's Pension Fund. As always Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The two and a half hour Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will begin at 10:30 on Saturday (August 6) morning.

Phyllis Curtin, who is again this summer a member of the Berkshire Music Center Faculty, will be heard in the Chamber Festival Chamber Music program on Tuesday (August 2). Miss Curtin is making several appearances with the Boston Symphony Orchestra at Tanglewood this summer but Tuesday's concert will be her only full length recital. The proceeds of the chamber music series benefit the Berkshire Music Center.

The Friends of the Berkshire Music Center will be invited to three programs during the Festival's sixth week. On Monday (August 1) evening there will be a program of chamber music performed by members of the Center's Fellowship program in the Chamber Music Hall at 8:00 p.m. The third Berkshire Music Center Orchestra concert will take place on Thursday (August 4) evening at 8:00 p.m. in the Theatre and consists of a concerto program with members of the Music Center as the soloists. The final Berkshire Music Center concert this week, a Baroque concert under the direction of Igor Kipnis, will be on Sunday (August 7) morning at 10:00 in the Theatre.

VACATIONEER

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 2 9 1966

Tanglewood Schedules Four Major Concerts

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood opening Wednesday with the "Boston Pops at Tanglewood" program at 8 p.m.

* * *

Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. Several favorite encores will be presented for the special occasion.

Three Boston Symphony Orchestra programs will be given on Friday, Saturday and Sunday.

Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday and Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

The Friday 9 p.m. program will open with Prokofiev's second suite from "Romeo and Juliet" and cellist Leslie Parnas will perform the Saint-Saens "Cello Concerto" with the orchestra. The Friday evening concert will close with Schumann's "Symphony number 4." Skrowaczewski will make his first appearance at Tanglewood on Friday.

* * *

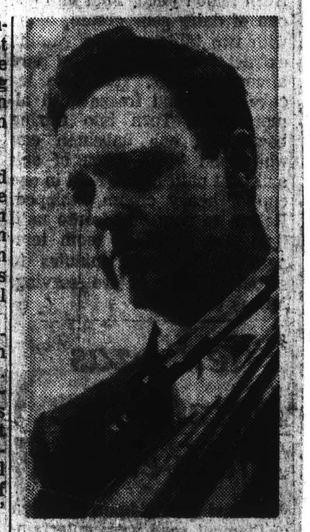
The Weekend Prelude program on Friday at 7 p.m. will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach and the "Organ Fantasia in F minor, K. 608," Mozart, with John Ferris as organist.

The cast for the Saturday 8 p.m. performance of "The Magic Flute" includes George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey with the Priests sung by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena and Jones and Berberian will be the two men in armor.

* * *

Grant Johannesen will be soloist in the Saint-Saens "Piano Concerto number 4" Sunday in the 2:30 p.m. program. This concert will also include Medea's "Meditation and Dance of Vengeance" by Samuel Barber and Beethoven's "Symphony number 3."

The two and a half hour open rehearsal for the benefit of the Boston Syhphony Orchestra's pension fund will be held Saturday, opening at 10:30 a.m.



AT TANGLEWOOD — Leslie Parnas, cellist, will be the soloist in the Saint-Saens 'Cello Concerto with the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for the 9 p.m. program on Friday. Stanislaw Skrowaczewski will conduct the performance.

New York Post
D. 324,256 SUN. 243,637
JULY 2 9 1966

Four Concerts Highlight Tanglewood's 6th Week

Four major orchestral concerts highlight next week's program of the Berkshire Festival at Tanglewood. On August 3, the annual Boston Pops program will be heard with Arthur Fiedler conducting and Stan Getz as guest artist. On Aug. 6 at 8 p.m., Erich Leinsdorf will conduct the Boston Symphony Orchestra in a concert version of Mozart's "The Magic Flute."

Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, will be the guest conductor on Aug. 5 at 9 p.m. and on Aug. 7 at 2 p.m. The evening concert includes the Saint-Saens Cello Concerto with Leslie Parnas as soloist; Prokofiev's second suite from "Romeo and Juliet," and Schumann's Fourth Symphony. The Aug. 7 matinee continues in the Festival's theme of the Romantic Concerto with a program including Saint-Saens Piano Concerto No. 4 with Grant Johannesen sola[illegible]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221
JUL 28 1966

[illegible]ERLY SILLS, soprano [illegible] the New York City [illegible]ra Company, has estab[illegible]ed her reputation by [illegible]ing entirely in the United [illegible]tes. She will appear with [illegible] Boston Symphony Or[illegible]estra, Erich Leinsdorf, [illegible]ic Director, at Tangle[illegible]od in the role of "Queen [illegible] the Night" in Mozart's [illegible]pera, "The Magic Flute" [illegible] Saturday evening, Aug. [illegible] Erich Leinsdorff, conduct-

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUL 28 1966

Four Major Concerts to Highlight First August Week at Tanglewood

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood in Lenox. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday, Aug.5, at 9 p.m., Saturday, Aug. 6, at 8 p.m. and Sunday, Aug. 7, at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday, Aug. 3. Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening, Aug. 6.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin the

JUDITH RASKIN

Aug. 5 program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the Orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

The Aug. 6 concert will be devoted completely to The Magic Flute. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

For the Aug. 7, afternoon concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed will continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on Aug. 3. Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's Pension Fund. As always Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The two and a half hour Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will begin at 10:30 a.m. on Aug. 6.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Eagle (e)
CLAREMONT, N. H.
Circ. 7,036
JUL 29 1966

Four Major Concerts Set for Tanglewood

TANGLEWOOD, LENOX, Mass. — Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday (August 5) at 9:00 p.m., Saturday (August 6) at 8:00 p.m. and Sunday, (August 7) afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, wil lbe the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday (August 3). Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening (August 6).

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's (August 5) program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the Orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

Saturday's (August 6) concert will be devoted completely to The Magic Flute. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

For Sunday (August 7) afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on Wednesday (August 3) Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's Pension Fund. As always Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The two and a half hour Open Rehearsal for the benefit of the Boston Symphony Orchestra's Pension Fund will begin at 10:30 on Saturday (August 6) morning.

Phyllis Curtin, who is again this summer a member of the Berkshire Music Center's faculty, will be heard in the Berkshire Festival Chamber Music program on Tuesday (August 2) evening. Miss Curtin is making her Boston Symphony Orchestra's several appearances with the Boston Symphony Orchestra at Tanglewood this summer but Tuesday's concert will be her only full length recital. The proceeds of the chamber music series benefit the Berkshire Music Center.

The Friends of the Berkshire Music Center will be invited to three programs during the Festival's sixth week. On Monday (August 1) evening there will be a program of chamber music performed by members of the Center's Fellowship program in the Chamber Music Hall at 8:00 p.m. The third Berkshire Music Center Orchestra concert will take place on Thursday (August 4) evening at 8:00 p.m. in the Theatre and consists of a concerto program with members of the Music Center as the soloists. The final Berkshire Music Center concert this week, a Baroque concert under the direction of Igor Kipnis, will be on Sunday (August 7) morning at 10:00 in the Theatre.

VACATIONEER

New York Post
D. 324,256 SUN. 243,637
JULY 29 1966

Four Concerts Highlight Tanglewood's 6th Week

Four major orchestral concerts highlight next week's program of the Berkshire Festival at Tanglewood. On August 3, the annual Boston Pops program will be heard with Arthur Fiedler conducting and Stan Getz as guest artist. On Aug. 6 at 8 p.m., Erich Leinsdorf will conduct the Boston Symphony Orchestra in a concert version of Mozart's "The Magic Flute."

Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, will be the guest conductor on Aug. 5 at 9 p.m. and on Aug. 7 at 2 p.m. The evening concert includes the Saint-Saens Cello Concerto with Leslie Parnas as soloist; Prokofiev's second suite from "Romeo and Juliet," and Schumann's Fourth Symphony. The Aug. 7 matinee continues in the Festival's theme of the Romantic Concerto with a program including Saint-Saens Piano Concerto No. 4 with Grant Johannesen soloist.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 29 1966

Tanglewood Schedules Four Major Concerts

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood opening Wednesday with the "Boston Pops at Tanglewood" program at 8 p.m.

* * *

Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. Several favorite encores will be presented for the special occasion.

Three Boston Symphony Orchestra programs will be given on Friday, Saturday and Sunday.

Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday and Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

The Friday 9 p.m. program will open with Prokofiev's second suite from "Romeo and Juliet" and "cellist Leslie Parnas will perform the Saint-Saens "Cello Concerto" with the orchestra. The Friday evening concert will close with Schumann's "Symphony number 4." Skrowaczewski will make his first appearance at Tanglewood on Friday.

* * *

The Weekend Prelude program on Friday at 7 p.m. will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach and the "Organ Fantasia in F minor, K. 608," Mozart, with John Ferris as organist.

The cast for the Saturday 8 p.m. performance of "The Magic Flute" includes George Shirley as Tamino; Jane Marsh,

AT TANGLEWOOD — Leslie Parnas, 'cellist, will be the soloist in the Saint-Saens 'Cello Concerto with the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for the 9 p.m. program on Friday. Stanislaw Skrowaczewski will conduct the performance.

Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey with the Priests sung by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena and Jones and Berberian will be the two men in armor.

* * *

Grant Johannesen will be soloist in the Saint-Saens "Piano Concerto number 4" Sunday in the 2:30 p.m. program. This concert will also include Medea's "Meditation and Dance of Vengeance" by Samuel Barber and Beethoven's "Symphony number 3."

The two and a half hour open rehearsal for the benefit of the Boston Syhphony Orchestra's pension fund will be held Saturday, opening at 10:30 a.m.

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221
JUL 28 1966

...VERLY SILLS, soprano ...h the New York City ...era Company, has established her reputation by ...ing entirely in the United ...tes. She will appear with ... Boston Symphony Or...estra, Erich Leinsdorf, ...ic Director, at Tangle...od in the role of "Queen ... the Night" in Mozart's ...era, "The Magic Flute" ... Saturday evening, Aug. ... Erich Leinsdorff, conduct...g.

102

Tanglewood Lists 'Magic Flute'

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood.

Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday at 9 p.m., Saturday at 8 and Sunday afternoon at 2.30.

Added to this week's concerts will be the annual Boston Pops at Tanglewood program.

Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday.

Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofiev's second suite from "Romeo and Juliet."

Cellist Leslie Parnas will then join Mr. Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto.

Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to "The Magic Flute." The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

Grant Johannesen, Soloist

For Sunday afternoon's concert, Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4.

The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto.

This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

The two and a half hour open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will begin at 10.30 Saturday morning.

Phyllis Curtin, who is again this summer a member of the Berkshire Music Center's faculty, will be heard in the Berkshire Festival Chamber Music program Tuesday evening.

Miss Curtin is making severe' appearances with the Boston Symphony Orchestra at Tanglewood this summer but Tuesday's concert will be her only full length recital.

The proceeds of the chamber music series benefit the Berkshire Music Center.

The Friends of the Berkshire Music Center will be invited to three programs during the Festival's sixth week.

On Monday evening there will be a program of chamber music performed by members of the center's fellowship program in the Chamber Music Hall at 8. The Third Berkshire Music Center Orchestra concert will take place on Thursday evening at 8 in the theater and consists of a concerto program with members of the music center as the soloists.

BEVERLY SILLS, soprano with the New York City Opera Company, will sing role of "Queen of the Night" in Mozart's "Magic Flute" to be performed at Tanglewood next Saturday evening.

. . . Pops Concert Thursday

Arthur Fiedler has announced the program he will conduct at the annual Boston Pops at Tanglewood concert Thursday.

Saxophone soloist Stan Getz will join the celebrated Pops conductor and the orchestra for the world premiere of Sauter's Tanglewood Concerto, dedicated to the soloist and conductor.

The Aug. 3 concert will begin with Sousa's Washington Post March followed by the Overture to "William Tell" by Rossini.

In addition to the Tanglewood Concerto the first half on the concert will also include the Final Dance from Ginastera's "Estancia."

Following the intermission Mr. Fiedler will conduct the Waltzes from Strauss' Tales of the Vienna Woods with Toni Noichl as the zither soloist.

Stan Getz will then perform five compositions for saxophone and orchestra.

Mr. Fiedler will conclude the Pops concert with selections from "My Fair Lady" by Loewe.

The annual appearance of Mr. Fiedler and the Pops Orchestra at Tanglewood is for the benefit of the Boston Symphony Orchestra's pension fund.

The three concerts since 1963 have been heard by more than 40,000 persons.

Tickets for the Pops concert are now available at the Festival Ticket Office, Tanglewood, Lenox.

General admision tickets to the lawns will be available at 4 the day of the performance.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 29 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JUL 30 1966

MUSIC

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lenox, Mass.
Two guest conductors take over for Boston Symphony Orchestra leader Erich Leinsdorf [illegible] weekend concerts continue in the Tanglewood Music Shed. The schedule:

Sun. at 2:30:
Thomas Schippers conducts a program that includes Rossini's Overture, "La Gazza Ladra;" Schumann's Piano Concerto, with Claude Frank as soloist, and Mussorgsky-Ravel's "Pictures at an Exhibition."

Fri. at 9:
The [illegible] guest conductor, Stanislaw Skrowaczewski leads the BSO [illegible] "Romeo and Juliet," second [illegible] Cello Concerto with soloist Leslie Parnas, and Schumann's Symphony No. 4. The 7 p.m. weekend prelude features the music of Mozart.

Sat. at 8:
Mozart's "The Magic Flute," conducted by Leinsdorf, takes up the evening. Soloists include Ara Berberian, Montserrat Cabelle and the Tanglewood Choir.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 30 1966

Tanglewood Guest Will Be Minneapolis Director

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday (Aug. 5) at 9 p.m., Saturday (Aug. 6) at 8 p.m., and Sunday (Aug. 7) afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday (Aug. 3). Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening (Aug. 6).

Mr. Skrowaczewski will begin Friday's program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join the orchestra for the Saint-Saens Cello Concerto. The concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to The Magic Flute. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

For Sunday afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops program Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's Pension Fund. As always Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The open rehearsal for the benefit of the Pension Fund will begin at 10:30 on Saturday morning.

Buffalo Evening News
D. 279,780 SAT. 292,741
JULY 30 1966

BERKSHIRE FESTIVAL program next Saturday evening at 8:30 will be a concert version of the Mozart "Magic Flute," Erich Leonsdorf conducting, soloists Jane Marsh, Joanna Simon, George Shirley, Batyah Godfrey, John Reardon, Beverly Sills and Ezio Flagello.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 31 1966

FM Music for This Week

WPJB-FM's *Concert Hall*, Tuesday at 9 p.m., will feature Beethoven's *Leonore II Overture*, played by the Berlin Philharmonic under the direction of Eugen Jochum, and Tchaikovsky's *Symphony No. 4 in F minor*, played by the Leningrad Philharmonic Orchestra and conducted by Evgeni Mravinski.

Saturday's concert by the Berkshire Symphony Orchestra at Tanglewood, broadcast at 8 p.m. on WCRQ-FM, will be devoted completely to Mozart's *The Magic Flute*. The cast will include George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno, and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian.

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUL 29 1966

Major Concerts At Tanglewood

JUDITH RASKIN

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday (Aug. 5) at 9 p.m., Saturady (Aug. 6) at 8 p.m., and Sunday (Aug. 7) afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday. Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's (Aug. 5) program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to The Magic Flute. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian, Ezio Flagello will be Sarastro, Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor. Miss Raskin is a Smith College graduate.

For Sunday afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

ALBANY TIMES UNION
Sunday, July 31, 1966

In Music—

The Berkshire Music Festival at Tanglewood concludes its fifth week this afternoon with Thomas Schippers conducting the Boston Symphony Orchestra at 2:30. They will be joined by Claude Frank as piano soloist in Schumann's Piano Concerto. On Tuesday evening, soprano Phylis Curtin will be featured in the Chamber Music series at 8:00, in the Theater. The annual Boston Pops at Tanglewood concert under Arthur Fiedler will be presented at 8:00 Wednesday evening. The Berkshire Music Center Orchestra will present a concerto program in the theater at 8:00 Thursday evening. The Lenox, Mass., music festival enters its sixth week on Friday evening at 8:00 with Stanislaw Skrowaczewski as guest conductor in a program that includes Saint-Saens Cello Concerto, [illegible] soloist. Erich Leinsdorf conducts the orchestra [illegible] of soloists Saturday evening at 8:00 in a concert performance of Mozart's opera, "The Magic Flute."

102

Tanglewood Lists 'Magic Flute'

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood.

Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday at 9 p.m., Saturday at 8 and Sunday afternoon at 2.30.

Added to this week's concerts will be the annual Boston Pops at Tanglewood program.

Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday.

Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofiev's second suite from "Romeo and Juliet."

Cellist Leslie Parnas will then join Mr. Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto.

Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to "The Magic Flute." The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

Grant Johannesen, Soloist

For Sunday afternoon's concert, Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4.

The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto.

This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

The two and a half hour open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will begin at 10.30 Saturday morning.

Phyllis Curtin, who is again this summer a member of the Berkshire Music Center's faculty, will be heard in the Berkshire Festival Chamber Music program Tuesday evening.

Miss Curtin is making several appearances with the Boston Symphony Orchestra at Tanglewood this summer but Tuesday's concert will be her only full length recital.

The proceeds of the chamber music series benefit the Berkshire Music Center.

The Friends of the Berkshire Music Center will be invited to three programs during the Festival's sixth week.

On Monday evening there will be a program of chamber music performed by members of the center's fellowship program in the Chamber Music Hall at 8. The Third Berkshire Music Center Orchestra concert will take place on Thursday evening at 8 in the theater and consists of a concerto program with members of the music center as the soloists.

BEVERLY SILLS, soprano with the New York City Opera Company, will sing role of "Queen of the Night" in Mozart's "Magic Flute" to be performed at Tanglewood next Saturday evening.

. . . Pops Concert Thursday

Arthur Fiedler has announced the program he will conduct at the annual Boston Pops at Tanglewood concert Thursday.

Saxophone soloist Stan Getz will join the celebrated Pops conductor and the orchestra for the world premiere of Sauter's Tanglewood Concerto, dedicated to the soloist and conductor.

The Aug. 3 concert will begin with Sousa's Washington Post March followed by the Overture to "William Tell" by Rossini.

In addition to the Tanglewood Concerto the first half on the concert will also include the Final Dance from Ginastera's "Estancia."

Following the intermission Mr. Fiedler will conduct the Waltzes from Strauss' Tales of the Vienna Woods with Toni Noichl as the zither soloist.

Stan Getz will then perform five compositions for saxophone and orchestra.

Mr. Fiedler will conclude the Pops concert with selections from "My Fair Lady" by Loewe.

The annual appearance of Mr. Fiedler and the Pops Orchestra at Tanglewood is for the benefit of the Boston Symphony Orchestra's pension fund.

The three concerts since 1963 have been heard by more than 40,000 persons.

Tickets for the Pops concert are now available at the Festival Ticket Office, Tanglewood, Lenox.

General admision tickets to the lawns will be available at 4 the day of the performance.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 29 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JUL 30 1966

MUSIC

BERKSHIRE MUSIC FESTIVAL, Tanglewood, Lenox, Mass.

Two guest conductors take over for Boston Symphony Orchestra leader Erich Leinsdorf as weekend concerts continue in the Tanglewood Music Shed. The schedule:

Sun. at 2:30:

Thomas Schippers conducts a program that includes Rossini's Overture, "La Gazza Ladra;" Schumann's Piano Concerto, with Claude Frank as soloist, and Mussorgsky-Ravel's "Pictures at an Exhibition."

Fri. at 8:

The week's second guest conductor, Stanislaw Skrowaczewski, leads the BSO in Prokofiev's "Romeo and Juliet," second suite; Saint-Saens' Cello Concerto with soloist Leslie Parnas, and Schumann's Symphony No. 4. The 7 p.m. weekend prelude features the music of Mozart.

Sat. at 8:

Mozart's "The Magic Flute," conducted by Leinsdorf, takes up the evening. Soloists include Ara Berberian, Montserrat Cabelle and the Tanglewood Choir.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
JUL 30 1966

Tanglewood Guest Will Be Minneapolis Director

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday (Aug. 5) at 9 p.m., Saturday (Aug. 6) at 8 p.m., and Sunday (Aug. 7) afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday (Aug. 3). Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening (Aug. 6).

Mr. Skrowaczewski will begin Friday's program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join the orchestra for the Saint-Saens Cello Concerto. The concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to The Magic Flute. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian, Montserrat Cabelle and the Tanglewood Choir.

For Sunday afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops program Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's Pension Fund. As always Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The open rehearsal for the benefit of the Pension Fund will begin at 10:30 on Saturday morning.

Buffalo Evening News
D. 279,780 SAT. 292,741
JULY 30 1966

BERKSHIRE FESTIVAL program next Saturday evening at 8:30 will be a concert version of the Mozart "Magic Flute," Erich Leonsdorf conducting, soloists Jane Marsh, Joanna Simon, George Shirley, Batyah Godfrey, John Reardon, Beverly Sills and Ezio Flagello.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 31 1966

FM Music for This Week

WPJB-FM's *Concert Hall*, Tuesday at 9 p.m., will feature Beethoven's *Leonore II Overture*, played by the Berlin Philharmonic under the direction of Eugen Jochum, and Tchaikovsky's *Symphony No. 4 in F minor*, played by the Leningrad Philharmonic Orchestra and conducted by Eugene Mravinski.

Saturday's concert by the Boston Symphony Orchestra at Tanglewood, broadcast at 8 p.m. on WCRQ-FM, will be devoted completely to Mozart's *The Magic Flute*. The cast will include George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno, and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian,

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUL 29 1966

Major Concerts At Tanglewood

JUDITH RASKIN

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday (Aug. 5) at 9 p.m., Saturady (Aug. 6) at 8 p.m., and Sunday (Aug. 7) afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday. Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's (Aug. 5) program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

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For Sunday afternoon's concert Mr. Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

ALBANY TIMES UNION
Sunday, July 31, 1966

In Music—

The Berkshire Music Festival at Tanglewood concludes its fifth week this afternoon with Thomas Schippers conducting the Boston Symphony Orchestra at 2:30. They will be joined by Claude Frank as piano soloist in Schumann's Piano Concerto. On Tuesday evening, soprano Phylis Curtin will be featured in the Chamber Music series at 8:00, in the Theater. The annual Boston Pops at Tanglewood concert under Arthur Fiedler will be presented at 8:00 Wednesday evening. The Berkshire Music Center Orchestra will present a concerto program in the Theater at 8:00 Thursday evening. The Lenox, Mass. music festival enters its sixth week on Friday evening at 8:00 with Stanislaw Skrowaczewski as guest conductor in a program that includes Saint-Saens Cello Concerto, Leslie Parnas soloist. Erich Leinsdorf conducts the orchestra and a host of soloists Saturday evening at 8:00 in a concert performance of Mozart's opera, "The Magic Flute."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 31 1966

Four Major Orchestral Concerts Highlighted This Week at Tanglewood

TANGLEWOOD — Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday at 9 p. m., Saturday at 8 p. m., and Sunday afternoon at 2.30.

Annual Pops Program

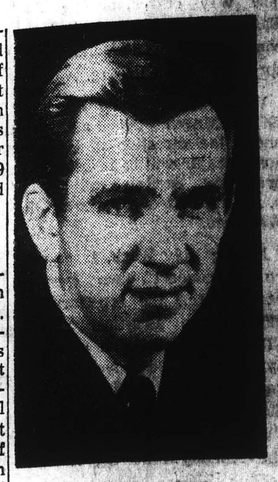
Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday. Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

"The Magic Flute"

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and Mozart's Organ Fantasia. John Ferris will be the organist.

Saturday's concert will be devoted completely to "The Magic Flute". The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night.



ROBERT JONES

ARA BERBERIAN

JUDITH RASKIN

Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

Several Encores

For Sunday afternoon's concert Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on Wednesday Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. As always Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The two and a half hour open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will begin at 10.30 on Saturday morning.

Phyllis Curtin, who is again this summer a member of the Berkshire music center's faculty, will be heard in the Berkshire Festival chamber music program on Tuesday evening.

Miss Curtin is making several appearances with the Boston Symphony Orchestra at Tanglewood this summer but Tuesday's concert will be her only full length recital. The proceeds of the chamber music series benefit the Berkshire Music Center.

The friends of the Berkshire Music Center will be invited to three programs during the festival's sixth week.

Baroque Featured

On Monday there will be a program of chamber music performed by members of the center's fellowship program in the chamber music hall at 8 p. m.

The third Berkshire Music Center orchestra concert will take place on Thursday at 8 p. m. in the theater and consists of a concerto program with members of the music center as the soloists.

The final Berkshire Music Center concert this week, a Baroque concert under the direction of Igor Kipnis, will be Sunday morning at 10 in the theatre.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 30 1966

'Magic Flute,' Stan Getz, Highlight Sixth BMF Week

TANGLEWOOD — Four major orchestral concerts will highlight the sixth week of the 1966 Berkshire Festival. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday, Aug. 5, at 9:00 p.m., Saturday, Aug. 6, at 8:00 p.m., and Sunday afternoon, Aug. 7 at 2:30.

Added to this week's concerts will be the annual Boston Pops at Tanglewood program with Saxophonist Stangetz. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday, Aug. 3. Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday.

Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofieff's second suite from "Romeo and Juliet." Cellist Leslie Parnas will join Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto. The concert will close with Schumann's Symphony No. 4.

The Weekend Prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to "The Magic Flute." The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena and Jones and Berberian will be the two men in armor.

For Sunday afternoon's concert Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto.

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500
JUL 30 1966

JUL 30 1966
BROOKLYN, N. Y.
KINGS COURIER
W. 15,000

JUL 30 1966
BROOKLYN, N. Y.
BAY NEWS
W. 14,500

JUL 30 1966

JOANNA SIMON, mezzo-soprano, will appear with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, at Tanglewood, Lenox, Mass., as one of the Three Ladies in this season's performance of Mozart's "The Magic Flute" on Sat. evening, Aug. 6.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
JUL 31 1966

Mozart Opera, 3 Concerts This Week at Tanglewood

A concert performance of Mozart's "The Magic Flute" and the Boston Pops annual appearance at Tanglewood will be among the events this week at the Berkshire Festival. The Boston Symphony also will have a guest conductor, Minneapolis' Stanislaw Skrowaczeski, at concerts Friday evening at 9 and next Sunday afternoon at 2:30.

Skrowaczewski, who is making his first appearance at Tanklewood, will begin Friday's program with Prokofiev's second suite from "Romeo and Juliet." Leslie Parnas then will perform the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude Friday at 7 p.m. will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to "The magic Flute." The cast will include George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena. Jones and Berberian also will be the two men in armor. Erich Leinsdorf will conduct.

For next Sunday afternoon's concert Skrowaczewski will have Grant Johnnesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the Summer's Berkshire Festival theme of the Romantic Concerto. This concert also will include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

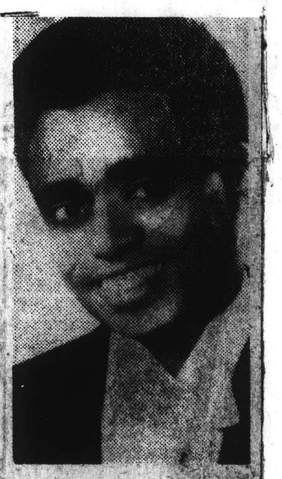
For the Boston Pops at Tanglewood program Wednesday Arthur Fielder has invited saxophonist Stan Getz to be soloist in this program for the benefit of the Boston Symphony Orchestra's pension fund. As always Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The 2½ hour open rehearsal for the benefit of the Boston symphony Ochestra's pension fund will begin at 10:30 Saturday morning.

Phillis Curtin, who is again this Summer a member of the Berkshire Music Center's faculty, will be heard in the Berkshire Festival Chamber Music program Tuesday evening.

This afternoon at Tanglewood, Thomas Schippers will be the guest conductor of the Boston Symphony Orchestra, and Claude Frank will be the soloist performing Schumann's Piano Concerto. Schippers also conduct Rossini's Overture to "La Gazza Ladra" and "Pictures at an Exhibition" by Moussorgsky-Ravel.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 31 1966



TAMANO — George Shirley, tenor with the Metropolitan Opera Association, will appear as Tamano in the concert presentation of Mozart's opera "The Magic Flute" at Tanglewood Saturday evening with Erich Leinsdorf conducting the Boston Symphony Orchestra.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUL 31 1966

MUSIC

MASSACHUSETTS

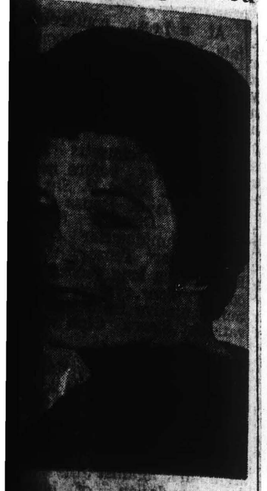
LENOX (Berkshire Festival, Tanglewood)—Friday, 9 p.m., Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will conduct the Boston Symphony Orchestra in Prokofiev's second suite from *Romeo and Juliet;* Saint-Saens *Cello Concerto* (Leslie Parnas, soloist), and Schumann's *Symphony No. 4.*

Saturday, 8 p.m., Erich Leinsdorf will conduct a concert version of Mozart's *The Magic Flute.* Soloists will be George Shirley, Jane Marsh, Joanna Simon, Batyah Godfrey, John Reardon, Beverly Sills, Nico Castel and Judith Raskin.

Sunday, 2:30 p.m., Stanislaw Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens *Piano Concerto No. 4.* This concert will also include *Medea's Meditation and Dance of Vengeance* by Barber and Beethoven's *Symphony No. 3.*

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,188
JUL 29 1966

Major Concerts At Tanglewood



JUDITH RASKIN

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... Mozart's opera

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

JUL 31 1966

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Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Skrowaczewski and the orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

"The Magic Flute"

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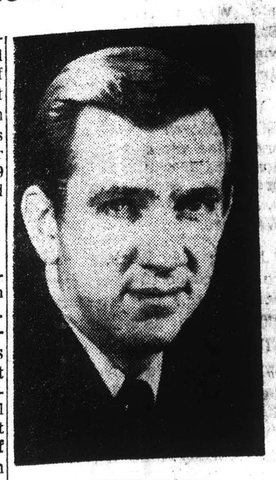

ROBERT JONES

ARA BERBERIAN

JUDITH RASKIN

Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

Several Encores

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The friends of the Berkshire Music Center will be invited to three programs during the festival's sixth week.

Baroque Featured

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 30 1966

'Magic Flute,' Stan Getz, Highlight Sixth BMF Week

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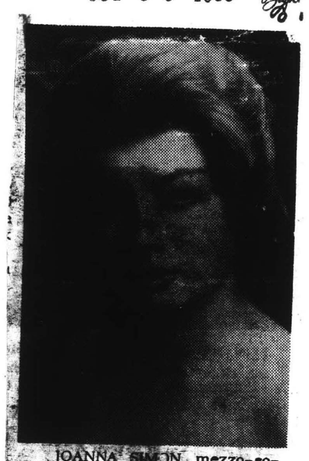
JUL 30 1966



JOANNA SIMON, mezzo-soprano, will appear with the Boston Symphony Orchestra, Erich Leinsdorf, Music Director, at Tanglewood, Lenox, Mass., as one of the Three Ladies in this season's performance of Mozart's "The Magic Flute" on Sat. evening, Aug. 6.

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Sunday Globe
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JUL 31 1966

Mozart Opera, 3 Concerts This Week at Tanglewood

A concert performance of Mozart's "The Magic Flute" and the Boston Pops annual appearance at Tanglewood will be among the events this week at the Berkshire Festival. The Boston Symphony also will have a guest conductor, Minneapolis' Stanislaw Skrowaczeski, at concerts Friday evening at 9 and next Sunday afternoon at 2:30.

Skrowaczewski, who is making his first appearance at Tanklewood, will begin Friday's program with Prokofiev's second suite from "Romeo and Juliet." Leslie Parnas then will perform the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

The Weekend Prelude Friday at 7 p.m. will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to "The magic Flute." The cast will include George Shirley as Tamino; Jane Marsh, Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena. Jones and Berberian also will be the two men in armor. Erich Leinsdorf will conduct.

For next Sunday afternoon's concert Skrowaczewski will have Grant Johnnesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the Summer's Berkshire Festival theme of the Romantic Concerto. This concert also will include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program Wednesday Arthur Fielder has invited saxophonist Stan Getz to be soloist in this program for the benefit of the Boston Symphony Orchestra's pension fund. As always Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The 2½ hour open rehearsal for the benefit of the Boston symphony Ochestra's pension fund will begin at 10:30 Saturday morning.

Phillis Curtin, who is again this Summer a member of the Berkshire Music Center's faculty, will be heard in the Berkshire Festival Chamber Music program Tuesday evening.

This afternoon at Tanglewood, Thomas Schippers will be the guest conductor of the Boston Symphony Orchestra, and Claude Frank will be the soloist performing Schumann's Piano Concerto. Schippers also conduct Rossini's Overture to "La Gazza Ladra" and "Pictures at an Exhibition" by Moussorgsky-Ravel.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JULY 31 1966

TAMANO — George Shirley, tenor with the Metropolitan Opera Association, will appear as Tamano in the concert presentation of Mozart's opera "The Magic Flute" at Tanglewood Saturday evening with Erich Leinsdorf conducting the Boston Symphony Orchestra.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUL 31 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood)—Friday, 9 p.m., Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will conduct the Boston Symphony Orchestra in Prokofiev's second suite from *Romeo and Juliet;* Saint-Saens *Cello Concerto* (Leslie Parnas, soloist), and Schumann's *Symphony No. 4.*

Saturday, 8 p.m., Erich Leinsdorf will conduct a concert version of Mozart's *The Magic Flute.* Soloists will be George Shirley, Jane Marsh, Joanna Simon, Batyah Godfrey, John Reardon, Beverly Sills, Nico Castel and Judith Raskin.

Sunday, 2:30 p.m., Stanislaw Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens *Piano Concerto No. 4.* This concert will also include *Medea's Meditation and Dance of Vengeance* by Barber and Beethoven's *Symphony No. 3.*

104

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099

4 Major Concerts Due at Tanglewood

LENOX — Four major orchestral concerts will make up the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours — Friday at 9 p.m., Saturday at 8:00 and Sunday at 2:30. Added to this week's concerts will be the annual Boston Pops program.

Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday. Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofiev's second suite from "Romeo and Juliet." Cellist Leslie Parnas will then be featured in a performance of the Saint-Saens' Cello Concerto. The concert will close with Schumann's Symphony No. 4.

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JUDITH RASKIN

STANISLAW SKROWACZEWSKI

For Sunday afternoon's concert Grant Johannesen will be soloist in the Saint-Saens Piano Concerto No. 4. Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethovens' Symphony No. 3 are also on the program.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press (e)
BRISTOL, Conn.
Circ. 15,399
AUG 2 1966

1966 Berkshire Festival Is Now In Sixth Week

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday at 9 p.m., Saturday at 8 p.m., and Sunday afternoon at 2:30. Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislaw Skrowaczewski, Music Director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler will conduct the Pops concert Wednesday. Erich Leinsdorf will conduct a concert version of Mozart's The Magic Flute Saturday evening.

Mr. Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofiev's second suite from Romeo and Juliet. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the Orchestra for a performance of the Saint-Saens Cello Concerto. Friday's concert will close with Schumann's Symphony No. 4.

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This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on Wednesday, Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's Pension Fund. As always, Mr. Fiedler will surprise the audience with several favorite encores that make a Boston Pops concert a special occasion.

The two and half hour Open Rehearsal for the benefit of the fund will begin at 10:30 on Saturday morning.

Phyllis Curtin, who is again this summer a member of the Center's faculty, will be heard in the Chamber Music program this evening. Miss Curtin is making several appearances with the orchestra at Tanglewood this summer, but tonight's concert will be her only full length recital. The proceeds of the chamber music series benefit the Center.

The Friends of the Berkshire Music Center will be invited to three programs during the festival's sixth week. The third Center Orchestra concert will take place on Thursday evening at 8 in the theatre and consists of a concerto program with members of the Music Center as the soloists. The final concert this week, a Baroque concert under the direction of Igor Kipnis, will be on Sunday morning at 10 in the theatre.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
AUG 2 1966

Tanglewood To Have Guest Conductor

Stanislaw Skrowaczewski, music director of Minneapolis Symphony, will be guest conductor of the Boston Symphony Orchestra Friday night at Tanglewood, Lenox, Mass.

Numbers to be played include Prokofieff's second "Romeo and Juliet" suite, the Saint-Saen's "Cello Concerto" with Leslie Parnas as soloist and Schumann's "Symphony No. 4."

The Weedend Prelude Friday will consist of songs by Mozart for soprano and piano, performed by Phyllis Curtin and Richard Woitach, and Mozart's "Organ Fantasia in F Minor, K. 608," played by John Ferris.

Erich Leinsdorf will conduct the Saturday night program which will be devoted completely to "The Magic Flute." The cast for this concert version of the Mozart work will include George Shirley, Jane Marsh, Joanna Simon, Batyah Godfrey, John Reardon, Beverly Sills, Nico Castel, Judith Raskin, Robert Jones, Ara Berberian, Ezio Flagello and Anne Elgar.

Appearing again as guest conductor, Skrowaczewski will conduct the Sunday afternoon program. Grant Johannesen will be soloist in Saint-Saens' "Piano Concerto No. 4." Other numbers will be Barber's "Medea's Meditation and Dance of Vengeance" and Beethoven's "Symphony No. 3."

The Boston Pops will present its annual program at Tanglewood tomorrow under the direction of Arthur Fiedler. Saxophonist Stan Getz will be soloist and the program will include favorite encores.

There will be an open rehearsal of the Boston Symphony Saturday morning.

SYRACUSE
Herald Journal
D. 133,303
AUG 1 1966

4 major concerts highlight Tanglewood music festival

TANGLEWOOD, LENOX, MASS. — Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood. Three Boston Symphony Orchestra programs will be given at the regular weekend hours Friday at 9 p.m., Saturday at 8 p.m., and Sunday afternoon at 2:30.

Added to this week's concerts will be the annual Boston Pops at Tanglewood program. Stanislow Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday, and Arthur Fiedler conducts the Boston Pops concert Wednesday. Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

First Appearance

Skrowaczewski, who is making his first appearance at Tanglewood, will begin Friday's program with Prokofiev's second suite from "Romeo and Juliet." Cellist Leslie Parnas will then join them for a performance of the Saint-Saens' Cello Concerto. The concert will close with Schumann's Symphony No. 4.

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Johannesen Soloist

For Sunday afternoon's concert, Skrowaczewski will have Grant Johannesen as soloist in the Saint-Saens Piano Concerto No. 4. The two concerti by Saint-Saens to be performed this week continue the summer's Berkshire Festival theme of the Romantic Concerto. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

For the Boston Pops at Tanglewood program on Wednesday, Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra pension fund.

The two and a half hour open rehearsal for the benefit of the Boston Symphony Orchestra's pension fund will begin at 10:30 a.m. Saturday.

Phyllis Curtin, who is again this summer a member of the Berkshire Music Center's faculty, will be heard in the Berkshire Festival Chamber Music program on Tuesday evening. Miss Curtin is making several appearances with the Boston Symphony Orchestra at Tanglewood this summer but Tuesday's concert will be her only full-length recital. The proceeds of the chamber music series benefit the Berkshire Music Center.

CHATHAM COURIER
Thursday, August 4, 1966

A Calendar of Events

MUSIC

TANGLEWOOD—Friday, Aug. 5: BSO conducted by Stanislaw Skrowaczewski in Prokofiev's "Romeo and Juliet," 2nd Suite; Saint-Saens' Cello Concerto (Leslie Parnas); Schumann's Symphony No. 4, 9 p.m., Shed . . . Weekend prelude to Tchaikovsky's Trio for Piano, Violin and Cello, 7 p.m., Shed . . . Saturday, Aug. 6: BSO conducted by Leinsdorf in Mozart's "The Magic Flute," 8 p.m., Shed . . . Sunday, Aug. 7: BSO conducted by Skrowaczewski in Barber's Medea's Meditation and Dance of Vengeance, Saint-Saens' Piano Concerto No. 4 (Grant Johannesen); Beethoven's Symphony No. 3; 2:30 p.m., Shed.

VALATIE, N. Y.
ROUGH NOTES
W. 1,500
AUG 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
AUG 4 1966

Tanglewood

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343
AUG 3 1965

Tanglewood concerts of Friday and Saturday night will be conducted by Jean Martinon and the Sunday afternoon program by Erich Leinsdorf. Pianist Ruold Serkin will be the guest with the orchestra for Sunday aft

GREENVILLE LOCAL
Wednesday, August 3, 1966

104

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099

4 Major Concerts Due at Tanglewood

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JUDITH RASKIN

STANISLAW SKROWACZEWSKI

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CHATHAM COURIER
Thursday, August 4, 1966

A Calendar of Events

MUSIC

TANGLEWOOD—Friday, Aug. 5: BSO conducted by Stanislaw Skrowaczewski in Prokofiev's "Romeo and Juliet," 2nd Suite; Saint-Saens' Cello Concerto (Leslie Parnas); Schumann's Symphony No. 4, 8 p.m., Shed . . . Weekend prelude to Tchaikovsky's Trio for Piano, Violin and Cello, 7 p.m., Shed . . . Saturday, Aug. 6: BSO conducted by Leinsdorf in Mozart's "The Magic Flute", 8 p.m., Shed . . . Sunday, Aug. 7: BSO conducted by Skrowaczewski in Barber's Medea's Meditation and Dance of Vengeance; Saint-Saen's Piano Concerto No. 4 (Grant Johannesen); Beethoven's Symphony No. 3; 2:30 p.m., Shed.

VALATIE, N. Y.
ROUGH NOTES
W. 1,500
AUG 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
AUG 4 1966

Tanglewood

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press (e)
BRISTOL, Conn.
Circ. 15,399
AUG 2 1966

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Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
AUG 2 1966

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SYRACUSE
Herald Journal
D. 133,303
AUG 1 1966

4 major concerts highlight Tanglewood music festival

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 49,343
AUG 3 1965

Tanglewood concerts of Friday and Saturday night will be conducted by Jean Martinon and the Sunday afternoon program by Erich Leinsdorf. Pianist Ruold Serkin will be the guest with the orchestra for Sunday afternoon.

GREENVILLE LOCAL
Wednesday, August 3, 1966

105

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 4 1966

Magic Flute at Tanglewood

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JUDITH RASKIN

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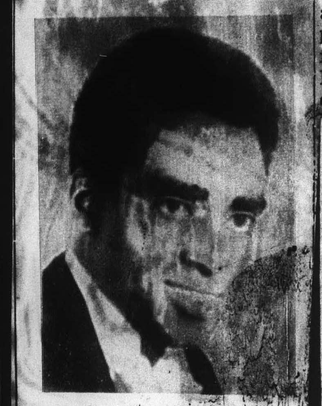

GEORGE SHIRLEY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
AUG 6 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hour (e)
NORWALK, Conn.
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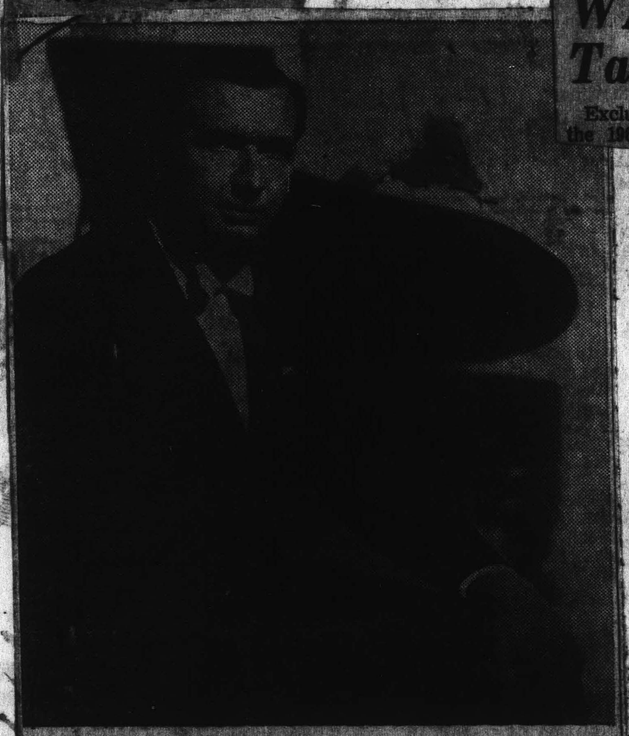
AUG 5 1966



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It will long go down as one of the top experiences for both orchestra and audience.

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
AUG 5 1966

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CAIRO, N. Y.
HERALD
W. 500
AUG 4 1966

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ATHENS HERALD
Thursday, August 4, 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 4 1966

Magic Flute at Tanglewood

Four [illegible] concerts wi[illegible] week of [illegible] Festival at [illegible] ton Sy[illegible] grams [illegible] regular [illegible] Aug. 5, a[illegible] 6 at 8 p.[illegible] at 2:30 [illegible] concer[illegible] Boston [illegible] program[illegible] czewski[illegible] Sympho[illegible] conduct[illegible] day, an[illegible] conduct[illegible] Wednesd[illegible] Leinsdo[illegible] cert ve[illegible] *The Magic Flute* on Saturday evening.

JUDITH RASKIN

Mr. Skrowaczewski, who is making his first appearance at Tanglewood will begin Friday's second suite from *Romeo and Juliet*. Cellist Leslie Parnas will then join Mr. Skrowaczewski and the Orchestra for a performance of the Saint-Saens *Cello Concerto*. Friday's concert will close with Schumann's *Symphony No. 4*.

The weekend prelude on Friday will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the *Organ Fantasia in F minor, K 608*, by Mozart. John Ferris will be the organist.

Saturday's concert will be devoted completely to *The Magic Flute*. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon, and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey and the Priests by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro. Anne Elgar will sing Papagena, and Messrs. Jones and Berberian will be the two men in armor.

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ATHENS HERALD
Thursday, August 4, 1966

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
AUG 5 1966

105 7

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CAIRO, N. Y.
HERALD
W. 500
AUG 4 1966

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Music:

Skrowaczewski In Berkshire Debut

By RAYMOND MORIN
Telegram Music Critic

LENOX — The efficient, methodical style of Stanislaw Skrowaczewski gave an uncommon experience last night to a Tanglewood audience of 4,951. It was his debut conducting the Boston Symphony Orchestra.

He appeared in Worcester last season at the Auditorium, conducting his own Minneapolis Symphony Orchestra.

Last night's events were the Weekend Prelude at 7 p.m., and Symphony Concert at 9 p.m. This was the start of the Berkshire Music Festival's sixth weekend.

Solist for theater concert was Leslie Parnas in Saint-Saens' Cello Concerto No. 1 in A Minor, Opus 33. Orchestral works were the Second "Romeo and Juliet" Suite by Prokofieff, and Schumann's Symphony No. 4, in D Minor, Opus 120.

The preliminary program was Mozart's Songs for Soprano, sung by Phyllis Curtin, admirably accompanied at the piano by Richard Woitach, and Mozart's Fantasia in F Minor, for Organ, K.608, played by John Ferris.

Not since the great Gregor Piatigorski, and Pablo Casals, have we heard such cello playing as was done by Parnas last night.

His performance of the Saint-Saens' Concerto was a joy to the ear and dazzling to the senses. Skrowaczewski drew a straight but unyielding line of communication between soloist and orchestra. It was mared only by an occasionally overbrassy sound.

Parnas has an agile technique that borders on the virtuosic. His bowing was decisive. He produces a big tone, and his gentle sounds had rich hues. The man was thoroughly involved with instrument and music.

The Concerto's final sections were well stable rhythmically and all of the hazardous harmonics did not come out true to pitch. But these were actually small factors in an otherwise brilliant performance.

It is pure speculation to see for Romeo and Juliet in the Prokofieff Suite. It might as well be Frankie and Johnnie, so far as musical matters are concerned.

Orchestra and conductor gave the music an excellent abstract performance. There was marvelous organization of orchestral mechanics well-played solos and a wealth of rich orchestral color.

Skrowaczewski was lucidly clear and expansive with gestures without waste. The orchestra played with unusual glitter. In some stretches, interest was sustained with sound rather than impetus or strength of form.

At the earlier concert, Miss Curtin sang five Mozart songs in German, one in French. Her pronunciation of the German was more articulate.

She lent lovely voice to these Mozart gems. Her style was musicianly and her interpretations discerning.

Some like "Contentment Reposes," and 'It is Evening" were sung without vocal strain, producing a gentle, lyrical quality. Others "Begotten by Warm Imagination," "God's Angels Weep," encompassed a wider dramatic scope. "When Love Looks" and "In a Dark and lonely Wood," the singer utilized graceful communication although not always spot-center of pitch.

Ferris' performance of the Mozart Fantasia was less fortunate.

The introduction was pompous, but somewhat smudged. Ensuing counterpoint became neater, moderate in tempo, and mounting toward an impressive climax with some rhythmic irregularity.

There was a considerable pause en route, when the instrument jammed. When this was rectified, with a quiet chorale, happy, somewhat rocky, and Ferris brought the work in for a loud landing.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Telegram (m)
WORCESTER, Mass.
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AUG 6 1966

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Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 6 1966

Music Review

A Debut in the Shed

By JAY C. ROSENFELD

A CONDUCTOR new to Tanglewood made his appearance at last night's concert in the Shed. Stanislaw Skrowaczewski, the director of the Minneapolis orchestra, was the guest for the first program of the Berkshire Festival's sixth weekend. He will also conduct tomorrow afternoon's concert. Tonight the orchestra's regular director, Erich Leinsdorf, will play the entire opera of Mozart "The Magic Flute" in concert form.

The Prokofieff second suite from his "Romeo and Juliet" consists of seven sketches in which Skrowaczewski gave each one its proper frame. There was abundant ingenuity in his depiction of the malicious gaiety and even mischief the composer inserts in all his music. After a graphic introduction (one can imagine the Montagues being presented to the Capulets) in which harsh dissonants are ground in viciously, there follows a far-leaping schottische. "Juliet" is surely a reference to Mendelssohn's "Midsummer Night's Dream."

* * *

PROKOFIEFF'S skill here shows up in many ways, but he gives the solo cellist (Eskin) a lovely solo which surreptitiously is taken over by a French horn in almost the same timbre. He plays the same trick in the first episode where he lets the violas appear to slide upwards an octave but the steps are articulated really by the flute. In the "Dance" there are the violent jumps and departures from traditional harmony which are typical of his style. The romantic viola solo in "The Parting" was well played by the orchestra's principal, Burton Fine.

It became apparent only after the fact that all these details were due to the skill of the conductor in maintaining a balance which let the various lines appear in their own light without clouding or shading from the other sections.

* * *

THE SOLOIST of the evening was Leslie Parnas in the Saint-Saens A minor cello concerto. Skrowaczewski was continuingly discreet and effective in his accompanying here, although Parnas' tone was capable of carrying with ease and more than ordinary power. He played with conviction and exceptional taste.

Saint-Saens does not exactly plumb emotional depths but the concerto is one long song. It is a remarkable coincidence that the opening phrase of the concerto is nearly a carbon copy of the graph that the analogous idiom in Schumann's 4th symphony, which was to close the program would pursue.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 7 1966

At Tanglewood

'Magic Flute' Combines Enchantment, Spectacle

By R. C. HAMMERICH

LENOX — Mozart's "Magic Flute" at Tanglewood Saturday night was part enchantment, part spectacle.

100-Member Choir

High at the back of the stage was a platform along which 13 soloists ranged, materializing from behind three strategically placed panels whenever their characterizations led them into the action.

Seated in front of the platform were a few more than 100 members of the Tanglewood Choir and in front of them was the Boston Symphony Orchestra.

At far right was a podium for Mac Morgan who read sections of narration written by Erich Leinsdorf, conductor.

On his podium Leinsdorf directed the vast, complex operation without reference to a score.

Enchantment of Music

The enchantment came with the music.

"Magic Flute" is a fairy tale made up from mixed sources. It is a child's story about a prince who tries to save a princess with the dubious help of a comic friend and the great help of a flute with magic powers.

There are political and philosophical and moral messages, also symbolism, but it is Mozart's unifying score that has kept up interest in this opera through the years.

And it is a score of great variety which never loses its flexible, amiable optimism even though it was composed during the last months of Mozart's sad last year.

Greeted by Chuckles

The performance Saturday was enthusiastically received by the 9952 customers. It was repeatedly greeted by chuckles over its buffoonery, smiles for its lighthearted, sparkling melodies, and repeatedly interrupted by applause for its soloists.

Leading the cast were George Shirley, Tamino; Judith Raskin, Pamina; John Reardon, Papageno; Ezio Flagello, Sarastro; Beverly Sills, Queen of the Night; and Anne Elgar, Papagena.

The three ladies in attendance on the Queen of the Night, who are required to sing some delightful ensembles, were Jane Marsh, JoAnna Simon and Batyah Godfrey.

Nico Castel was Monostatos; Ara Berberian sang three minor parts, and Veronica Tyler joined Misses Simon and Godfrey to become three genii.

Touch for Comedy

Shirley was heroic—his tone was pure and fre; John Reardon was a Papageno with a fine touch for comedy; Judith Raskin sang sweetly, as all good princesses do; Beverly Sills was strong in her first big aria, inaccurate in her seond ("Der Holle Rache"), but they are two of the most difficult coloratura arias in the business; Nico Castel needed more power and nastiness for the villainous Monostatos; and Flagello was a regal high priest with a deep, full basso.

It was a "Magic Flute" with a few flaws Saturday night, but it was a production of entertaining scope which ran about an hour past the usual Saturday-night limits, and the flaws mere minor.

It is still one of Mozart's great scores. The audience applauded it mightily.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
AUG 7 1966

Soloist Saves Day

Elaborate Body Work Trips Up Orchestra

By McClaren Harris

LENOX — Minneapolis Conductor Stanislaw Skrowaczewski was a guest of the Boston Symphony Orchestra Friday night at Tanglewood for a program of Prokofiev, Saint-Saens and Schumann.

The evening revealed some fine solo playing, uneven orchestral work and defeatist conducting.

Mr. Skorwaczewski appears broad-shouldered and long-armed on the podium. Perpetually active, he conducts with his hands, his elbows and his shoulders, the right rapping out meter with decisive strokes—always sharp, occasionally savage—the left leading the expression.

THERE IS A SIGN for everything: indications for rhythm, grand gestures for every alteration of tempo, each cue and nuance of style.

He even inserts eighth-notes with little flicks of the wrist. By so doing, Mr. Skorwaczewski strangled the orchestra with over-direction.

As if he were afraid of losing his players he tried to explain everything to them in exact motions and they, who are eminently capable of handling most matters by themselves, were confused.

If one treats his performances as second-rate they will play second-rate; and in Prokoofiev's "Romeo and Juliet" second suite, they did.

Rhythms staggered, entrances were limp, phrases were choppy and seemed full of hesitation and pauses between sections were too long, making the "Romeo" suite appear much longer than it really is.

THERE WERE ALSO faults not traceable to the conductor; poor intonation and tone quality in the winds and low strings, plus one contrabass which buzzed like a Krummhorn.

Technical considerations aside the same conditions, alas, prevailed in Schumanns' symphony number four. Mr. Skrowaczewski showed us each tree, each sapling but nowhere could we find the forest. It was as if he were taking a breath between every phrase and saying, "and now this: . . ."

The musical clauses were individually curved and alive of themselves but unrelated in progression; as a whole the four movements churned in an esthetic limbo, making very little sense at all.

THE INTERVENING work was Saint-Saens' Cello Concerto in A minor, for which Leslie Parnas of the Boston University faculty was soloist. The concerto is sort of an airy composition, simple and direct, giving way to pure bravura in the first movement, but Mr. Parnas acquitted himself right honorably.

Technically forging his way through the concerto's trials with dispatch. He also proved to be a fine melodist, delivering Saint-Saens rhapsodic swirls with sensitivity and secure tone. This was the evening's only really successful effort.

Saturday night Erich Leinsdorf conducted a concert performance of Mozart's "Magic Flute" and on Sunday afternoon Mr. Skrowaczewski returns to lead a program of Barber, Saint-Saens and Beethoven.

TIGHT BINDING

107 7

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Body Work Orchestra

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
AUG 7 1966

Music: Mozart Comic Opera At Berkshire Festival

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night at Tanglewood the entire program was devoted to a concert performance of Mozart's two-part comic opera, "The Magic Flute." The audience numbered 9,952.

Erich Leinsdorf conducted the Boston Symphony Orchestra. The 18 principal and secondary roles were sung by 13 soloists. The ensemble of priests, slaves and people was performed by the Tanglewood Choir of 125 mixed voices.

Although no scenery or props or special costumes were used, occasional action was. The illusions were also emphasized by having principals on stage when it coincided only with their participation in the actual drama.

They appeared from behind panels on an elevated platform behind the orchestra and chorus. In some instances this proved a detriment. Most of the time, Leinsdorf insisted on enough orchestral suppression to allow voices and German text to remain clear and dominant.

The libretto by Giesecke and Schikaneber borders so on the ridiculous that Mozart's music would seem to be self-sufficient. Naturally, a well-directed stage production can be good theater.

Even a sketchy knowledge of the plot was sufficient for last night's audience to follow the gist of proceedings.

Mac Morgan was narrator. It was somehwat incongruous to hear an English narration along with German enactment. But Morgan spoke clearly, slowly enough for understanding and appeared to relish his important role. Morgan recounted what had happend, filled in the missing sections (considerable deletion was made) and led impending action.

In some instances, such first aid was not needed. A classic example was the superlative singing and carrying - on of the role of Papageno, the birdcatcher, by John Reardon.

Here is a baritone voice with light texture, but sensitivity, backed up with intelligence and dramatic flair. In his opening aria, "I Am a Man of Widespread Fame," and his comic scene in which his lips are figuratively sealed with a padlock (he sings 'Hm, Hm, Hm,"), he was hilariously frustrated.

Egyptian Prince

Another superlative performance was that of George Shirley as Tamino, Egyptian prince. Shirley has ringingly clear, cool tenor voice that brought luster and stamina to such arias as 'O Image Angel-Like and Fair" and "How Strong Your Tone With Magic Spell."

Beverly Sills was one of the principals whose voice suffered in articulation because of distance from the audience — or perhaps it was the necessity to literally sing through orchestral sound. She was nevertheless vivacious and dramatically persuasive as the "Queen of the Night."

In "Oh, Tremble Not," she negotiated coloratura passages with ease and tonal purity.

The queen's ladies were a lyrical and vocally compatible trio in the voices of Jane Marsh, Joanne Simon and Batyah Godfrey. Just as effective were Veronica Tyler, and Misses Simon and Godfrey as the three spirits.

Nico Castrel was vocally and dramatically effective as Monostatos the Moor. Judith Raskin was somewhat insecure, but still displayed a pleasing lyrical voice as Pamina, the queen's daughter.

The rolling bass and effortless singing of Ezio Flagello were valuable assets to the role of the High Priest Sarastro. He was a bit stilted in appearance, but compensated with a particularly rich, low range.

The chorus sang with verve and precision and an awareness of its function. The orchestra was in top form as an instrument of support, euphony and sustainer of vitality and unwavering cheer.

Stanislaw Skrowaczewski will conduct the Boston Symphony Orchestra this afternoon in Samuel Barber's "Medea's Meditations," and "Dance of Third or "Eroica" Symphony.

Grant Johannesen ULL BE soloist in Saint-Saens' Fourth Piano Concerto.

Times (e)
HARTFORD, Conn.
Circ. 132,266
AUG 8 1966

Tanglewood Has 'Flute' On Program

By GEORGE W. STOWE

Bruno Walter once called "The Magic Flute" Mozart's spiritual testament. Certainly this enchanting score cast its familiar spell when the opera was given in concert form at Tanglewood Saturday night.

In fact I could not overlook one prominent contemporary composer in the audience who wept unashamedly after one of Tamino's arias in Act One Erich Leinsdorf, with a wealth of operatic experience, conducted an excellent cast with obvious dedication and warm affection.

George Shirley, the Tamino of Saturday night's performance, was in superb form and shaped the music with an elegance and vocal control tsat were exemplary. And Judith Raskin, the Pamina, after a somewhat pedestrian beginning, sang like an angel when she reached the familiar "Ach, Ich Fuhl's" and from that point was an unassailable Mozartean.

* * *

As Sarastro Ezio Flagello used his huge voice with telling effect, particularly in the aria "In diesen heiligen Hallen," although he lacked resonance in some of the lower notes and his German diction left something to be desired. John Reardon's Papageno was somewhat short on voice and carrying power and he further vitiated the characterization with too much "stage busisess," something hardly called for in a concert version.

Beverly Sills was the Queen of the Night and she proved her musicianship in the taxing "Der Hoelle Rache," which naturally brought down the house.

Among those taking smaller roles were Jane Marsh and Veronica Tyle, the Tchaikowsky Competition winners, who were respectively one of the Three Ladies and one of the Three Genii. The ensemble work was one of the highlights of this performance under Mr. Leinsdorf.

* * *

Joanna Simon, Batyah Godfrey, Nico Castel, Ara Berberian, Robert Jones, and Anne Elgar were part of the large cast. The chorus, which had been prepared by Iva Dee Hiatt, did an admirable job, much better than is ordinarily encountered at this summer festival. And the Boston Symphony was in its usual suave form all evening.

Mac Morgan was the narrator for the performance, using a text that had been prepared by Mr. Leinsdorf for the occasion. Except for the spoken dialogue, this version seemed to be substantially complete and was warmly applauded by an audience of close to 10,000 persons in the Shed and on the surrounding lawns.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
AUG 6 1966

CHAMBER CONCERT — The Philadelphia Woodwind Quintet presents a chamber concert in the Casino at Congress Park, Saratoga Springs, sponsored by the Saratoga Performing Arts Center at 8:30 p.m. Maonday.

TANGLEWOOD —Erich Leinsdorf conducts the Boston Symphony Orchestra in Mozart's Magic Flute with the Tanglewood Choir at 8 p.m. today;

Stanislaw Skrowaczewski conducts in Barber's Medea's Meditation and Dance of Vengeance, Saint-Saen's Piano Concerto No. 4 and Beethoven's Symphony No. 3 at 2:30 p.m. tomorrow; Lenox Quartet in Haydn's Quartet in G minor, Bartok's Quartet No. 5 and Beethoven's Quartet in E minor, Op. 59, No. 2 at 8 p.m. Tuesday; Weekend Prelude of Tchaikovsky's Trio for Piano, Violin and Cello at 7 p.m. Friday, followed by Sixten Ehrling conducting Sibelius' Symphony No. 1 and Tchaikovsky's Symphony No. 4 at 9 p.m. Friday, Tanglewood, Lenox, Mass.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
AUG 8 1966

Guest Conductor At Tanglewood Directs Colorful Programs

Stanislaw Skrowaczewski, director of the Minneapolis Symphony orchestra, was guest conductor of the Boston Symphony orchestra for two concerts of the Berkshire Festival at Tanglewood this past weekend. There was good attendance for the colorful programs he led: nearly 10,000 on Friday night and 7000 for the warm Sunday afternoon.

On Friday the program was preceded by a prelude in which Willis Curtain presented six Mozart songs in a delightful soprano voice. This was followed by Mozart's Fantasia in F minor for organ, played by John Ferris but unfortunately interruptd by a technical breakdown of the instrument. The main program with Mr. Skrowczewski in charge opened with Prokofief's Romeo and Juliet suite No. 2, the Saint-Saens cello Concerto No. 1, with Leslie Parnas as soloist, and Symphony No. 4 by Schumann.

Sunday afternoon, the great Third Symphony (Eroica) of Beethoven was given a dramatic performance under the guest conductor's hand. The concerto chosen for this program (there is one in each program this season) was the Saint-Saens piano concerto No. 4 with Grant Johannesen as soloist. It was preceded by Barber's Op. 23-A, taken from the ballet "Medea."

Saturday night Boston Symphony director Erich Leinsdorf thrilled an audience of more than 10,000 with a great production of Mozart's "The Magic Flute." The orchstra was joined by 100 voices of the Tanglewood Choir, 13 soloists, anda narrator, Mac Morgan.

This week the annual Tanglewood Gala will be held on Wednesday night for the benefit of the Berkshire Music Center. Aaron Copland will share conducting duties with Erich Leinsdorf, the Berkshire Music Center orchestra will be heard with the Boston Symphony, there will be real cannons for the 1812 Overture of Tchaikovsky, and Sen. Ted Kennedy will narrate Copland's "Lincoln Portrait." Prizes will be awarded during intermission, and fireworks will conclude the evening.

Gazette (e)
WORCESTER, Mass.
Circ. 93,709
AUG 8 1966

Leinsdorf Conducts 'The Magic Flute'

By JOHN F. KYES
Gazette Music Critic

LENOX — A high point in the season at Tanglewood came Saturday, when Erich Leinsdorf presented a concert version (in German) of Mozart's opera, "The Magic Flute."

Gazette Review

The event, which drew nearly 10,000, was placed between two programs conducted by Stanislaw Skrowaczewski, who made a deep impression at Worcester a few months ago as leader of the Minneapolis Symphony Orchestra.

On Friday and Sunday he offered works of Saint-Saens, Leslie Parnas as soloist in the Vioncello Concerto No. 1 in A minor, Grant Johannesen in the Piano Concerto No. 4 in C minor, also music of Prokofiev, Schumann, Barber and Beethoven.

Streamlining

Leinsdorf's streamlined novelty was the successor to his massive "Lohengrin" experiment of last year. Instead of an uncut opera occupying three evenings, the "Flute" was condensed into three hours, with narration written by Leinsdorf to bridge the gaps) tellingly declaimed by Mac Morgan.

The absurd, but highly amusing story, fine cast, large chorus and Mozartean contingent of the Boston Symphony Orchestra held the audience until the final standing ovations.

The Tanglewood Choir of about 125 voices prepared by Iva Dee Hiatt was alert and eloquent in the role of priests, slaves, etc.

Leinsdorf, conducting without a score, drew forth orchestral beauties with the operatic skill developed in years at the Met."

The management made a hit by handing out complete free librettos in German and English, with ample light to read them.

A high favorite was John Reardon as Papageno, the birdcatcher. He will repeat his success in "Carmina Burana" at Worcester this fall.

George Shirley's rich, unstrained tenor was magnificent as Tamino, the prince, Judith Raskin's soprano was of rare beauty as Pamina, and Beverly Sills contributed flashing and skilled coloratura, after a light-voiced start, as Queen of the Night.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
AUG 6 1966

Skrowaczewski Conducts BSO At Tanglewood

Program Combines Stern Power and Romantic Warmth

By R. C. HAMMERICH

LENOX—Stanislaw Skrowaczewski is a technician with a taste for melody. He conducted the Boston Symphony Orchestra at Tanglewood Friday with precision as well as grace.

To open the program at 9 he filled Prokofiev's Romeo and Juliet Suite No. 2 with stern power. To close it he infused Schumann's Symphony No. 4, Op. 120, with romantic warmth.

Cello Soloist

In the middle, before intermission, he was a strong and secure provider of stable accompaniment for Leslie Parnas, cellist, soloist for Saint-Saens' Cello Concerto No. 1, Op. 33.

Skrowaczewski (pronunced, approximately, Skrovachevski) was born in Poland, studied at Krakow and Paris and became conductor of the Minneapolis Symphony Orchestra in 1960.

At Tanglewood Friday he displayed a businesslike podium style that had a touch of pedantic professor in it. His manner was exact, almost fussy, his gestures graceful, his instructions clear, his music clean, clear and beautiful.

Prokofiev Suite

The Prokofiev suite is a colorful work of wide variety, and the conductor presented it with an intelligent restraint.

The colors remained bright, but there was no hint of garishness.

Parnas, the cellist, has won a few prizes (Moscow included) and is first cellist with the St. Louis Symphony Orchestra.

He played Saint-Saens' concerto with a highly agile hand on the fingerboard, but there were many slightly off-pitch notes during the high-speed passages.

There was an excitement in his music, however, and the middle, slow section of the concerto was fluid and lyrical.

He played, for the most part, with a clean, strong, well-defined tone that was enlivened by a short, fast vibrato.

Schumann Symphony

The Schumann Symphony No. 4 was a beauty. Skrowaczewski seemed well aware that the composer was exuberant with love for his bride when he wrote it and helped the tender melodies radiate joy.

The prelude program at 7 offered a couple of performances of surprising contrast.

Phyllis Curtin, soprano, sang six of Mozart's songs with a voice of purity and a musicianship of taste and elegance.

Her tones rang when the message called for declaration and glowed when it called for expression of love. Her voice soared and floated, and even though the fine details of her artistry were unavoidably lost in the great shed, she captivated her audience and was called back several times by insistent applause.

She offered no encores, however, and the rest of the prelude was taken up by John Ferris and a performance of Mozart's Fantasia in F Minor for Organ, K. 608.

Technical Problem

The organ stopped in the middle of the piece ("jammed," he said), and a technician was summoned to the stage to set it straight.

The Fantasia was composed for a mechanical organ operated by a revolving cylinder propelled by a spring.

The piece is too good for such a contrivance, but Mozart could hardly have written a mediocre piece.

The performance Friday at Tanglewood didn't display the piece at its best. Runs and fast figures were blurred, and the rubato was exaggerated in 19th Century florid style.

It was a disappointment, especially following the superb performance by Miss Curtin.

Tonight 13 soloists will sing 18 parts of Mozart's "Magic Flute" with the Tanglewood Choir and the Boston Symphony Orchestra.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
AUG 8 1966

Exaggeration Fails to Diminish Beethoven

Personalized 'Eroica' Conducted Sunday By Skrowaczewski

By R. C. HAMMERICH

LENOX—Usually a universally great work of art such as Beethoven's "Eroica" symphony can withstand a little personalizing.

Deliberate, Expansive

Such was the case at Tanglewood Sunday afternoon. Stanislaw Skrowaczewski, regular conductor of the Minneapolis Symphony, was guest leader of the Boston Symphony Orchestra, as he was Friday night.

He presented an "Eroica" that was deliberate, expansive, and somewhat overemphasized. Apparently he wanted to make it dramatic. The result was that some of its key sequences tended to become exaggerated.

The first movement was brisk and well shaped, but the second ("Marcia funebre") began and ended at a dreadfully slow pace, much slower than was necessary (or is customary) to establish its melancholy mood.

Dramatization

The colorful "transitional" passages ending the third movement and beginning the fourth were, also, dramatized more than is usual, and the last movement was either sleepy or relaxing depending upon the point of view.

It shouldn't have been either.

By and large, however, Beethoven's masterpiece shone through with great strength and beauty.

Johannesen Plays

Before intermission the orchestra accompanied pianist Grant Johannesen for a performance of Saint-Saens Piano Concerto No. 4, Op. 44.

This concerto, if we may quote a friend, "is a gooey, chewy marshmallow," and there was evidence Sunday that both conductor and pianist were trying to diminish its lush sweetness.

But neither Skrowaczewski's pedantic precision nor Johannesen's muscular strength seemed to reduce it enough.

Formidable Technique

Johannesen is a big, hulking man with a formidable technique. He seems always in command of giant, crashing, bunches of notes and cascading runs.

He is a technician of high order, but Sunday his touch was variable—sensitive during a few sweet, quietly flowing passages, hard and brittle when it should have been strong.

The concerto, like Barber's Op. 23-A which preceded it, had its pleasing moments, but it never really jelled.

Barber Op. 23-A

Barber's Op. 23-A is a full orchestration of an excerpt from his ballet "Medea," written about 1946. "Medea's Meditation and Dance of Vengeance."

It is intended, according to the composer, to reflect Medea's emotions of pathological jealousy and revenge. It can lead a listener through a build-up of tension to a satisfying sonic shock, but it didn't do it Sunday.

The week's attendance was 40,975: — nearly 900 Tuesday night, [illegible],258 at Wednesday's Pops, 4951 Friday, 3658 at Saturday morning's open rehearsal, 10,194 Saturday night and 7016 Sunday afternoon.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 6 1966

Music Review

Mozart's 'Magic Flute'

By JAY ROSENFELD

STANISLAW Skrowaczewski, musical director of the Minneapolis symphony, yesterday afternoon conducted the second of the two programs he had been invited to conduct at Tanglewood. The Beethoven "Eroica" symphony, with which he closed his program, was a well-organized performance with a slight leaning to the dramatic side. He opened the afternoon with one of the few contemporary and American works that will have been heard on the Berkshire Festival season's schedule: Samuel Barber's "Medea's Meditation and Dance of Vengeance."

Barber wrote "Medea" as a ballet and these are two excerpts. The Meditation is a filmy and diaphanously-textured mood piece which conveys the spirit of the lament very clearly. The grief-stricken Medea utters her wails and an invisible chorus in the instruments of the orchestra confirm her despair. Whether danced or played, indoors or out, in the original Greek of Euripides or in a translation to a language limited scholars understand, it is a powerful story. Barber's music could well have been used to support a performance of the tragedy such as it is sometimes played in one end of the elliptical Olympic Stadium at Athens.

* * *

THE DANCE OF Vengeance is a more violent expression of the abandoned woman's reaction. Barber's language is graphic but happily he does not depart from the musical style he inherited from his elders. The Boston orchestra's tone and depth under Skrowaczewski's baton was vivid.

The soloist of the afternoon was Grant Johannesen playing the C minor piano concerto of Saint-Saens. His command of the keyboard was brilliant, although he seemed worthy of a more substantial vehicle. The first movement is outmoded; only in the last and final allegro does the vivacity of the tempo and the youthful gaiety of the spirit give a pianist such as Johannesen an opportunity to show his capabilities. There were sparks flying from the fireworks of his fingers. His tone in the statements the first movement requires was bold and virile, although the conductor kept his nose pretty close to the score of the accompaniment and did not allow the soloist the complete emergence his playing warranted.

* * *

SATURDAY NIGHT was a day to mark in the Tanglewood record book. Erich Leinsdorf, musical director of the Boston Symphony Orchestra, directed Mozart's opera "The Magic Flute" in concert form with a platoon of superior soloists and an excellently trained chorus. He not only retained every note to the last repeat but, using no score, was in confident poise and masterful command of every detail of a huge stageful of performers.

The libretto is a strangely illogical sequence of episodes and Leinsdorf himself wrote a dozen or more explanatory links which were narrated with exceedingly meaningful articulation by Mac Morgan. They were not only amusing and illuminating but served to an unexpected degree to clarify what a stage presentation might have made apparent.

* * *

THE LONG LIST of vocal soloists included singers in the main roles who were all outstanding. Tenor George Shirley as Tamino established, from his first "Oh help me," a plane of vocal involvement which persisted throughout the whole opera. John Reardon as the bird-catcher, Papageno, was the most graphic among the singers and injected just enough of the clowning antics of his role to enliven the action.

Beverly Sills as the Queen of the Night sang her "Wrath of Hell" with startling vocal venom and magnificent encompassment of the range. Judith Raskin as Pamina sang with ravishing quality and her voice and its use made her role most credible. Ezio Flagello as Sarastro was menacingly dominant and vocally impressive. Jane Marsh, Joanna Simon, Batyah Godfrey, Veronica Tyler, Ara Berbarian, Anne Elgar and Nico Castel were all of such satisfying rank that it was a pity the work did not provide them greater opportunities.

* * *

THE LARGE CAST which the librettist, Schickaneder, provided was treated by Mozart as a flower bed in which each blossom had to be given ample sunlight and rich soil in which to thrive. He distributed his arias and duets and trios with lavish extravagance and so contrasted them in their sequence that interest is kept unfailingly high and live.

Leinsdorf used only parts of the string sections in many of the solos and the quality of the tone and alacrity of the support were consistent joys. But it was the pervading vitality of the performance which made it so memorable. The conductor proved that opera without a stage production can be as rewarding and attention-riveting as one which involves the huge impedimenta of the stage.

* * *

THE CHORUS prepared by Iva Dee Hiatt was alert and confident. The orchestra, in addition to the superlative accompaniments, was magnificent in the overture and then in the calm overture of the second act. Leinsdorf tried to hold off applause until the end of the acts but the audience of but two score less than 10,000 would not be denied the privilege, and their assumed right, to express their delight with the individual arias.

The soloists sang from a level behind and above the chorus which was ranged behind the orchestra. By "entering" and going "off stage" as the story unfolded the action was focussed on the pertinent episode. Furthermore their voices carried with the most effectiveness from that level. The opera took nearly an hour longer than the conventional symphony program but I can attest that one listener only became aware of it afterward when looking at his watch.

INCORRECT PAGINATION

Morning Globe
BOSTON, Mass.
Circ. 234,733
AUG 8 1966

Evening Globe
BOSTON, Mass.
Circ. 145,838
AUG 8 1966

Singers, Yes — Orchestra, No

'Flute' Loses Its Magic

By MICHAEL STEINBERG
Globe Critic

LENOX—Whether because of the intrinsic difficulty of the piece, because of Erich Leinsdorf's generally unsure hand with Mozart, or because of circumstances of a more localized sort, the "Magic Flute" performance at Tanglewood on Saturday evening was disappointing.

Not that it was all bad: some of the singing was excellent and so, too, was much of the Boston Symphony's playing, but taken all together, the performance was of low vitality, undistinguished in style, and without magic.

The range in "The Magic Flute" from the most sublime moments to the earthiest is immense. Schikaneder's libretto made paradoxical and highly original demands. As John N. Burk rightly says in the program notes, "The true magic of The Magic Flute is its stylistic integration," but it must have been an extremely hard piece to compose and it is for the same reasons such a hard one to perform.

This performance was unexpressive, not so much in the singing as in the playing. In "Ach, ich fuehl's" it is not enough for the heartbreak to be in Pamina's voice: there must be anguish in the very first chord in the strings. The two measures that begin Tamino's portrait aria are sighs that tell us before the words do, and better, that he has fallen in love. When Tamino and Pamina first come face to face their words are few and simple, but the violins take flight in a breathless broken chord figure.

But Pamina's heartbeat was a common clunk executed by bored string players. Of course the playing was deft and beautiful in the Overture and in the Monostatos aria and the chorale-prelude because anybody could see that something was going on in that music. The point is that in Mozart the meanest oom-pah says something and is part of an organic, living, breathing continuity. All that is something Leinsdorf fails to convey with his perpetual patting smooth of the music and hanging up the Do Not Disturb sign.

Along with chloroforming much of the music, Leinsdorf often embarrassed it with slow tempi. More disconcerting yet, the tempi were sometimes unsteady; the Pamina-Papageno duet must have had a 20 percent speed drop in the first four bars; "Ach, ich fuehl's," too slow to begin with, got slower and slower; the second Queen of Night aria jounced forward violently where the triplets begin in the voice. In the slower pieces, rhythms were apt to be vague producing soggy, shapeless masses of sound.

Inevitably this took its toll on the effectiveness even of the very good singers in the cast. The finest singing was done by Judith Raskin and George Shirley, the Pamina and Tamino. Raskin was especially wonderful, to begin with fo rthe soprano that remains so delicate while sounding so ample, and then for the exquisite musical and dramatic artistry with which she uses it. Shirley sounded a bit forced near the beginning, but the voice rang brilliantly in the scene with the Speaker and was very beautiful in the duet with Pamina; he, too, is a first-rate musician who, when technically at ease, sings with elegance, imagination, and intensity.

Beverly Sills sang the Queen of Night arias with dazzling fluency and accuracy and thoroughly musically, but without the dramatic force I expected after her Konstanze and Donna Anna. Her voice sounded a bit small and lustreless, and it never got to be quite steady. Ezio Flagello, the Sarastro, is another distinguished singer who, in spite of his customary nobility of phrasing and style, was disappointing, mainly because the crucial low notes sounded so hollow.

John Reardon, the Papageno, underdid the singing and overdid the camping rather. Ara Berberian, good enough as one of the Priests and one of the Men in Armor, with his awkward German and musically wooden declamation utterly bungled the great scene of the Speaker (a passage that Leinsdorf paced effectively and conducted forcefully).

The Three Ladies were Jane Marsh, Joanna Simon, and Batyah Godfrey, vocally excellent, but excessively bland. The less subtle music of the three Genii was very well done by Veronica Tyler with Simon and Godfrey. Anne Elgar was too slow of tongue to manage Papagena effectively, and Nico Castel trivialized the part of Monostatos. Robert Jones did well with his brief assignments as a Priest and a Man in Armor. The Tanglewood Chorus had been prepared by Iva Dee Hiatt and sang very well.

The very slight suggestions of staging and costuming worked convincingly. "The Magic Flute" was sung in German. The dialogue was omitted, but the necessary space between musical numbers was provided by a narration written by Leinsdorf, a mixture of intelligence and corn that was appropriate, and a touch of condescension that was not. It was read by Mac Morgan with suitable effect.

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Telegram (m)
WORCESTER, Mass.
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AUG 8 1966

Music: Johannesen Plays at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — The sound piano artistry of Grant Johannesen and podium acumen of Stanislaw Skrowaczewski had a highly compatible influence on the Boston Symphony concert at the Berkshire Music Festival yesterday afternoon.

Johannesen

The 7,016 persons who attended brought the weekend total to 40,975.

As with Skrowaczewski's Friday night Tanglewood program, yesterday's historical order was in reverse - modern, romantic, classic.

It opened with Samuel Barber's "Medea's Meditation and Dance of Vengeance." Johannesen was soloist in Saint-Saens' Piano Concerto No 4 in C minor, Opus 44. Closing work was Beethoven's Symphony No. 3 in E flat major, "Eroica," Opus 55.

Johannesen proved to be both a keyboard poet and exponent of drama. The Saint-Saens gave him complete leeway in both areas. It's loaded with sugar content and flossy passages. Some of it is a pale sample of Lisztian viruosity.

No Mannerisms

Common incentives between pianist and conductor brought about a coherent performance, even through passages of tricky coordination. Johannesen obtained full sonorities without resorting to banging or mannerisms.

The opening conversation indicated that mutual objectives were to make this a straight-from-the-shoulder performance. Skrowaczewski attended to the pianist's every need.

Tempos were steadfast, blances favored the soloist, orchestral tone was rich. The orchestra confirmed the pianist's impulses and style.

Johannesen has all the techniques he needs to make his instrument speak brilliantly. The energetic finale had all the sparkle that one could ask for. Flowing arpeggio passages were clean but didn't intrude on the orchestra's rich harmonic patterns.

The brief "andante" had singing piano tone and a feeling of personal communication.

Johannesen is one of the more impressive young performers - a fine musician who expresses himself with distinction through the piano.

Barber's "Medea" music was an orchestral "tour-de-force," thanks to Skrowaczewski's detailed analysis. The work describes the emotionally turbulent Medea from the point of her motherly concern over her children to her vengeful dance as their murderess.

Each strand of tone was treated as an indispensable support of the musical and dramatic structure. The orchestra played magnificently—first as a sensitive instrument, then with sumptous display.

Beethoven's "Eroica" was by far the most difficult orchestral language. So far as we're concerned, the stringent test was the second movement, or "Funeral March."

It can either be one of the finest threnodies in music, or a prolonged bore. We have had the latter experience at Tanglewood, and elsewhere.

Its mournful character was lessened by an active tempo. Strings, oboe, flute and the rest were tonally engaging. The huge figure didn't impress as thick padding. And the end didn't sound like a despairing last gasp.

The other three movements were as effectual in concept, except that it takes a died-in-the-wool Beethoven devotee to put up gleefully with the interminable finale.

There were tightly-laced emotional values, ranging from tenderness to hunting calls and hymns of triumph.

Audience response was ecstatic.

Next on the Tanglewood agenda is the "Gala" on Wednesday night.

The Boston Symphony will play under Leinsdorf and Aaron Copland. Berkshire Center Orchestra will join the Boston Symphony.

Sen. Edward M. Kennedy will narrate Copland's "A Lincoln Portrait" with the composer conducting. Both orchestras will play Tchaikovsky's "1812 Overture," to which cannon and salute guns will be added.

We expect that the neighboring communities and Civilian Defense have been forewarned.

Evening Globe
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Morning Globe
BOSTON, Mass.
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AUG 8 1966

Tangle wood Soloist Projects Minimal Sensitivity

By GEOFFREY P. HELLMAN
Globe Critic

On Friday evening and Sunday afternoon the Boston Symphony was host at Tanglewood to Guest Conductor Stanislaw Skrowaczewski, presently with the Minneapolis Symphony.

Friday's program included Prokofiev's Romeo and Juliet Suite No. 2, Saint-Saens' Cello Concerto No. 1 with Leslie Parnas, and Schumann's Symphony No. 4. On Sunday's program appeared barber's Ballet Transcription, "Medea's Meditation and Dance of Vengeance," Saint-Saens' Piano Concerto No. 4, with Grant Johannesen, and Beethoven's "Eroica."

The only first-rate piece of music on either program was the Beethoven, the others ranging anywhere from second-rate, e.g. the Schumann, to eighth or ninth-rate, e.g. the Saint-Saens Piano Concerto. Why such program selection actually came to pass raises questions of bureaucratization and politics beyond the scope of this review. Suffice it to say it shouldn't have, despite the fact that most of the audience cheered as wildly as usual. Both the Prokofiev and the Barber are specimens of "program" music at its worst, relying heavily on sound effects and elevating the obvious. Prokofiev said that he strove for "simplicity" in his orchestral suite. The piece is "simple" only in the most pejorative sense, wholly traditional harmonically except where a glaring major seventh or minor second could be excused as necessary to inform the listener that, in love, all is not bliss. The Barber, somewhat more interesting in its use of concise rhythmic patterns, has, above all, brevity on its side. It does deal a little more abstractly with its literary theme, but is thematically rather insubstantial.

Ae to Saint-Saens, the Cello Concerto is clearly superior to the piano concerto, and while it is not really very good, its performance in understandable given the paucity of solo cello repertoire. But the Fourth Piano Concerto is bombastic, insipid, and trite, and worthy neither of a great orchestra nor of another word. The Schumann has some excellent moments, especially the voice-leading in the first movement, yet the Scherzo is repetitive, the imitation in strings and woodwinds of the last movement is a bit contrived, and throughout, the thematic material given to the first violins seemed more appropriate for a solo instrument. Still this symphony was a relief after the first two items Friday evening.

It is difficult to judge a guest conductor who may have insufficient time to work with a strange orchestra or who may be ill-understood by it. Yet the paramount impression conveyed in both programs was that the Boston Symphony is a sloppy group. Skrowaczewski has a wide beat which becomes increasingly nervous as the music accelerates or grows louder. Partly due to this agitation, numerous entrances were awkward and inaccurate, especially in the woodwinds. But even when the music was delicate and where the conductor could easily be followed, the orchestra sounded amateurish in its ensembly, or lack thereof. In the Prokofiev and in the Schumann, the violins had serious intonation problems. This was not the conductor's fault. The players ought to take their business a little more conscientiously.

The performance of the Saint-Saens' Cello Concerto was quite commendable. Parnas has fine control of his instrument and made very pleasant sounds, given what he had to work with. This piece is technically very demanding and Parnas met all but very few challenges with proper enthusiasm and skill. At moments, his instrument seemed to whine under the strain, but this is most difficult to avoid, in the higher ranges of the instrument. The rapport between cello and orchestra was better than average.

On Sunday, the orchestra seemed in better shape, though elements of slough were by no means absent. Unfortunately, the soloist had nowhere near the stature of Parnas. Thus, the playing of Johannesen coupled with the Jejune composing of Saint-Saens proved the nadir of the weekend. Sitting hunched over his instrument and cringing with affectation at every phrase, Johannesen displayed himself as a finger automation with minimal sensitivity. Whenever the music bid provide an opportuity for phrasing, as did the second theme of the third section and the alma mater type opening of the last section, this pianist pounded each note utterly without direction. The rest of the time, he indulged in one technical nicety after another, projecting the image of a half-polished, under-paid cocktail musician. Ironic as it might seem, here was too much pedal, the octaves were not really clean, and there was an abundance of clinkers.

After all this, the "Eroica" was indeed a welcome change. The orchestra knows and respects this piece too well to be sloppy. Skrowaczewski was thus clearly able to get across some of his interpretative ideas, many of which were quiet sound, though not start-

Monitor (e)
BOSTON, Mass.
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Weekend at Tanglewood

Musical sowing and reaping

By Richard J. Cattani

Lenox, Mass.

ARTS
ENTERTAINMENT

In Stanislaw Skrowaczewski's chief evocative gesture, he seems to reach into a sack of grain and, with aplomb, cast out handfuls to his players. He encourages his musicians to sow likewise for often exhilarating performances.

The young Minneapolis Symphony conductor led the Boston Symphony twice this weekend, on Friday evening and again Sunday afternoon, with Erich Leinsdorf commanding Mozart's "The Magic Flute" on Saturday evening.

Mr. Skrowaczewski opened with the shuddering compilations of Prokofiev's "Romeo and Juliet." The Montagues and Capulets were delineated as extraordinarily dramatic personages. The score offered little of substance in the next three movements as in turn Juliet showed herself as a soulless, scintillating frill and Friar Tuck expatiated briefly. The hoary loud passages of the young lovers' parting summoned good wind instrument playing, and the fine arcs and scrollwork of the Dance of the Maids were clearly described. The emotional impact of the final scene at Juliet's grave was searing.

The total player

Mr. Skrowaczewski was joined by Leslie Parnas as cello soloist in the Saint-Saëns Concerto in A minor. The work's sense of motion was given full measure by both conductor and cellist. Mr. Parnas projected with admirable gusto. He had about him the sense of the total player—there was scarcely an uninterpreted note.

Schumann's Symphony No. 4 in D minor concluded the Friday program, with the conductor showing his understanding of arch-Romantic phrasing. With a superb response from the Boston Symphony, he swept through its billowing amplitudes.

The Sunday fare was not so uniformly good. It opened with the cool ruminations and cataclysmic spasms of "Medea's Meditation and Death of Vengeance" by Barber. Orchestra and conductor were equal to the superdynamics of the composer's orchestration (the original ballet was composed in 1946 for Martha Graham and rescored in 1955 by Mr. Barber for full orchestra). Then followed a piece of super-pops—Saint-Saëns' Piano Concerto No. 4 in C minor. Though valiantly played by Grant Johannesen (who showed at least athletic looseness, particularly in the Allegro vivace), the work is largely variational, with few genuine musical ideas.

Fire and dominion

The audience was given new life with Beethoven's Symphony No. 3 in E-flat major. Although the "Eroica" quickly floated away the difficult fudge of the Saint-Saëns, it did not seem to find its own backbone until the fourth movement. Then the conductor brought out a full-bodied response and showed fire and dominion indeed.

Mr. Leinsdorf geared his reading of Mozart's "The Magic Flute" to a too-forgiving Saturday night audience that simply *had* to be entertained. In a shortened version, it has a narrative written by Mr. Leinsdorf (and read with élan by Mac Morgan) that explained omitted portions.

The conductor played the good host throughout. Beginning with a slick opening overture, he touched with geniality all that followed, although he might well have given at least a scolding glance at the horde of latecomers who noised their way to their seats for a full five minutes after the overture.

Caught by surprise

Of the principals, George Shirley as Tamino sang with a strong voice, a highly musical flair. A more lyrical sense of phrasing took hold as the opera progressed. John Reardon's Papageno was an exemplary portrayal of the willow-spined bird-catcher. His half-acting and wincing mimicry was without any of the abject foolery so often brought to the role.

In Judith Raskin's Pamina we had another well-voiced, white-faced princess who touched only the more shallowly placed strings of the heart. Her musical marriage nearly got off in a bad way when, in her final duet with Tamino, she came into the last phrases fortissimo, catching the more gently singing Mr. Shirley by surprise. But, glancing at her quickly, he opened his vocal carburetors molto fortissimo to more than catch her. It was ironic that the daughter should lapse into the fault of the mother, the Queen of the Night, and show an unseemly ambition to upstage the newest member of the brotherhood.

Joanna Simon

. . . appeared in the recent performance of Mozart's 'The Magic Flute' at Tanglewood.

There were other fine voices in the fairly good summer cast, including basses Ara Berberian (the Orator) and Ezio Flagello (Sarastro), and sopranos Beverly Sills (Queen of the Night) and Anne Elgar (Pamina). The rich voiced Mr. Flagello and the at times inaccurate coloraturist Miss Sills received strong support from Maestro Leinsdorf, who took great care to help them with their phrasing.

In all it was a successful musical evening. When love, purity, and wisdom lead to marriage, and the music remains so genial withal, what could better temper the midsummer matrimonial mind?

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
AUG 8 1966

Magnificence at Tanglewood

By LORRAINE DUSKY

It would be possible to write a one-word review of what went on at Tanglewood Saturday night: "Magnificent!"

Specifically, "The Magic Flute" is what filled the shed, the surrounding countryside and the ears of the more than 8,000 persons who came to hear the late 18th century opera by Mozart.

Erich Leinsdorf conducted the Boston Symphony, the Tanglewood Choir and an array of the best opera singers in a two-act concert version of the whimsical opera.

It was all magnificent.

Leinsdorf handled the musicians and singers superbly, making unified balance between the two complement each other perfectly. If the soloists were whispering, the orchestra was below them. If the choir was resounding with rich, full tones, so was the music.

So excellently correlated were the music and singing that when baritone John Reardon as Papageno mouthed the pipes of Pan, it seemed as if he were playing another orchestra's piccolo.

Reardon and tenor Nico Castel were delightful to watch as well as hear for the two kept the audience aware that this was opera. Both used volatile facial expressions and gestures throughtout their performances.

Others in the cast were George Shirley, who sang in Albany last fall, and Beverly Sills. Each was outstanding, tenor Shirley in his major role, and Miss Sills in her short part as the Queen of the Night. The lovely soprano became a crowd favorite as soon as she sang a few notes in the first act.

Emanuel Schikaneder's libretto for the opera is somewhat involved with spirits and people not actually turning out to be what they are at first portrayed as. But at the finale, the opera ends happily when the lovers are united.

"The Magic Flute" is a pleasant, light opera, and it is hard to imagine that a work so delightful could have been written by a moribund Mozart a year before he died.

The concert version of the opera was greatly abbreviated from the original score. Mac Morgan narrated he scenes and provided the bridge by which much of the original was eliminated to keep the program to three hours.

JOHN REARDON

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

AUG 9 1966

The Sound of Music

That Berkshire Belief In Magic

By Peter M. Knapp

LENOX — Mozart's "The Magic Flute," second of the major Tanglewood productions this season, attracted a gathering of 10,194 in ideal weather Saturday night.

Erich Leinsdorf, who conducted platoons of soloists, the Boston Symphony and the Tanglewood Choir, collected another credit as well: he wrote an English narration (effectively delivered by Mac Morgan) explaining the action and taking the place of the dialogue.

For Leinsdorf, a "concerto version" doesn't mean an array of soloists congregating around music stands in front of the orchestra. Leinsdorf put his soloists at the rear of the stage, where they made their entrances and exits by way of five screens. (One began guessing where the next soloist would materialize.)

Stage Attire

He used simple lighting and symbolic "costuming" — white for the heroes, black for the villains. The errant birdcatcher, Papageno, had a blue jacket, which put him appropriately somewhere in between. The sum of it was an effective way to suggest the stage action without going into full costumes, sets and acting.

Some may be bothered by the placement of the narrative portions; latecomers complained that the first seating break came not after the overture, but after the Queen of the Night's first aria. And it is possible to quibble over the half-acting: some of the soloists (notably Jon Reardon as Papageno) did, and others didn't. But the presentation made an agreeable and imaginative compromise.

Unfortunately, Leinsdorf broke his spell through eccentric conducting. There were some brilliant touches, but too often the drama sagged from limp tempos, odd rubatos and retards that interrupted the flow of several arias and made much of the action lifeless.

For example, the first arias of Papageno, Tamino and the Queen of the Night suffered from tempos with insufficient thrust. And it didn't stop there. Why did the two men in armor sing their duet about the trials by fire and water in such a slack, soft and unaccented manner? Or why did Leinsdorf shackle the Queen of the Night's recitative in "O Zitt' re Nicht" in such an unsingably slow motion?

Fast In Gear

When the speed was right, however, sparks flew. The introduction to Tamino's entrance never sounded better. The accompaniment to Monostatos' aria ("Alles Guehlt Der Iebe Freuden") was brilliantly quick and light. The choruses closing both acts resounded splendidly, and with the liveliness missed elsewhere.

The case was distinguished by the magnificent ensemble singing of the three ladies (Jane March, Joanna Simon, Batyah Godfrey). Their trios can often be a bore in operatic productions, but not in the stylish delivery, fine blend and excellent proportions of the Tanglewood singers. They set a standard for Mozartian ensemble that the three genii (in which Verohica Tyler joined Miss Simon and Miss Godfrey) could not quite reach.

The two lovers, George Shirley (Tamino) and Judith Raskin (Pamina) vocalized in fine style, though both had quavery moments of pitch. Miss Raskin brought more of an interpretive insight to her part, carefully shaping phrases and getting better as she went along. Shirley's robust tenor serves him well; he seems to be one of those artists who rarely gives a poor performance.

Face Is Familiar

Reardon is an accomplished actor-singer welcome on any stage in a variety of roles. His mugging perhaps tended to upstage the others but it was amusing and added spice when the performance tended to drag. The baritone's vocalism was easy and natural, though less pointed than desirable. His duet with Papagena (Anne Elgar) was one of the production's brightest moments, with sprightly accompaniment by Leinsdorf.

In the high reaches of the Queen of the Night's arias, Beverly Sills flitted through the coloratura with impressive articulation. The part lies a little high for her (up to D and F above high C), but who can reach it anyhow without strain? If her recitatives were less successful, she was hobbled with too slow a tempo. This reviewer has never heard the allegro of "O Zitt' re Nicht" sung better.

Ezio Flagello's stolid Sarastro lacked much personality and needed more cutting power, though it was sonorous enough. Ara Berberian contributed a commanding part as the orator, and he was joined by tenor Robert Jones in the duets of the priests and men in armor. Nico Castel (Monastatos) looked like a waiter in his black tuxedo and did nothing to advance the quality of the opera.

Guest Director

Stanislaw Skrowaczewski, conductor of the Minneapolis Symphony, was on the podium for Sunday afternoon's concert, attended by 7,016. He led the Boston Symphony in works by Samuel Barber, Saint-Saens and Beethoven.

Skrowaczewski, tall and trim, leads with tight and nervous strokes and cares a great deal for detail. His leadership was at its best in Beethoven's Symphony No. 3 in E-flat, the "Eroica," in which the Bostonians gave him generally noble playing.

This was a taut reading, propelled by decisive accents yet yielding in the conductor's fondness for fully rounded-off phrases. Skrowaczewski evoked clean and clear lines and sharp attacks from his men, though he has a tendency to plunge onward to the next phrase in some passages before the preceding one is fully over.

The first movement of the Beethoven in particular was honest and hearty. The second seemed to let down slightly in tension though the fugal section was notably expansive. And the last two movements continued on a more or less rousing plant (even if there were some occasional loose ends) to complete a satisfying performance.

Thumbs Down

Less can be said, however, for the playing of Saint-Saens' Piano Concerto No. 4 in C minor, another in the series of romantic concerti that forms a theme for this summer's Berkshire Festival. The American pianist, Grant Johannesen, was the soloist.

Though Saint-Saens' musical style is out of vogue today, his Fourth Concerto still is an attractive showpiece. The last movement especially is a test of sheer endurance and virtuosity for the soloist with its scampering scales and bushels of arpeggios.

This requires clarity if it's to work at all. But Johannesen muddied his work with excessive pedaling, and his rhythm at certain points was off the mark. So while there were elements of the big style to be heard, the concerto did not come off with the brisk lucidity the work needs.

The concert opened with Samuel Barber's "Meadea's Meditation and Dance of Vengeance", a score that seems to translate Freudian psychology into sound. The "Mediation" was nearly constructed by Skrowaczewski, nicely sustained and apprehensive. And one can hardly miss in that frantic dance that follows.

GEORGE SHIRLEY
... tenor at Tanglewood

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

AUG 9 1966

* * *

The Boston Symphony Orchestra playing at Tanglewood, Lenox, Mass., this weekend will feature Sixten Ehrling, director of the Detroit Symphony 9 p.m. program in the Sibelius as conductor for the Friday "Symphony number 1" and the Tchaikovsky "Symphony number 4." The 7 p.m. Friday prelude program will feature the Tchaikovsky "Trio for Piano, Violin and Cello."

Erich Leinsdorf will conduct the Saturday 8 p.m. and the Sunday 2:30 p.m. concerts at which winners in the Moscow Tchaikovsky Competition have been invited to be soloists.

The soloists are Misha Dichter, pianist; Stephen Kates, cellist, and Masuko Ushioda, violinist. Dichter will play the Tchaikovsky "Piano Concerto number 1 in B-flat minor." Kates will play the Shostakovitch "Concerto for Violincello and Orchestra, opus 107" on Aug. 13; Miss Ushioda will play the Prokofiev "Violin Concerto number 2 in G minor" on Aug. 14.

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186

AUG 9 1966

Smith College Influence Noted At Tanglewood

Mozart's grand opera "Die Zauberflote, or Magic Flute" is considered by many to be his greatest achievement in uniting both comic and religious elements, with the highest dramatic expression, into an incomparable syntheses. Certainly the majority of 9952 listeners, who attended Saturday evening's concert presentation of the composer's last opera, at Tanglewood's Berkshire Festival weekend, were in perfect agreement, with a steadily increasing vocal and manual approval.

With an orchestra like the Boston Symphony, a highly select group of vocal performers, and his own distinguished operatic background, Erich Leinsdorf couldn't, and didn't, miss a supremely outstanding and cohesive performance. The cohesion came within each section, rather than through the whole, (minus recitatives, replaced by narration), separated by spontaneous applause for the arias, duets, terzets, quintets, etc.

Known also locally, as well as internationally, is Smith's Iva Dee Hiatt, choral director at Tanglewood this season, and responsible for the noticeably disciplined musical preparation of the large Tanglewood Choir, as the chorus of priests, slaves and people, in good control and balance.

There were so many moments of musical magnificence, one can only sum it all up as a quite sublime evening of dramatic, and instrumental superlatives, beginning with the brilliantly proportioned overture. One disliked having the catchy tunes as well as the more classic melodies disappear so quickly into the night air. Leinsdorf seemed unusually gracious and happy with the whole performance. — M. del B.

Conducting without score, Leinsdorf seemed more an integral part of the whole production than it has been this person's privilege to perceive at previous concerts. We felt this borne out when the orchestra men stood in obvious tribute at his reappearance for the second act.

The plot of "The Magic Flute," according to the libretto written by a Masonic friend, Achikaneder, based on a fairy-tale "Lulu, or the Magic Flute" and text by Giesecke was changed many times, good and evil being reversed, as not fitting for freemasonry background. It is a curious hodge-podge, (Not musically) of political satire, masonic symbolism, and the fact that human morality is only relative, with unknown mysterious forces of the universe working out their own destiny, set against an Egyptian background.

Perhaps the opera was more thoroughly appreciated and enjoyed because of the lack of setting, costume, and elaborate dramatics. Concentration could be on the bewitching music, and Mozart's incomparable style, realized with exceptional delicacy and purity by the distinctive talents of the principal participants.

As Tamino, the prince who must undergo many trials before he is accepted by Sarastro, (high priest of Isis and Osiris), into the Temple of Wisdom, George Shirley, appearing first (all singers were above the orchestra, with screens strategically placed for exits and entrances, immediately impressed one with his uniquely full-voiced tenor and musical understanding. Sharing dramatic honors, and with a freely flexible baritone equal to the comically interpretative role of Papageno, Tamino's rather simple companion, was John Reardon, who almost "stole the show."

Among the three Ladies in Waiting to the Queen of Night was Jane Marsh, winner of last month's winner of the Tschaikowsky International Vocal Competition in Moscow. With her, Joanne Simon Batyah Godfrey, and later mezzo-soprano Veronnica Tyler, alternated and blended their resonant soprano voices with perhaps better vocal than dramatic style.

As the Queen, Beverly Sills presented a magnificent figure, but not an awesome character; her excellent soprano rose to the demanding coloratura flights with admirable ease and tonal clarity.

Judith Raskin, heroine of the opera, and of the evening, as daughter of the Queen, who goes through the final trial and purification by Fire and Water, with her lover Tamino, (protected by the magic flute), was heard by those who have followed her career from Smith College to the Metropolitan, (her past and present teacher Anna Hamlin included) with especial interest and delight. Her youthful character belies a most mature vocal talent, in this instance a firm yet delicate delivery, the melodic lines unwaveringly clear and cleanly shaped, pianissinos pure and breathless.

As Monastatos, servant of Sarastro, Nico Castel, played and sang his part with great fervor. Ezio Flagello; a profound Sarastro, displayed a splendid bass voice, open and distinct, with superior projection.

Another superb bass, but in a speaking role, the well-known Mac Morgan, who narrated an explanatory text written with sympathetic understanding by Erich Leinsdorf, covering the happenings between arias, etc., and pointing up the inherent morals. Mr. Morgan delivered it with just the right mixture of humor and seriousness, from a podium draped with the Masonic emblem. Worthy also of mention are Robert Jones and Ara Berberian, tenor and bass as the two priests and men in armor, who excelled in the exultant trio with Tamino.

Compared to the many appearances of other characters, Anne Elgar, the lovely red-headed Papagena, finally given to the disobedient Papageno, was all too short, their duet, utterly enchanting and lightheartted, prelude to the quick and fateful finale.

Record (m)
MERIDEN, Conn.
Circ. 19,993
AUG 9 1966

Atop West Peak

Midsummer Excitement At Tanglewood Festival

By MARJORIE C. TOWER

What Salzburg is to Austria and Bayreuth is to Germany, such is Tanglewood, near Lenox, Mass., to New England. The summer house of the Boston Symphony Orchestra, is a true mecca for music-lovers and out-and-out musicians. This is music at its best in idyllic surroundings.

Before the concert, Sunday afternoon we strolled over the lush green grass, under wide-armed beeches which had also shaded Emerson and Hawthorne in their day. A youthful companion said, "I see why people like to come here for music, it's so peaceful." Even the picnic baskets spelled leisure.

At 2:30 we entered the huge, simple shed which seats 6000 people yet permits every one to hear perfectly without amplification. The flying, black kites over the stage must help this process. Many lawn and summer-chair sitters, for $2, stretched at ease under the sky. They maintained that they heard very well for this generous shed is open-ended. But most listeners are thankful that they can sit inside for from $3.50 to $6.50.

The Concert

With Stanislaw Skrowaczewski as conductor and Grant Johnnesen, soloist in Saint-Saens' Piano Concerto No. 4, in a program to include also Samuel Barber and Beethoven, the afternoon promised to keep interest high. The fulfillment brought the conductor to the podium seven times to acknowledge the echoing bravos and applause, and to share the acclaim with the orchestra members he beckoned to their feet.

Scurrying through the program one found that this tall, youngish conductor had been born and education in Poland, had studied in Paris, and is now conductor of the Minneapolis Symphony. From the first phrase in the Barber, "Medea's Meditation and Dance of Vengeance" it was apparent that Mr. Skrowazcewski would be infinitely careful and would inspire with classically styled direction minus gymastics. As the music evolved, the audience grew increasingly fond of this man who shaped every phrase and crescendo to fit his ideal without fussiness or concern for himself.

A Tangy Condiment

It was a pleasure to see the renowed Boston Symphony Orchestra all in white, and informally without jackets. Only the flautist and the harpist were women, and it fell to the harpist to be the first center of attention. In the Barber piece, against a background of muted strings the harpist plinked liquidly two of the oddest notes, perhaps a high diminished pinth. Whether or not this repeated interval represented Medea's sadness, at any rate it was the birth of a fascinating idea. The incomparable wood-winds led with a swirl into the dance. A boogie-woogie type piano accompaniment, a rhythmic goading of strings, near-explosions from the trumpets, a shattering of cymbals and vengeance was finally complete with a drum crash. This spirited work by Samuel Barber proved a tangy condiment to those long accustomed to Santi-Saens and Beethoven.

Extra Devotion

Undoubtedly Mr. Johannesen is also in this category, so he freshened his awareness of the lengthy, florid French masterpiece, the Saint-Saens Concerto, by extra devotion. The enunciation of the first theme could not have been mor precise nor charming than as the strings delivered it and Mr. Johannesen returned it. Over a discreet accompaniment, the pianist's technical flourishes and intimacies of interpretation could always be heard. The sustained string tone and expressivity of the piano in the Andante sostenuto gave great pleasure. The final vigorous assertion, a horrendous piano cadenze with swift octave display, even in odd surprise, the melody played stoutly with one finger by the soloist, all were parts of a major concerto magnificently set forth by one of our leading virtuosos. The audience loudly acclaimed Mr. Johannesen.

The Moving "Eroica"

One forgets how movingly beautiful Beethoven's Symphony No. 3, the "Eroica" can be. How gorgeous the 'cello tone was in the first Allegro, how shocking the repeated massive discords, though less startling than 160 years ago. The Boston string sections lived up to their reputation in the very fast spiccato passages of the Scherzo with notes as fine, fast and exact as a Swiss watch. The sonorous, stately anguish of the Funeral March will linger in the memory, even to its closing hushed trumpet fanfare.

It is one of the blessings of our age that this concert and others like it may be heard, second best, by way of the radio and sometimes on TV.

Sidelight At Tanglewoood

At a slack moment I asked a darling usher, correctly clad in a rose afternoon dress, one hand in a white glove, "Are you a student here?" "No," she replied.

"Are you very fond of music?" I pressed. "Some of it," she countered.

Unsatisfied, I asked again, "Which do you like best, old or new music?"

Squelching me for good she answered," I don't like the Beatles last record a bit!"

When Ars The Cncerts?

Until August 24 the regular Boston Symphony Orchestra concerts will take place Friday nights at 9 p.m., Saturday nights at 8, and Sunday afternoons at 2:30. If one likes to see the wheels go round, the 10:30 a.m. Saturday rehearsal of the Sunday concert is a priceless bargain at $2. The money goes for the Boston Symphony Orchestra's pension fund. There are also chamber music concerts of great interest on Wednesday and Thursday evenings at 8 and on Sunday morning at 10. A "week-end prelude" is offered on Friday nights at 7 before the main concert.

TIMES UNION
ALBANY, N. Y.
D. 71,635 S. 122,607
AUG 8 1966

'Magic Flute' in Concert Form Delights Tanglewood Audience

BY JOAN SIMMONS

Erich Leinsdorf conducted the Boston Symphony Orchestra and a host of soloists Saturday evening in a concert version of Mozart's "Magic Flute." Mozart himself labeled the opera, Grosse Oper, implying that it was a work of depth and grandeur and that it was at Tanglewood.

George Shirley as Tamion the prince was magnificient as was Judith Raskin as Pamina, daughter of the evil Queen of Night. John Reardon delightfully enacted the role of Papageno, a creature part bird and part man, injectiong an extra measure of humor into the comic opera.

Although done in concert form and employing only excerpts from the work, the Tanglewood production was not lacking in drama. A most fitting narration, written by Leinsdorf and related by MacMorgan cleverly coveyed the soloists moved back and forth from behind screens on a platform at the back of the stage creating just an illusion of action, relieving the stagnant air which often accompanies opera when done in concert.

The Tanglewood Choir, prepared by Iva Dee Hiatt, powerfully backed up by the soloists, particularly in the finale of the first act which drew exceptionally long and enthusiastic applause.

"The Magic Flute" is the second of two German operas composed by Mozart in an effort to establish national German opers. The plot takes several unexplainable turns and amply employs Masonic symbols makeing it semi-political in nature, But the music of Mozart transcends the inconsistencies and dated motif making the score a miracle of integrity.

Also in the weekend fare at Tanglewood, Stanislaw Skrowaczwski conducted the corchestra on Friday evening and Sunday afternoon. Each program featured a Saint-Saens concerto. The first presented Leslie Parnas as soloist in the Violloncello concerto No. 1. On Sunday afternoon Grant Johannesen joined the orchestra in the Piano Concerto No. 4.

The "Magic Flute" performance was taped for later broadcast over National Educational television.

Press (e)
BRISTOL, Conn.
Circ. 15,399
AUG 9 1966

Skrowaczewski, Johannesen Pair At Tanglewood

Stanislaw Skrowaczewski was guest conductor at Sunday afternoon's Tanglewood concert. A native of Poland, he is conductor of the Minneapolis Symphony as well as an accomplished pianist, violinist, and composer.

His virtuosity as a musician was evident in his handling of the Boston Symphony Sunday. A contained, undramatic conductor, he succeeded more more than ably with a program which required competence and skill.

Barber's "Medea's Meditation and Dance of Vengeance" opened the concert. This piece was originally composed as dance music for Martha Graham and was performed by her company in 1946. In 1955 Barber rescored the piece for full orchestra. It is a strong, brooding composition unlike most ballet music we are classically familiar with. It seems to borrow heavily from Stravinsky rhythm patterns and overtones, but it is original enough melodically and is most interesting.

Grant Johannesen performed the Saint-Saens "Piano Concerto No. 4 in C Minor," and this was a very happy occasion. Johannesen and Skrowaczewsky combined to provide an unusual degree of understanding of the musical idiom of the piece. The concerto is beautifully developed and seems almost symphonic in nature. It is altogether lovely.

Johannesen is a brilliant, very strong pianist. He is clear and precise, with great tonal understanding. He has unusual ability not only as a soloist, but also as a part of the body of the orchestra, making the fabric of the music all of a piece. It was a fine performance of a very beautiful piece.

Beethoven's "Third Symphony in E Flat Major" concluded the concert. It was a terribly hot afternoon, and maybe that is why the "Eroica" did not come through clear and sharp as the gem that it is. The ending of the second movement was particularly haphazard, and the full, rich abandon of the Finale was definitely missing.

One looks forward to hearing more of Skrowaczewski, who seems to understand contemporary music so well, and of Johannesen, one of the best pianists heard in a long time.

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Times
NEW MILFORD, Conn.
Weekly Circ. 4,828
AUG 11 1966

Mr. and Mrs. Henry B. Anderson and daughter Bettina of Sherman joined Mr. and Mrs. Edwin R. Meiss on Saturday and attended a musical program at Tanglewood. The Anderson family drove to Shelbourne Falls, Mass. on Sunday where they attended a family reunion at which about 60 people were present. It was held at the home of Mrs. Anderson's aunt and uncle, Mr. and Mrs. Allen R. Lowell.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TRUMANSBURG FREE PRESS
Thursday, August 11, 1966

Mr. and Mrs. Royal Colle and children have returned home after vacationing at Martha's Vineyard. On their homeward journey, they visited Tanglewood in the Berkshires, where the Boston Symphony Orchestra was playing; Thomas Schippers, conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 8 1966

Music Review

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By FRANK N. PATTERSON

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Stanislaw Skrowaczewski's (conductor of the Minneapolis Symphony) handling of the B.S.O. Friday left something to be desired. Prokofiev's Romeo and Juliet Suite No. 2 provided one good example of the problem, but likely the performance of Schumann's 4th Symphony or Saint-Saens Violoncello Concerto No. 1 would also have provided an adequate example.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Star
WINCHESTER, Mass.
Weekly Circ. 5,415
SEP 8 1966

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Herald (m)
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Circ. 159,508
AUG 8 1966

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Form

udience

...wski conducted the cor-
...a on Friday evening and
...y afternoon. Each pro-
... featured a Saint-Saens
...rto. The first presented
... Parnas as soloist in the
...ncello concerto No. 1. On
...y afternoon Grant Johan-
... joined the orchestra in the
... Concerto No. 4.

"Magic Flute" perfor-
... was taped for later
...cast over National Educa-
...television.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

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Star
WINCHESTER, Mass.
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Herald (m)
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Circ. 159,508

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114

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 13 1966

As I Hear It

Caste of Characters

By Jay C. Rosenfeld

LAST WEEK at Tanglewood, Mozart's "The Magic Flute" was performed. Earlier in the season Stravinsky's ballet music "Petroushka" was heard. Over at the Berkshire Theatre Festival in Stockbridge, Shakespeare's "The Merchant of Venice" was staged.

It is very unlikely that Shakespeare in 1598, Mozart in 1791 or even Stravinsky in 1911 were concerned with equal rights and equal opportunities for all mankind. It is very doubtful that they were at all aware that such a problem existed; rather, they fell into step with the existing clichés and made their villains or their contemptible characters Negroes and Jews, respectively. The cold-blooded money-lender Shylock, of course, was a Jew; Monastatos, the gangster, kidnaper, and general assailant for King Sarastro, was a Negro; and the disdained and rejected suitor in the ballet was a Blackamoor.

* * *

THE RATIO of honorable men in any and every division of the citizenry is probably a fairly constant one. There are probably as many saints and sinners among the Anabaptists as there are among the Zorastrians or at any alphabetical stop along the creedal highway or the racial thoroughfare. Thus the number of men in any particular division of humanity who may bring dishonor and shame on their fellows is a predictable percentage.

The world in 1966 is going through a vast struggle and upheaval in its efforts to bring every man his due respect and dignity. As right as we all know it to be, there still exist factors and influences and plain human nature which slow and hold up the parade of progress. It was undoubtedly farthest from Mozart's thoughts that he was offending anyone by making Monastatos a Negro. On the other hand, as men thought at that time, it probably seemed appropriate that a character with such attributes should be one.

* * *

WE'LL GIVE Stravinsky the benefit of a doubt, too, and credit him with innocence on the subject of race relations. Shakespeare may have learned about Jews from Marlowe's "Jew of Malta," but he learned very little about them firsthand, for Britain had been Judenrein since 1290 when they were expelled from England.

It has become enlightened practice in journalism of all kinds not to mention certain distinctions among citizens, particularly when the news is of an unfavorable nature. A newspaper no longer identifies a man who comes into the hands of the police as a Negro porter, a Jewish junk dealer, or a Puerto Rican dishwasher. Yet in the case of the murder of the eight young nurses in Chicago recently, the news reports conspicuously stated that the police were looking for a white man of a certain description, probably to forestall the public's jumping to the conclusion that the assailant may have been a Negro, in a city where race relations are continually near the boiling point.

* * *

RIGHT AFTER World War I, when the opera department of the Berkshire Music Center was flourishing, Serge Koussevitzky, then the Boston Symphony Orchestra conductor and founder and director of the school, authorized Boris Goldovsky to assemble the best vocal students in the country and to stage operas each season. At one production, Koussevitzky beckoned for me to come speak to him. "Do you notice anything strange tonight?" he asked. I replied that I didn't. He pointed out to me that one of the roles was being sung by a Negro, the first time one had been picked solely on the basis of his vocal talent and the adequacy of his training. From then on, the choice of singers became broadened to include everyone who met artistic standards without regard for any other qualifications. The greatest evidence of this advanced policy could not possibly have been better proven than by the cast of characters which played the Mozart opera at Tanglewood last week.

* * *

A TANGENT on this subject appeared in the New York Times only 10 days ago when a story from London reported that a sequel to the popular children's book "Little Black Sambo" was soon to appear, but the heroine was to be Little White Squibba. Helen Bannerman, the author, died 20 years ago, but the manuscript and drawings for the new book have only recently been found. Sambo had been followed by Little Black Quibba, Little Black Quasha, Little Black Bobtail and Little Black Mingo. "None of these characters," the news story read, "has fallen victim to liberal sensibilities on racial issues here (London) as they have in the United States. They're classically innocent. Certainly there's nothing malicious about them."

No one has ever protested, to my knowledge, the production of either the Stravinsky ballet or the Mozart opera. I know of protests, of course, of the Shakespears play over the years.

* * *

I NEVER heard anyone try to drag others of their respective kinds into the abysses in which Lee Oswald, Richard Speck and Charles Whitman found themselves. Drama, opera, ballet and all works of art are far from the arena of crime and violence, but composers and authors today don't necessarily have to look for an Othello to embody a spirit of jealousy or any of the baser motives with which mankind is afflicted.

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
AUG 11 1966

Last Friday at Tanglewood, the 7:00 prelude included two mozart pieces: Songs for Voice and Piano, and Fantasia in F minor for Organ.

The Songs with Piano was performed by Phyllis Curtin, soprano, and Richard Woitach, piano.

Mozart did not think that songs with piano accompaniment were important. He thought they should be mere presents to a host or hostess when he was at their home. Most of his songs were composed of 20 bars or so, and repeat each verse. The texts were usually concerned with the emotions of love.

At this performance six songs were sung. Phyllis Curtin sang them with a rich, broad range, from deep contralto to voluminous "Wagnerian" soprano. Her renditions of Mozart's Lieds were dramatized with sincere warmth.

The Fantasia in F minor for Organ, was performed by John Ferris. Mozart used a short prelude of Bachian chords to introduce each section and close the finale. A light fugue is present throughout the piece, building from a slow movement to a grand climax.

Organ Jammed

John Ferris' performance was enjoyed tremendously, especially his extraordinary presto finale with both hands and feet flying over the keys and pedals. Unfortunately, during the performance, the organ jammed, resulting in a five-minute delay for adjustments.

Masterful Performance Least Appreciated

The 9:00 concert included Prokofiev, Saint-Saens, and Schumann, with Stanislaw Skrowaczewski as guest conductor.

Prokofiev's Second Suite from the Ballet, "Romeo and Juliet", Op. 64, had seven movements:

I. Montagues and Capulets, II. Juliet, the maiden, III. Friar Laurence, IV. Dance, V. Romeo and Juliet before his departure, VI. Dance of the Maids from the Antilles, VII. Romeo at Juliet's grave.

Stanislaw Skrowaczewski led the Boston Symphony Orchestra in one of the finest, most sensitive interpretations of Prokofiev's "Romeo and Juliet", and yet the audience barely responded to a second curtain call. Evidently, the words of Galina Ulanova, who first danced the role of Juliet, still reflects the audience's opinion:

"We were badly hampered by the unusual orchestration and chamber quality of the music . . . to tell the truth, we were a little afraid of it."

Most Appreciated Highlight of the Evening

Saint-Saen's Concerto for Violincello in A Minor, was performed by Leslie Parnas, and played without pause with its three movements co-ordinated by the main theme, which was a vigorous, full-voiced F major theme changing to a triumphant A major in the finale.

Leslie Parnas performed the concerto with an almost flawless craftsmanship. Every note was brilliantly executed with dexterous definition and apparent ease of intonation. The audience enthusiastically applauded through four curtain calls.

LESLIE PARNAS
Cellist

Leslie Parnas from St. Louis, won the Second Prize in the widely-publicized Tchaikowsky competition in Moscow in 1962. Educated at Curtis under Gregor Piatigorsky. At 23 he became principal cellist of the St. Louis Symphony.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

NOV 1966

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MAGIC FLUTE, ALMOST ALL-AMERICAN

TANGLEWOOD REPORT

BY WARREN B. SYER

SATURDAY, August 6, was almost "All-American Night" at Tanglewood: seventeen of the eighteen solo singers in that evening's *Magic Flute* were native born. And a splendid occasion of music making it was. The voices were fresh and young, and Erich Leinsdorf conducted a performance both grand in concept and meticulous in detail — just right in spirit for Mozart's opera.

There was, however, a stumbling block. The singing was in German; the soloists' spoken narratives were eliminated, and in their place an original text in English (attributed to Leinsdorf) was spoken by Mac Morgan. While the idea of this connective skein between arias and ensembles may have seemed a good one in advance, it didn't turn out that way. Through no fault of Mr. Morgan (who indeed delivered some pretty awkward lines with a splendid dash and élan), the chief effect was an ungainly break in the musical flow quite out of step with the grace of the performance itself. I can't for the life of me imagine why this mixture was attempted, particularly since the BSO went to the trouble and expense of supplying the audience with German-English librettos. But to the music.

Shirley, Reardon

George Shirley was a first-rate Tamino. I've worried about the way he seemed to be pushing the voice in some of his more recent Met performances, but my fears were laid aside by the fine legato line of his Egyptian Prince. He could become our top Mozart tenor. John Reardon, I was delighted to note, did not twist his characterization of Papageno to the extent of dehumanizing it, as is so often done. (Though *The Magic Flute* is a work of fantasy, I've always felt the need for a bridge to the "real" in the characters of Tamino and Pamina, Papageno and Papagena, as opposed to the fantasy figures of the Queen of the Night, Monostatos, and Sarastro.) Reardon sings extremely well—a good, solid, even baritone (though not overwhelmingly powerful) throughout.

Beauty in the Berkshires

Beverly Sills, as Queen of the Night, displayed an admirable musical accuracy and a pleasant "zing" of sound in her ultrahigh work; she also looked magnificent. (This is as good a moment as any to speak of the extraordinary attractiveness of all the women in the cast. When they swept on stage for their curtain calls, it looked for all the world like a Berkshire version of the Miss America Pageant.) Judith Raskin's intelligent and artful Pamina was a joy from start to finish. Everything this artist sings is done with the best musical taste, and she never fails to achieve a stirring effect.

Ezio Flagello's beautiful cantabile instrument does not reach comfortably into the cruel lower regions of Sarastro's noble music—but then, whose does, or has? Very few indeed.

A Startling Trio

The Ladies-in-Waiting to the Queen of the Night were Jane Marsh, Joanna Simon, and Betyah Godfrey, and a sterling trio they were. Veronica Tyler, Miss Simon, and Miss Godfrey were the three Genii. This was surely casting of a sumptuous order, and it was a pleasure to hear these four ladies in their six roles demonstrate some beauties in Mozart's ensemble harmonies not often heard.

Nico Castel was a more-musical-than-usual Monostatos, though he fell short in the kind of astringent characterization appropriate to the part. Ara Berberian's rich bass was another better-than-average choice for The Orator; he sounded superb in combination with Robert Jones's tenor in the music of the Two Priests and the Men in Armor.

The crisp, incisive, and youthful sounds of the Tanglewood Choir more than made up in verve what it lacked in vocal weight. The singers were very well drilled and extremely precise, a quality I have noted before in choirs trained by Iva Dee Hiatt.

A nonmusical note. It is a mistake for the Boston Symphony management to put the demands of the television people ahead of the reasonable rights of the paying seat-holders. The distracting placement of TV lights and the blocking off of complete aisles (causing some aisle-seat-holders to scramble over eleven bodies) shows a misplaced sense of proportion. Delighted as we may be to see Tanglewood further publicized, it should not be at the expense of its audiences. But I don't wish to end on a sour note. This was a stirring *Magic Flute*, with superb casting (in which I suspect Leinsdorf had a strong hand), an unparalleled orchestra, and a distinguished chorus. A pity it couldn't have been recorded commercially.

At ease after Flute *rehearsal: Leinsdorf, Raskin, Flagello, Shirley, Reardon, Sills.*

November 1966

Sunday Post
BRIDGEPORT, Conn.
Circ. 77,235

AUG 28 1966

Airwave Topics

—By Fred Russell

Four programs taped in Geneva, Switzerland, following the close of the World Conference on Church and Society, held there under auspices of the World Council of Churches, will be presented by NBC television's "Frontiers of Faith" on successive Sundays starting Sept. 4 (1:30-2 p.m.). The September series of "Frontiers of Faith" rounds out 15 years of continuous weekly presentations of the NBC television religious program. ("Frontiers of Faith" is on view 24 times during the program's 52-week annual schedule in the Sunday 1:30-2 p.m. slot. The program began as a regular weekly feature Oct. 7, 1951, with the telecast of a devotional service in the Church of the Heavenly Rest, New York City, for "Frontiers of Faith.") Donald Barnhouse, religious-news commentator, is host on the four September programs, made by the Television Religious Program Unit of NBC News in cooperation with the National Council of Churches. The programs are discussions stemming from Conference developments.

The Conference, held July 12-26, dealt with, among other topics, the political and economic dynamics of "newly-awakened" peoples and with economic relations between "developed" and "developing" nations.

Participants in the four TV sessions come from five continents — Europe (including East Germany), North and South America, Asia and Africa — and represent the fields of religion, economics, sociology and politics.

An evaluation of the Conference — "Why a Conference on Church and Society?" — is the introductory telecast Sept. 4. Panelists are Janet Lacey, director of Christian Aid of the British Council of Churches, and M. M. Thomas of the Christian Institute for the Study of Religion and Society, Bangalore, India.

An Indian economist and an African lawyer discuss ways in which the Church helps or hinders fulfillment in "The Developing Nations" Sept. 11. They are S. L. Parmar, professor of economics at the University of Allahabad, India, and Professor Z. K. Matthews, Secretary for Africa, Refugee and World Service of the World Council of Churches.

Two young clergymen talk about "Theology and Ethics" Sept. 18. Both are under 35 and are said to represent the "excitement of youthful thinking in the Church." They are the Rev. A. H. van den Heuvel, Youth Department, World Council of Churches, and the Rev. Gonzalo Cardenas, of Colombia, South America, who is Executive Secretary, Latin American Presbyterian Cooperation Committee.

In the final session Sept. 25 two laymen speak from situations in which the churches are thought of as having little influence, but they speak of the persistence and effect of the Christian faith where they work. The participants in this program, "The Role of the Church," are Elizabeth Adler, Study Director, Evangelical Academy, East Germany, and Beyers Naude, Director, Christian Institute of South Africa.

Program Extended

The importance of a major concert performance at the Berkshire Festival at Tanglewood in Massachusetts prompted WQXR officials to extend the Boston Symphony Orchestra broadcast on Saturday, Sept. 10, 45 minutes longer than the initial two hours regularly set aside for this series. On that date, a concert version of Mozart's "The Magic Flute" will be heard over WQXR from 7:07 to approximately 9:45 p.m.

This version of "The Magic Flute" is one of the highlights of this season's Berkshire Festival. The opera will be sung in German but the spoken German dialogue has been replaced with spoken English narration written for this performance by Erich Leinsdorf, music director of the Boston Symphony Orchestra. The narration will be delivered by the baritone Mac Morgan.

Soloists in this performance will be Judith Raskin, Anne Elgar and Jane Marsh, sopranos; Ara Berberian and Ezio Flagello, bassos, and tenor Nico Castel. The Tanglewood Choir will be heard with the Boston Symphony Orchestra under the direction of Erich Leinsdorf. WQXR's Martin Bookspan will be the commentator.

Nine Guest Stars

Nine guest stars, including Carol Lawrence, Slapsie Maxie Rosenbloom and Billy Daniels, join series star Ben Gazzara who, as Paul Bryan, seeks to regain six months lost to amnesia in "The Day Time Stopped," a drama starting the second season "Run for Your Life" Monday, Sept. 12 (in color, 10-11 p.m.) on Channel 4.

Appearing in various cameo roles are Paul Lucas, Sheree North, Anne Helm, John Ireland, Robert Strauss and John Kerr.

Bryan returns to San Francisco from Switzerland, where Dr. Werner (Lukas) pointed out that his six-month blackout was only partially due to a ski accident. Trying to find the real cause, Paul retraces his steps of the night he left his fiancee, Kate (Miss Lawrence), and set out to cram a lifetime into the 18 months doctors had given him to survive a mysterious ailment.

The search brings him to Molly (Miss Helm), Kate's sister, and then to Tiger (Slapsie Maxie), bartender for Georgio (Strauss), and eventually to club-owner Eddie (Daniels). His former law partner Alex (Kerr), is of little help and it is not until he finds the "Red Head" (Miss North) that the trail leads to Dr. Mason (Ireland), who solves Bryan's amnesia riddle.

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Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 11 1966

TANGLEWOOD

TANGLEWOOD
Friday — By R. H.

Friday evening, August 5, Stanislaw Skrowaczewski, conductor of the Minneapolis Symphony, led the Boston Orchestra at Tanglewood; and an excellent job he did of it, too. The dry musical snobbery of Leinsdorf's conducting of romantic works was replaced by a kind of melodic grandness that was highly appropriate to the nature of two of the three works that appeared on the program.

Saint - Saens's *Concerto for Violoncello in A Minor* is a dreadful piece of music and Leslie Parnas, the solo cellist, did wonders for it. If I may be allowed a coinage, he "de-voluptuated" this bravura work with remarkable sensibility.

The Schumann *Symphony in D Minor, No. 4*, judging from the reaction of the audience (one much larger than that of the preceding Friday), was what they had come all the way from Queens to hear. Shouts and cheers vied with the concluding chords; some enthusiastic patrons jumped the gun and cheered too soon, forgetting that it's never quite the end in these romantic works. But the symchords; some enthusiastic pa-phony was beautifully performed, convincing evidence that standards are every bit as high in Minnesota as here.

The first work of the program was Prokofiev's *Romeo and Juliet, Suite No. 2*. Although I prefer Shakespeare's version, of the seven episodes of this work. I found the third "Friar Laurence," and the last "Romeo at Juliet's Grave," engaging — and dated.

The Week End Prelude, which I did not hear, consisted of Mozart songs sung by Phyllis Curtin, accompanied by Richard Woitach at the piano, and the Mozart *Fantasia in F Minor for Organ (K. 608)* performed by John Ferris.

Saturday — By A. C. S.

They gave a Mozart opera in concert form at Tanglewood Saturday evening, and if a sold-out house attests to the management, they will program another for next season. Opera is not new to Berkshire Festivals. In years past they have presented staged works in the theater and concert versions in the Shed, but none could have surpassed this performance of Mozart's *Magic Flute*.

George Shirley was excellent a wonderfully amusing Papageno; Anne Elgar was an eye-as Tamino; John Reardon made catching Papageno; and Mac Morgan tied things together as narrator. Beverly Sills, as Queen of the Night, has a fine voice but just barely scraped the high notes. On the other hand, Ezio Flagello's lowest notes, (and Mozart wrote some very low ones for Sarastro) were hardly audible. These tiny flaws could not detract from the overall excellence of the evening.

Judith Raskin appeared as Pamino. She has a voice of great beauty: rich, full, evenly controlled in all registers. Her singing of *Du, also bist mein Brautigam* was breath-taking. Then again, the entire production was a joy. The Three Ladies, the Three Geniii, the Priests, the chorus — too [illegible] to mention individually — all sang with distinction.

The guiding hand was that of Erich Leinsdorf, selecting the proper tempo, shaping the phrase. It was a pleasure to watch and a delight to hear.

Sunday — By E. M.

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Grant Johannesen then joined Mr. Skrowaczewski for the Saint-Saens *Piano Concerto No. 4*. The simplicity of the patterns and their variations, the almost exercise-like solos and their contrapuntal orchestral answers, and the necessity of playing with as well as above the orchestra seemed to be perfect for Mr. Johannesen's strength and confidence. Essentially joyous and uncomplicated, the concerto finally announces a melodic line in the last movement; here soloist and brass choirs merged in what amounted to musical glee, and the audience responded with an ovation.

Beethoven's *Eroica* was almost too much at this point, but the great opening Allegro and driving Scherzo reminded one once again of the incredible mastery of orchestration in this monumental symphony.

New England Newsclip Agency Inc.
Box 2078, Boston 02106 • 482-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
AUG 11 1966

YOUR WORLD OF OPERA

By WILLIAM D. MIRANDA

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It goes pretty much without saying that Leinsdorf's pre-eminence in Mozart would give us an orchestral reading as bright as a jewel, as crisp as a raw carrot and as clean as a pan pipe. This surely was the case. Clarity, precision and briskness are great virtues in Mozart interpretation and in Magic Flute especially; witness the dullness of Klemperer's recent reading for Angel with its ponderous tempi. The elimination of the spoken dialogue for this occasion was a wise choice. Dialogue in a foreign language has never been popular with opera audiences. The substitution of narration written by Mr. Leinsdorf and so amusingly read by Mac Morgan was not good but everyone was generously provided with a libretto and this was no children's matinee. The music could have and did stand on its own merits.

The soloists chosen were superior in their parts to the usual choices for these roles at the Met. Replacing the ex-[illegible] diva Caballe, Judith Raskin was the finest Pamina this reviewer has ever heard. Tender, [illegible], perfect control both at top and bottom, coupled with incredible smoothness of production earned her the evening's best ovations. George Shirley Tamino wasn't far behind. The role is perfect for him as he has mastered leggiero legato at its most delicate and can still be forceful during the dramatic moments. Another exciting reading was that of John Reardon as the irrepressible Papageno. In the first aria he sounded a bit too refined, but that refinement stood him in good stead for the Bei mannern duet and he didn't stint tasteful humor. He proved that Papageno can be sung by a rich baritone if artistry is applied to keep the touch light. A dry voice is not a necessity for the birdman.

Several artists shone in lesser roles. Ara Berberian brought dignity and gravity to the role of the Speaker and Anne Elgar was a pert Papagena. Moscow-prize winner Jane Marsh lead the three ladies with authority. The other two were Joanna Simon and Batyah Godfrey who doubled as genii joined by Veronica Tyler for their second stint and all performing quite well. Robert Jones and Mr. Berberian were both priests and armored men.

About three artists I have reservations. Beverly Sills was certainly not at her best. The opening aria was exciting with her persuasive interpretation of the cavatina and forcefully exultant in the finale, but always a little hesitant. The second aria was bad, coming cold as it did without the preparatory dialogue. Miss Sills can and has sung a thrilling Queen of the Night. This wasn't it. Nico Castel's insistence on the ultimate in a humorous Monastatos was not to my taste at all. Taken seriously this character can be much more distinctive. Mr. Flagello's Sarastro was a disaster. Give him buffo or cantante parts and he excells, but with legato singing he is unsteady and with profunda non-existent. The bottom five notes came out like a voice from a faulty speaker and all his singing was as if done under duress and totally without support.

With two new Flute recordings in the catalogue it doesn't seem likely that this one will be committed to record. It could be a great set with Hines as Sarastro, Sills on a better night and the use of English instead of the original German. Such a recording would be a fine addition to the catalogue, especially for R.C.A., but why should we be so lucky.

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SEVENTH WEEK - AUGUST 12, 13 AND 14

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Sunday Herald
BOSTON, Mass.
Circ. 280,099

AUG 7 1966

Tanglewood Offers 4 Prize Winners

LENOX — The seventh weekend of concerts by the Boston Symphony Orchestra at its summer home, Tanglewood, will feature prize winners of the 1966 Tchaikovsky Music Competition.

Jane Marsh, first prize winner in the voice contest who has appeared on two previous occasions this summer at Tanglewood, and Stephen Kates, second prize winner in the cello contest, will perform at Tanglewood on Saturday.

Sunday afternoon the second prize winners in the violin and piano competitions, Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra. Sixten Erhling, music director of the Detroit Symphony Orchestra, will be guest conductor at Friday's Berkshire Festival concert.

Mr. Ehrling, who makes his Tanglewood debut at the Friday concert, will conduct the Symphony No. 1 by Jean Sibelius and Tchaikovsky's Symphony No. 4.

Erich Leinsdorf will begin Saturday evening's program with Hindemith's Symphonic Metamorphosis, and then present cellist Stephen Kates, who will perform the Shostakovich Cello Concerto. After the intermission Jane Marsh will perform Lisa's Scene and Arioso from Tchaikovsky's "The Queen of Spades." Miss Marsh will also be heard in Verdi's Introduction, Willow Song, and Ave Maria from "Otello." Mr. Leinsdorf will close the concert with Dawn and Siegfried's Rhine Journey from "Gotterdammerung."

NEXT SUNDAY afternoon the concert will begin with two works played by the orchestra, the Prelude to Ace III of Wagner's "Lohengrin" and Brahms' Symphony No. 1. Masuko Ushioda will be heard in Prokofiev's Violin Concerto No. 2. Prior to the Tchaikovsky Piano Concerto No. 1, played by Misha Dichter, Mr. Leindorf will conduct "Little Blue Devil" and "The Twittering Machine" from Gunther Schuller's Seven Studies on Themes of Paul Klee.

Next Sunday afternoon's complete concert will be televised live and in color from Tanglewood by the National Broadcasting Company. This will mark the first occasion that a full length concert has been televised in color from the Berkshire Festival.

Friday evening's Weekend Prelude at 7 p.m. will begin the Tchaikovsky weekend, with Paul Hersh, Peter Marsh and Donald McCall performing the Trio for Piano, Violin and Cello.

ALBANY TIMES UNION
Sunday, August 7, 1966

Next Saturday, August 13, the Tanglewood audience will get to hear Jane Marsh, the lovely twenty-four year old California soprano who took first prize in the voice competition at Moscow's Third International Tchaikovsky Competition.

All reports indicate Miss Marsh is not only an earful but an eyeful as well. RCA Victor has just announced they have signed her to an exclusive contract, so her recording debut can't be far off.

It must be with considerable pride that Leinsdorf will present her at Tanglewood, for he gave the now famous young singer her first professional appearance when he presented her in the Beethoven Ninth in Boston last season.

For her Tanglewood debut, Miss Marsh has chosen some of the music she sang in the Tchaikovsky finals, the "Willow Song" and "Prayer" from Verdi's OTELLO. These selections are not easy to sing satisfactorily outside the frame of the opera for the are not display pieces as such. They lack the kind of socko dramatics to put them across and seriously challenge the artistic and musical mettle of a singer.

DAYTON DAILY NEWS
DAYTON, OHIO

JUL 23 1966

PRIZE WINNERS

Soloists Featured

NEW YORK, July 23—Two winners of the Third International Tchaikovsky competition, held last month in Moscow, will appear as soloists with the Boston Symphony Orchestra in "An Afternoon at Tanglewood," an NBC color special Aug. 14.

They are Misha Dichter, a 20-year-old pianist from Beverly Hills, Calif., and Miss Masuko Yushioda, a 19-year-old violinist from Japan.

Dichter will be soloist with the orchestra in Tchaikovsky's Piano Concerto No. 1 in B-flat, and Miss Yushioda will be soloist with the orchestra in Prokofiev's Violin Concerto No. 2 in G. The balance of the concert will be made up of the prelude to act 3 of Wagner's "Lohengrin," Brahms's Symphony No. 1, and Ravel's "Alborada del Gracioso."

Visitors Guidepost
BOSTON, Mass.
Bi-Weekly

AUG 5 1966

Tanglewood Festival

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox continues through Aug. 21. Jane Marsh, who won first prize in the Tchaikovsky competition, will perform in a concert version of "The Magic Flute" by Mozart on Aug. 6 and again on Aug. 13. Also performing on Aug. 13 will be Stephen Kates, second prize winner in the Tchaikovsky cello competition. Two other prize winners in Moscow, Masuko Ushioda, young Japanese violinist and second prize winner, and 20-year-old Misha Dichter, second prize winner in the piano competition, will be heard Sunday afternoon, Aug. 14.

The Aug. 5-7 program includes: Friday night, Prokofiev's "Romeo and Juliet," second suite, Saint-Saens Cello Concerto, and Schumann's Symphony No. 4; Saturday night, Mozart's "The Magic Flute"; and Sunday afternoon, Barber's Medea's Meditation and Dance of Vengeance; Saint-Saen's Piano Concerto No. 4 and Beethoven's Symphony No. 3.

The Aug. 12-14 program includes: Friday, 9 p.m., Sibelius' Symphony No. 1 and Tchaikovsky's Symphony No. 4; Saturday at 8 p.m., Hindemith's Mathis der Maler, Tchaikovsky's Rococo Variations and Piano Concerto; and Sunday, Prokofiev's Symphony No. 3, Tchaikovsky's Aria, and Violin concerto.

SCHENECTADY UNION STAR
Wednesday, July 13, 1966

Tchaikovsky Victor to Sing at Tanglewood

Jane Marsh, who returned to this country Monday after winning a first prize in the Tchaikovsky Competition, will make her first concert appearance in the United States at the Berkshire Festival on July 24. For that concert she will join Erich Leinsdorf and the Boston Symphony Orchestra with whom she made her American professional debut last autumn in Symphony Hall, Boston.

As the only American to win a first prize in the Tchaikovsky Music Contest since Van Cliburn in 1958, Miss Marsh received wide acclaim in the Soviet Union in concerts immediately after the competition. For the July 24 program at the Boston Symphony Orchestra's summer home, Tanglewood in Lenox, Mass., the 24-year-old soprano will sing two Tchaikovsky arias: Lisa's Scene and Arioso from "Pique Dame" and the Letter Scene from "Eugene Onegin."

Veronica Tyler, second prize winner in Moscow, and Simon Estes, recipient of third prize, will also be heard at the July 24 Tanglewood concert. Miss Tyler will sing 'Et incarnatus est' from Mozart's Mass in C minor, and Mrs. Estes will be heard in King Philipp's aria from Verdi's "Don Carlo."

Miss Marsh will sing on two other occasions this summer with the Boston Symphony Orchestra at Tanglewood. On August 6 she performs in a concert version of Mozart's "The Magic Flute," an appearance scheduled prior to her departure for Moscow, and again on August 13 she will be heard in a program which will also include Stephen Kates, second prize winner in the Tchaikovsky cello competition. Two other prize winners in Moscow, Masuko Ushioda, young Japanese violinist and second prize winner, and 20-year-old Misha Dichter, second prize in the piano competition, will be heard on, Sunday afternoon August 14. These engagements fulfill the invitation extended several months ago by the Orchestra to the Moscow Competition officials for appearances at Tanglewood by the prize winner. Messrs. Dichter and Kates were the highest ranking Americans in their respective competitions.

Looking Ahead!

By Linda A. Winslow

A big week for TV sports fans gets off to a flying start today when NBC presents a special telecast, via Early Bird satellite, of the final, deciding game in the World Cup soccer championship tournament. The culmination of many soccer matches held throughout the world through sectional playoffs, the game will be televised from Wembley Stadium in London, England, beginning at noon.

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Friday at 9 p.m., an ABC one-hour special takes a creative look at one week in the life of Grand Prix racing star Jim Clark. The unusual photographic special will center around the week of Clark's spectacular triumph in the Grand Prix of Germany, at the Nurburgring last year, a victory which clinched the world's driving championship for him. The program will immediately precede ABC's exclusive coverage of the College All-Star football game in Chicago.

* * * *

The first nationwide TV performance of Pablo Casals' religious oratorio "El Pessebre" will be conducted by the composer Friday at 8:30 p.m. on Channel 17. The two-hour prgram was taped at an actual concert given in the hall of the United Nations General Assembly in 1963, marking the 18th anniversary of the creation of the UN.

* * * *

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Two performers familiar to followers of the arts in this area will be spotlighted on ABC next season. Jane Marsh, winner of the recent Tchaikovsky international music contest in Moscow, who will be making her second Tanglewood appearance of the summer next Sunday, will make her television debut on the fall premiere of "The Hollywood Palace." One of America's foremost ballet stars, Edward Villella, who appeared at Jacob's Pillow earlier this season, has been cast in the role of Harry Beaton in ABC's 90-minute color production of "Brigadoon," scheduled for fall presentation by the network.

* * * *

NBC has announced that veteran actress Agnes Moorehead will replace the ailing Bette Davis in the role of the Red Queen in the network's color special, "Alice Through the Looking Glass." Miss Moorehead joins a cast of principals that includes Jimmy Durante as Humpty Dumpty, Nanette Fabray as the White Queen, Dick and Tom Smothers as Tweedledum and Tweedledee and Judi Rolin as Alice. The program will be presented in November.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 30 1966

The New Haven Register
NEW HAVEN, CONN.
D. 102,218 SUN. 115,186

JUL 24 1966

Moscow Music Winners In Tanglewood Concert

Two winners of the Third International Tchaikovsky Competition, held last month in Moscow, will appear as soloists with the Boston Symphony Orchestra in "An Afternoon at Tanglewood," an NBC News color special on the NBC Television Network Sunday, Aug. 14 (2:30-5 p.m. NYT).

They are Misha Dichter, a 20-year-old pianist from Beverly Hills, Calif., and Miss Masuko Yushioda, a 19-year-old violinist from Japan. The two were among 240 young musicians from 37 countries who entered the month-long contest in hopes of launching professional careers with victories in the world-famous competition.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the 2½-hour Aug. 14 concert, which will be colorcast live direct from the Berkshire Festival at Tanglewood, the orchestra's permanent Summer home at Lenox, Mass.

Dichter will be soloist with the orchestra in Tchaikovsky's Piano Concerto No. 1 in B-flat, and Miss Yushioda will be soloist with the orchestra in Prokofiev's Violin Concerto No. 2 in G. The balance of the concert will be made up of the Prelude to Act 3 of Wagner's "Lohengrin," Brahms'c Symphony No. 1, and Ravel's "Alborada del Gracioso."

SEVENTH WEEK - AUGUST 12, 13 AND 14

117

...t far behind. The ...ect for him as he ...leggiero legato at ...icate and can still ...during the dramatic ...another exciting ...s that of John ...the irrepressible ...in the first aria he ...bit too refined, but ...ent stood him in ...the Bei mannern ...didn't stint taste- ...He proved that ...be sung by a ...if artistry is ap- ...the touch light. ...is not a necessity ...man.

...ists shone in less- ...Berberian brought ...gravity to the role ...er and Anne Elgar ...Papagena. Moscow- ...Jane Marsh lead ...with authority. ...were Joanna ...Batyah Godfrey ...genii joined by ...for their second ...performing quite ...Jones and Mr. ...both priests ...men.

...artists I have ...Beverly Sills was ...at her best. The ...exciting with ...interpretation ...and forcefully ...finale, but al- ...hesitant. The sec- ...bad, coming cold ...the preparа- ...Miss Sills can ...thrilling Queen ...This wasn't it. ...insistence on the ...humorous Mon- ...to my taste at ...this char- ...much more dis- ...Rigello's Saras- ...er. Give him ...parts and he ...legato singing ...and with pro- ...ent. The bot- ...came out like a ...speaker and ...was as if done ...totally with-

...Flute record- ...logue it doesn't ...this one will ...to record. It ...set with ...Sills on a ...the use of ...the original ...recording ...dition to the ...specially for ...should we be

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2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

AUG 7 1966

Tanglewood Offers 4 Prize Winners

LENOX — The seventh weekend of concerts by the Boston Symphony Orchestra at its summer home, Tanglewood, will feature prize winners of the 1966 Tchaikovsky Music Competition.

Jane Marsh, first prize winner in the voice contest who has appeared on two previous occasions this summer at Tanglewood, and Stephen Kates, second prize winner in the cello contest, will perform at Tanglewood on Saturday.

Sunday afternoon the second prize winners in the violin and piano competitions, Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra. Sixten Erhling, music director of the Detroit Symphony Orchestra, will be guest conductor at Friday's Berkshire Festival concert.

Mr. Ehrling, who makes his Tanglewood debut at the Friday concert, will conduct the Symphony No. 1 by Jean Sibelius and Tchaikovsky's Symphony No. 4.

Erich Leinsdorf will begin Saturday evening's program with Hindemith's Symphonic Metamorphosis, and then present cellist Stephen Kates, who will perform the Shostakovich Cello Concerto. After the intermission Jane Marsh will perform Lisa's Scene and Arioso from Tchaikovsky's "The Queen of Spades." Miss Marsh will also be heard in Verdi's Introduction, Willow Song, and Ave Maria from "Otello." Mr. Leinsdorf will close the concert with Dawn and Siegfried's Rhine Journey from "Gotterdammerung."

NEXT SUNDAY afternoon the concert will begin with two works played by the orchestra, the Prelude to Ace III of Wagner's "Lohengrin" and Brahms' Symphony No. 1. Masuko Ushioda will be heard in Prokofiev's Violin Concerto No. 2. Prior to the Tchaikovsky Piano Concerto No. 1, played by Misha Dichter, Mr. Leindorf will conduct "Little Blue Devil" and "The Twittering Machine" from Gunther Schuller's Seven Studies on Themes of Paul Klee.

Next Sunday afternoon's complete concert will be televised live and in color from Tanglewood by the National Broadcasting Company. This will mark the first occasion that a full length concert has been televised in color from the Berkshire Festival.

Friday evening's Weekend Prelude at 7 p.m. will begin the Tchaikovsky weekend, with Paul Hersh, Peter Marsh and Donald McCall performing the Trio for Piano, Violin and Cello.

ALBANY TIMES UNION
Sunday, August

Next Saturday, August 13, the Tanglewood audience will get to hear Jane Marsh, the lovely twenty-four year old California soprano who took first prize in the voice competition at Moscow's Third International Tchaikovsky Competition.

All reports indicate Miss Marsh is not only an earful but an eyeful as well. RCA Victor has just announced they have signed her to an exclusive contract, so her recording debut can't be far off.

It must be with considerable pride that Leinsdorf will present her at Tanglewood, for he gave the now famous young singer her first professional appearance when he presented her in the Beethoven Ninth in Boston last season.

For her Tanglewood debut, Miss Marsh has chosen some of the music she sang in the Tchaikovsky finals, the "Willow Song" and "Prayer" from Verdi's OTELLO. These selections are not easy to sing satisfactorily outside the frame of the opera for the are not display pieces as such. They lack the kind of socko dramatics to put them across and seriously challenge the artistic and musical mettle of a singer.

DAYTON DAILY NEWS

JUL 23 1966

PRIZE WINNERS

Soloists Featured

NEW YORK, July 23—Two winners of the Third International Tchaikovsky competition, held last month in Moscow, will appear as soloists with the Boston Symphony Orchestra in "An Afternoon at Tanglewood," an NBC color special Aug. 14.

They are Misha Dichter, a 20-year-old pianist from Beverly Hills, Calif., and Miss Masuko Yushioda, a 19-year-old violinist from Japan.

Dichter will be soloist with the orchestra in Tchaikovsky's Piano Concerto No. 1 in B-flat, and Miss Yushioda will be soloist with the orchestra in Prokofiev's Violin Concerto No. 2 in G. The balance of the concert will be made up of the prelude to act 3 of Wagner's "Lohengrin," Brahms's Symphony No. 1, and Ravel's "Alborada del Gracioso."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 30 1966

Visitors Guidepost
BOSTON, Mass.
Bi-Weekly

AUG 5 1966

Tanglewood Festival

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood in Lenox continues through Aug. 21. Jane Marsh, who won first prize in the Tchaikovsky competition, will perform in a concert version of "The Magic Flute" by Mozart on Aug. 6 and again on Aug. 13. Also performing on Aug. 13 will be Stephen Kates, second prize winner in the Tchaikovsky cello competition. Two other prize winners in Moscow, Masuko Ushioda, young Japanese violinist and second prize winner, and 20-year-old Misha Dichter, second prize winner in the piano competition, will be heard Sunday afternoon, Aug. 14.

The Aug. 5-7 program includes: Friday night, Prokofiev's "Romeo and Juliet," second suite, Saint-Saens Cello Concerto, and Schumann's Symphony No. 4; Saturday night, Mozart's "The Magic Flute"; and Sunday afternoon, Barber's Medea's Meditation and Dance of Vengeance; Saint-Saen's Piano Concerto No. 4 and Beethoven's Symphony No. 3.

The Aug. 12-14 program includes: Friday, 9 p.m., Sibelius' Symphony No. 1 and Tchaikovsky's Symphony No. 4; Saturday at 8 p.m., Hindemith's Mathis der Maler, Tchaikovsky's Rococo Variations and Piano Concerto; and Sunday, Prokofiev's Symphony No. 3, Tchaikovsky's Aria, and Violin concerto.

SCHENECTADY UNION STAR
Wednesday, July 13

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The New Haven Register
NEW HAVEN, CONN.
D. 102,218 SUN. 115,186

JUL 24 1966

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They are Misha Dichter, a 20-year-old pianist from Beverly Hills, Calif., and Miss Masuko Yushioda, a 19-year-old violinist from Japan. The two were among 240 young musicians from 37 countries who entered the month-long contest in hopes of launching professional careers with victories in the world-famous competition.

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Dichter will be soloist with the orchestra in Tchaikovsky's Piano Concerto No. 1 in B-flat, and Miss Yushioda will be soloist with the orchestra in Prokofiev's Violin Concerto No. 2 in G. The balance of the concert will be made up of the Prelude to Act 3 of Wagner's "Lohengrin," Brahms'c Symphony No. 1, and Ravel's "Alborada del Gracioso."

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Sunday Globe
BOSTON, Mass.
Circ. 532,600
AUG 7 1966

Tchaikovsky Competition Winners at Tanglewood

Prize winners from the 1966 Tchaikovsky Music Competition in Moscow will perform during the weekend's concerts at the Berkshire Music Center, Tanglewood. They will be accompanied by the Boston Symphony, Erich Leinsdorf conducting.

The orchestra's invitation for the Tanglewood concerts originally had been extended to the winner in each division. When the Russians declined to send the contestants who took first in piano, violin, cello and male voice, the B.S.O. invited the runnersup.

Next Sunday's concert will be televised live and in color by NBC. Arias Saturday by soprano Jane Marsh will be recorded by RCA Victor.

Miss Marsh, first prize winner in the women's voice contest, who has appeared on two previous occasions this Summer at Tanglewood, and Stephen Kates, second prize winner in the cello contest, will perform at Tanglewood on Saturday. Next Sunday afternoon the second prize winners in the violin and piano competitions, Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra. Sixten Ehrling, music director of the Detroit Symphony Orchestra, will be guest conductor at Friday's Berkshire Festival concert.

Ehrling, who makes his Tanglewood debut at the Friday concert, will conduct two well known symphonies: Symphony No. 1 by Jean Sibelius to be followed by Tchaikovsky's Symphony No. 4.

Leinsdorf will begin Saturday evening's program with Hindemith's Symphonic Metamorphosis, and then present to the Tanglewood audience cellist Stephen Kates, who will perform the Shostakovitch Cello Concert. After the intermission Jane Marsh will join the orchestra for a performance of Lisa's Scene and Arioso from Tchaikovsky's "The Queen of Spades." Miss Marsh will also be heard in Verdi's Introduction, Willow Song, and Ave Maria from "Otello." Leinsdorf will close the concert with Dawn and Siegfried's Rhine Journey from "Gotterdammerung."

On Sunday afternoon the concert will begin with two works played by the orchestra, the Prelude to Act III of Wagner's "Lohengrin" and Brahms' Symphony No. 1. Leinsdorf will then bring to the Music Shed stage Miss Ushioda, who will be heard in Prokofiev's Violin Concerto No. 2. Prior to the Tchaikovsky Piano Concerto No. 1, played by Misha Dichter, Leinsdorf will conduct "Little Blue Devil" and "The Twittering Machine" from Gunther Schuller's Seven Studies on Themes of Paul Klee.

Friday evening's Week-end Prelude at 7 p.m. will begin the Tchaikovsky weekend, with Paul Hersh, Peter Marsh and Donald McCall performing the Russian composer's Trio for Piano, Violin and Cello.

An innovation at this Summer's Festival, the Week-end Preludes have proved to be highly popular with Tanglewood patrons. The Preludes, provided at no extra cost to those holding tickets to the Friday Boston Symphony Orchestra concerts, have been attended each Friday by audiences of more than 2500 people.

The Lenox Quartet will give the sixth program in the Berkshire Festival Chamber Music series Tuesday evening in the theater. Formed in Lenox following several Summers of participation in various Berkshire Music Center activities, the quartet consists of Peter Marsh and Delmar Pettys, violins; Paul Hersh, viola, and Donald McCall, cello. Their program Tuesday includes Haydn's Quartet in G minor, Op. 20, No. 3; Quartet No. 5 by Bartok; Beethoven's Quartet in E minor, Op. 59, No. 2.

On Wednesday, the gala evening benefit program for the Berkshire Music Center will take place, beginning at 3:30 p.m., with continuous performances by the members of the Berkshire Music Center. At 8 there will be a gala concert in the Music Shed with the Boston Symphony and Berkshire Music Center Orchestras, conducted by Erich Leinsdorf and Aaron Copland, with Sen. Edward M. Kennedy narrating Copland's Lincoln Portrait under the composer's direction.

Veronica Tyler, second prize winner in the recent Tchaikovsky vocal competition, will make her second Tanglewood appearance of the Summer at this concert. Leinsdorf will conclude the benefit performance by conducting the combined orchestras in a performance of Tchaikovsky's 1812 Overture, complete with cannon and salute guns, which will be fired across the Tanglewood grounds. A display of fireworks over nearby Stockbridge Bowl will bring the evening to a close.

The Friends of the Berkshire Music Center are invited to three events at Tanglewood during the Festival's seventh week. Programs of chamber music will be given on Monday evening at 8 and next Sunday morning at 10, and a concert by the Tanglewood Choir on Thursday evening at 8.

This afternoon guest conductor Stanislaw Skrowaczewski will conduct the second of his two concerts with the Boston Symphony Orchestra. Today's program includes Medea's Meditation and Dance of Vengeance by Barber; the Piano Concerto No. 4 by Saint-Saens with Grant Johannesen as soloist; and Beethoven's Symphony No. 3.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
AUG 7 1966

FM Music for This Week

JANE MARSH and Stephen Kates, prize winners in the 1966 Tchaikovsky Music Competition, will be featured at the Boston Symphony Orchestra's Berkshire Festival Concert at Tanglewood, Saturday at 8 p.m. on WCRQ-FM. Miss Marsh, first prize winner in the voice contest, will join the orchestra for a performance of Lisa's Scene and Arioso from Tchaikovsky's *The Queen of Spades* and Verdi's *Introduction, Willow Song,* and *Ave Maria* from *Otello*. Stephen Kates, second prize winner in the cello contest, will perform the Shostakovitch *Cello Concerto*. The orchestra, conducted by Erich Leinsdorf, will also play Hindemith's *Symphonic Metamorphosis* and *Dawn and Siegfried's Rhine Journey* from *Gotterdammerung*.

A recording of Puccini's *Turandot*, played by the La Scala Milan Orchestra under the direction of Tullio Serafin, will be featured on WPJB-FM's *At the Opera*, Friday at 7 p.m. Soloists include Maria Callas, Giuseppe Ness, Nicola Zaccaria and Elizabeth Schwarzkopf.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 7 1966

Prize-Winning Singer At Tanglewood Aug 13

LENOX—The seventh weekend of concerts by the Boston Symphony Orchestra at Tanglewood will feature winners of the 1966 Tchaikovsky music competition.

Jane Marsh, first prize winner in the voice contest who has appeared twice this summer at Tanglewood, and Stephen Kates, second prize winner in the cello contest, will perform at Tanglewood Aug. 13. The following afternoon, the second prize winners in the violin and piano competitions, Masuko Ushioda of Japan and American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra. Sixten Ehrling, music director of the Detroit Symphony Orchestra, will be guest conductor at Friday's Berkshire Festival concert.

Weekend Program

Ehrling, who makes his Tanglewood debut at the Friday concert, will first direct the Boston Symphony Orchestra in "Symphony No. 1" by Jean Sibelius, to be followed by Tchaikovsky's "Symphony No. 4."

Erich Leinsdorf will begin the Aug. 13 program with Hindemith's "Symphonic Metamorphosis," and then present to the audience cellist Stephen Kates, who will perform the Shostakovitch "Cello Concert." After the intermission Jane Marsh will join the orchestra for a performance of Lisa's Scene and Arioso from Tchaikovsky's "The Queen of Spades," and other selections.

The Aug. 14 concert will begin with two works by the orchestra, followed by a violin concerto by Masuko Ushioda. The concert will be televised, marking the first occasion that a full length concert has been televised in color from the Berkshire Festival.

Preludes Popular

Friday evening's weekend prelude at 7 will begin the Tchaikovsky weekend, with Paul Hersh, Peter Marsh and Donald McCall performing the Russian composer's "Trio for Piano, Violin and Cello." As an innovation at this summer's festival, the weekend preludes have proved popular with Tanglewood patrons, each Friday by attracting audiences of more than 2500 people.

The Lenox Quartet will give the sixth program in the Berkshire Festival Chamber Music series Tuesday evening in the theater. The group was formed in Lenox following several summers of participation in various Berkshire Music Center activities.

On Wednesday, an evening benefit program for the center will take place at 3.30, with continuous performances by members of the Berkshire Music Center. At 8 there will be a concert in the Music Shed with the Boston Symphony and Berkshire Music Center Orchestras conducted by Erich Leinsdorf and Aaron Copland, with Sen. Edward M. Kennedy narrating Copland's "Lincoln Portrait" under the composer's direction.

Cannons to Close

Veronica Tyler, second prize winner in recent Tchaikovsky vocal competition, will make her second Tanglewood appearance of the summer at this concert. Erich Leinsdorf will conclude the benefit performance by conducting the combined orchestras in a performance of Tchaikovsky's "1812 Overture," complete with cannons and salute guns which will be fired across the Tanglewood grounds. A display of fireworks over nearby Stockbridge Bowl will bring the evening to a close.

Events at Tanglewood during the festival's seventh week include programs of chamber music Monday at 8 and Aug. 14 at 10, and a concert by the Tangle- at 8.

On Sunday, guest conductor Stanislaw Skrowaczewski will conduct the second of two concerts with the Boston Symphony wood Choir Thursday evening Orchestra.

Contemporary Music Festival

LENOX—The Festival of Contemporary American Music at Tanglewood will open Aug. 14.

The five day "festival within a festival" will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for advanced study of music, and the Fromm Music Foundation of Chicago. This summer, the festival will take place during the final week of the orchestra's Berkshire Festival which closes Aug. 21.

Foundation Aid

The Fromm Foundation, which this year celebrates its 10th summer of participation in the Berkshire Music Center's activities, makes available fellowships for study at the center, and assists the center in presenting the contemporary festival.

The first program of the festival, to be given in the Tanglewood theater, will be a concert of chamber music. On Aug. 15 the center will present a program of choral and vocal chamber music.

The concert on Aug. 16 will be the seventh of the Berkshire Festival's chamber music series. Quartets by Roger Sessions, Milton Babbitt, Henry Weinberg, and Ruth Crawford-Seeger will be performed.

The fourth program in the Contemporary American Music Festival will be given on Aug. 17, again featuring a concert of chamber music.

TIGHT BINDING

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SYRACUSE HERALD AMERICAN
Sunday, August 7, 1966

Berkshire programs weekend concerts

TANGLEWOOD, Lenox, Mass. — The seventh weekend of concerts by the Boston Symphony Orchestra, will feature prize winners of the 1966 Tchaikovsky Music Competition. Jane Marsh, first prize winner in the voice contest, who has appeared on two occasions here this summer and Stephen Kates, second prize winner in the cello contest, will perform Saturday.

Sunday afternoon the second prize winners in the violin and piano competitions, Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the symphony orchestra. Sixten Ehrling, music director of the Detroit Symphony Orchestra, will be guest conductor at Friday's concert.

Ehrling, who makes his debut here at the Friday concert, will conduct two well-known symphonies. He will first direct the Boston Symphony Orchestra in the Symphony No. 1 by Jean Sibelius to be followed by Tchaikovsky's Symphony No. 4.

Erich Leinsdorf will begin Saturday evening's program with Hindemith's Symphonic Metamorphosis, and then present cellist Stephen Kates, who will perform the Shostakovitch Cello Concert. After the intermission Miss Marsh will join the orchestra for a performance of Lisa's Scene and Arioso from Tchaikovsky's "The Queen of Spades."

Miss Marsh will also be heard in Verdi's "Introduction," "Willow Song" and "Ave Maria" from "Otello." Leinsdorf will close the concert with Dawn and Siegfried's Rhine Journey from "Gotterdammerung."

On Sunday afternoon the concert will begin with two works by the orchestra, the Prelude to Act III of Wagner's "Lohengrin" and Brahms' Symphony No. 1. Leinsdorf will then bring to the music shed stage Masuko Ushioda, who will be heard in Prokofiev's Violin Concerto No. 2. Prior to the Tchaikovsky Piano Concerto No. 1, played by Misha Dichter, Leinsdorf will conduct "Little Blue Devil" and "The Twittering Machine" from Gunther Schuller's "Seven Studies on Themes of Paul Klee."

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Schenectady Union-Star
SCHENECTADY, N. Y.
D. 33,615
AUG 9 1966

Events for Weekend Listed at Tanglewood

Sixten Ehrling, music director of the Detroit Symphony Orchestra, will be guest conductor at the Boston Symphony Orchestra concert at Tanglewood, Lenox, Mass., Friday night. The program will include Sibelius' "Symphony No. 1" and Tchaikovsky's "Symphony No. 4."

Erich Leinsdorf will conduct Friday night beginning with Hindemith's "Symphonic Metamorphosis." Cellist Stephen Kates will be guest artist in Shostakovitch's "Cello Concerto" and Jane Marsh will join the orchestra to perform scenes from Tchaikovsky's "The Queen of Spades," also Verdi's "Otello" excerpts.

The closing will be the orchestra playing "Dawn" and Siegfried's Rhine Journey" from "Gotterdammerung." Both Cellist Kates and Miss Marsh won in the recent Tchaikovsky competition.

Sunday afternoon the concert will begin with two orchestral works: The Prelude to Act 3 of Wagner's "Lohengrin" and Brahms "Symphony No. 1." With Masuko Ushida as guest artist, there also will include Prokofieff's "Violin Concerto No. 2." Tchaikovsky's "Piano Concerto No. 1." with Misha Dichter guest artist, and the movements, "Little Blue Devil" and "The Twittering Machine" from Schuller's "Seven Studies on Themes of Paul Klee." Sunday concert will be telecast live and in color by NBC.

The Weekend Prelude Friday at 7 p.m. will begin the Tchaikovsky weekend with Paul Hersh, Peter Marsh and Donald McCall playing Tchaikovsky's "Trio for Piano, Violin and Cello."

The Lenox Quartet tonight will give the sixth event in the Berkshire Festival chamber music series. Haydn, Bartok and Beethoven quartets will be played.

The Gala Evening benefit for the Berkshire Music Center tomorrow will begin at 3:30 p.m. with continuous performances by members of the Center, followed at 8 by a concert with the Boston Symphony and Berkshire Music Center orchestras conducted by Leinsdorf and Aaron Coplan. Sen. Edward M. Kennedy of Massachusetts will narrate Copland's "Lincoln Portrait." Veronica Tyler, second prize winner in the recent Tchaikovsky competition, will make her second appearance this summer and the closing will be Tchaikovsky's "1812 Overture."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 8 1966

BSO Concerts To Feature Tchaikovsky Prizewinners

The seventh weekend of concerts by the Boston Symphony Orchestra at Tanglewood will feature prize-winners of the 1966 Tchaikovsky Music Competition. Jane Marsh, first-prize winner in the voice contest who has appeared at Tanglewood on two previous occasions this summer, and Stephen Kates, second-prize winner in the cello contest, will perform on Saturday, Aug. 13. Sunday afternoon, Aug. 14, the second-prize winners in the violin and piano competitions, Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the BSO. Sixten Ehrling, music director of the Detroit Symphony Orchestra, will be guest conductor at the Friday Aug. 12 Berkshire Festival concert.

Ehrling, who will be making his Tanglewood debut, will conduct two well known symphonies, Symphony No. 1 by Jean Sibelius and Tchaikovsky's Symphony No. 4.

Saturday's Program

Leinsdorf will begin Saturday evening's program with Hindemith's Symphonic Metamorphosis, and then present cellist Kates, who will perform the Shostakovitch cello concerto. Miss Marsh will sing Lisa's Scene and Arioso from Tchaikovsky's "The Queen of Spades." She will also be heard in Verdi's Introduction, Willow Song, and Ave Maria from "Otello." Leinsdorf will close the concert with "Dawn" and "Siegfried's Rhine Journey" from "Gotterdammerung."

On Sunday afternoon, the concert will begin with the Prelude to Act III of Wagner's "Lohengrin," and Brahms' Symphony No. 1. Ushioda will be heard in Prokofieff's Violin Concerto No. 2. Prior to the Tchaikovsky Piano Concerto No. 1, played by Dichter, Leinsdorf will conduct "Little Blue Devil" and "The Twittering Machine" from Gunther Schuller's "Seven Studies on Themes of Paul Klee."

Chamber Program

Sunday afternoon's complete concert will be televised live and in color from Tanglewood by the National Broadcasting Co. This will mark the first occasion that a full-length concert has been televised in color from the Berkshire Festival.

Friday evening's weekend prelude at 7 p.m. will begin the Tchaikovsky weekend, with Paul Hersh, Peter Marsh and Donald McCall performing the Russian composer's trio for piano, violin and cello.

The Lenox Quartet will give the sixth program in the Berkshire Festival Chamber Music series Tuesday evening in the theatre. The program on Tuesday includes Haydn's Quartet in G Minor, Opera 20, No. 3; Quartet No. 5 by Bartok; Beethoven's Quartet in E Minor, Opus 59, No. 2.

On Wednesday the gala evening benefit program for the Berkshire Music Center will take place, beginning at 3:30 p.m., with continuous performances by the members of the Berkshire Music Center. At 8 p.m. there will be a gala concert in the Music Shed performed by the Boston Symphony and Berkshire Music Center Orchestras, Leinsdorf and Aaron Copland, conducting. Sen. Edward M. Kennedy of Massachusetts will narrate Copland's "Lincoln Portrait" under the composer's direction. Veronica Tyler, second-prize winner in the recent Tchaikovsky vocal competition, will make her second Tanglewood appearance of the summer at this concert. Leinsdorf will conclude the benefit performance by conducting the combined orchestras in a performance of Tchaikovsky's 1812 Overture, complete with cannons and salute guns which will be fired across the Tanglewood grounds. A display of fireworks over nearby Stockbridge Bowl will bring the gala evening to a close.

News-Times (e)
DANBURY, Conn.
Circ. 26,024
AUG 8 1966

Weekend Of Tchaikovsky Scheduled At Tanglewood

LENOX, Mass. — The seventh weekend of concerts by the Boston Symphony Orchestra at its summer home at Tanglewood will feature prize winners of the 1966 Tchaikovsky Music Competition. Jane Marsh and Stephen Kates will perform Saturday. Sunday afternoon Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra. Sixten Erhling, music director of the Detroit Symphony Orchestra, will be guest conductor at Friday's Berkshire Festival concert.

Sunday afternoon's complete concert will be televised live and in color from Tanglewood by the National Broadcasting Company. This will mark the first occasion that a full-length concert has been televised in color from the Berkshire Festival.

Friday evening's Weekend Prelude at 7 p.m. will begin the Tchaikovsky weekend, with Paul Hersh, Peter Marsh and Donald McCall performing the Russian composer's Trio for Piano, Violin and Cello. As an innovation at this summer's festival, the Weekend Preludes have proved to be highly popular with Tanglewood patrons. The preludes, provided at no extra cost to those holding tickets to the Friday Boston Symphony orchestra concerts, have been attended each Friday by audiences of more than 2,500.

The Lenox Quartet will give the sixth program in the Berkshire Festival Chamber Music series Tuesday evening in the theatre. Formed in Lenox following several summers of participation in various Berkshire Music Center activities, the quarter consists of Peter Marsh and Delmar Pettys, violins; Paul Hersh, viola, and Donald McCall, cello.

On Wednesday the Gala Evening benefit program for the Berkshire Music Center will take place beginning at 3:30 p.m. with continuous performances by the members of the Berkshire Music Center. At 8 p.m. there will be a Gala Concert in the Music Shed with the Boston Symphony and Berkshire Music Center Orchestras conducted by Erick Leinsdorf and Aaron Copland. Senator Edward M. Kennedy of Massachusetts will narrate Copland's Lincoln Portrait under the composer's direction. Veronica Tyler will make her second Tanglewood appearance of the summer at this concert. Erich Leinsdorf will conclude the benefit performance by conducting the combined orchestras in a performance of Tchakovsky's 1812 Overture complete with cannons and salute guns which will be fired across the Tanglewood grounds. A display of fireworks over nearby Stockbridge Bowl will bring the Gala Evening to a close.

The Friends of the Berkshire Music Center are invited to three events at Tanglewoodd during the Festival's seventh week. Programs of chamber music will be given on Monday at 8 p.m. and Sunday morning at 10 and a concert by the Tanglewood Choir on Thursday at 8 p.m.

The Detroit News
D. 632,934 SUN. 917,360
AUG 7 1966

EHRLING AS GUEST

Ehrling guest conducts the Boston Symphony at its summer residence, Tanglewood, Mass., Friday. The program will consist of the Sibelius First and Tchaikovsky Fourth Symphonies.

Before and after the guest stint, Ehrling figures to be eyebrow-deep in scores.

It would be easy, in view of the flurry of activity at Meadow Brook this week, to overlook the significance of the eighth and final week, for which Ehrling has done some of his most imaginative programming since arriving in Detroit.

For the Aug. 16 program he has scheduled Milhaud's Symphony No. 10, Martin's The Four Elements, Hans Werner Henze's Symphony No. 1 and Carlos Surinach's Melorhythmic Dramas.

120

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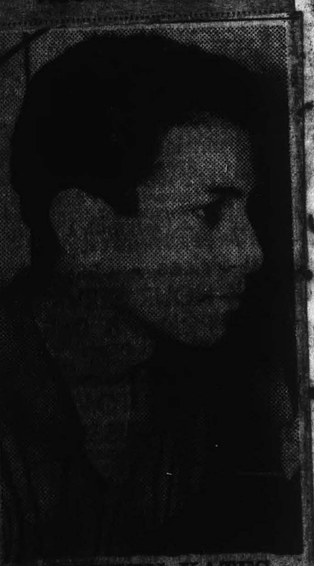
Box 2078, Boston 02106 — 742-4200
Republican (m)
WATERBURY, Conn.
Circ. 25,302
AUG 10 1966



STEPHEN KATES

Tchaikovsky Featured At Tanglewood

LENOX, Mass. — Tanglewood will [illegible] this week as the [illegible] with the music of Tchaikovsky, the sounds of cello, with piano and voice.

Leinsdorf has again in[illegible] winners of the 196[illegible] Tchaikovsky competi[illegible] soloists. Also feature[illegible] program for the week will be the gala evening for the benefit of the Berkshire Music Center with Aaron Copland con[illegible] own works today.

Festivities start at 4:30 p.m. with [illegible] student groups per[illegible]

Friday evening will feature Miss [illegible] Marsh, recent solo[illegible] prize winner of the [illegible] Tchaikovsky competi[illegible] voice division, singing in the 7 p.m. prelude concert.

At 9 p.m. in the shed, guest conductor Sixten Ehrling will lead the Boston Symphony in the Sibelius Symphony No. 1, and the Tchaikovsky Symphony No. 4.

Saturday's concert will be highlighted by the participation of Stephen Kates, cellist, and second prize winner of the Moscow Tchaikovsky competition, cello division, playing Shostakovitch's Concerto for Violoncello and Orchestra, Op. 107.

Miss Marsh will sing Introduction, Willow Song, and Ave Maria from "Othello" by Verdi.

On Sunday, at 2:30, Leinsdorf brings to the stage Misha Dichter, second prize winner of the Moscow Tchaikovsky competition, piano division, playing Tchaikovsky's Piano Concerto No. 1 in B-flat minor, and Miss Masuko Ushioda, second prize winner of the competition, violin division, playing the Prokofiev Violin Concerto No. 2 in G minor.

This is the first American appearance of the prize winners since winning at the competition in Moscow.

SCM

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 — 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 11 1966

Tchaikovsky Weekend at Tanglewood

The seventh weekend of concerts by the Boston Symphony Orchestra at its summer home, Tanglewood, will feature prize winners of the 1966 Tchaikovsky Music Competition. Jane Marsh, first prize winner in the voice contest, who has appeared on two previous occasions this summer at Tanglewood, and Stephen Kates, second prize winner in the cello contest, will perform at Tanglewood on Saturday, Aug. 13. The second prize winners in the violin and piano competitions, Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra on Sunday afternoon, Aug. 14. Sixten Ehrling, music director of the Detroit Symphony Orchestra will be guest conductor at Friday's Berkshire Festival concert.

Mr. Ehrling, who makes his Tanglewood debut at the Friday concert, will conduct two well-known symphonies. He will first direct the Boston Symphony Orchestra in the *Symphony No. 1* by Jean Sibelius to be followed by Tchaikovsky's *Symphony No. 4*.

Erich Leinsdorf will begin Saturday's program with Hindemith's *Symphonic Metamorphosis*, and then present to the Tanglewood audience cellist Stephen Kates, who will perform the Shostakovitch *Cello Concerto*. After the intermission Jane Marsh will join the Orchestra for a performance of Lisa's *Scene and Arioso* from Tchaikovsky's *The Queen of Spades*. Miss Marsh will also be heard in Verdi's *Introduction, Willow Song, and Ave Maria* from *Otello*. Mr. Leinsdorf will close the concert with *Dawn* and *Siegfried's Rhine Journey* from *Gotterdammerung*.

On Sunday afternoon the concert will begin with two works played by the Orchestra, the *Prelude to Act III* of Wagner's *Lohengrin* and Brahms' *Symphony No. 1*. Mr. Leinsdorf will then bring to the Music Shed stage Masuko Ushioda, who will be heard in Prokofiev's *Violin Concerto No. 2*. Prior to the Tchaikovsky *Piano Concerto No. 1*, played by Misha Dichter, Mr. Leinsdorf will conduct *Little Blue Devil* and *The Twittering Machine* from Gunther Schuller's *Seven Studies on Themes of Paul Klee*.

Sunday afternoon's complete concert will be televised live and in color from Tanglewood by the National Broadcasting Company. This will mark the first occasion that a full length concert has been televised in color from the Berkshire Festival.

Friday evening's Weekend Prelude at 7 p.m. will begin the Tchaikovsky weekend, with Paul Marsh, Peter Marsh and Donald McCall performing the Russian composer's *Trio for Piano, Violin and Cello*. As an innovation at this summer's Festival, the Weekend Preludes have proved to be highly popular with Tanglewood patrons. The Preludes, provided at no extra cost to those holding tickets to the Friday Boston Symphony Orchestra concerts, have been attended each Friday by audiences of more than 2500 people.

SIXTEN EHRLING . . . guest conductor at Tanglewood.

THE TROY RECORD
TROY, N. Y.
D. 7,764
AUG 13 1966

Tanglewood Season Nears Completion

The seventh and next to the last weekend of Tanglewood concerts will feature the music of Hindemith, Tchaikovsky and Prokofiev.

Erich Leinsdorf returns to the podium today at 8 p.m. to direct the Boston Symphony Orchestra in Hindemith's Mathis der Maler and Tchaikovsky's Rococo Variations. A Tchaikovsky Piano Concerto will also be performed, with a winner of the Moscow Tchaikovsky Competition as soloist.

Tomorrow at 2:30 p.m. the concert will feature Prokofiev's Symphony No. 3, Tchaikovsky's An Aria and Tchaikovsky's Violin Concerto. Competition winners again will be soloists.

The programs of the season's last two concerts are as follows:

Saturday, Aug. 20, Brahms' Symphony No. 4; Liszt's Fantasy on The Ruins of Athens and Liszt's Piano Concert No. 1 with pianist Jorge Bolet as soloist.

Sunday, Aug. 21, Verdi's Te Deum and Beethoven's Symphony No. 9. The festival chorus and several soloists will participate in the last concert.

Mr. Leinsdorf will be the conductor the last two weekends. Open rehearsals are held each Saturday at 10:30 a.m. for the benefit of the orchestra's pension fund.

SCHENECTADY GAZETTE
Tuesday, August 9, 1966

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The Boston Symphony Orchestra playing at Tanglewood, Lenox, Mass., this weekend will feature Sixten Ehrling, director of the Detroit Symphony, [illegible] p.m. program in the Sibelius as conductor for the Friday "Symphony number 1" and the Tchaikovsky "Symphony number 4." The 7 p.m. Friday prelude program will feature the Tchaikovsky "Trio for Piano, Violin and Cello."

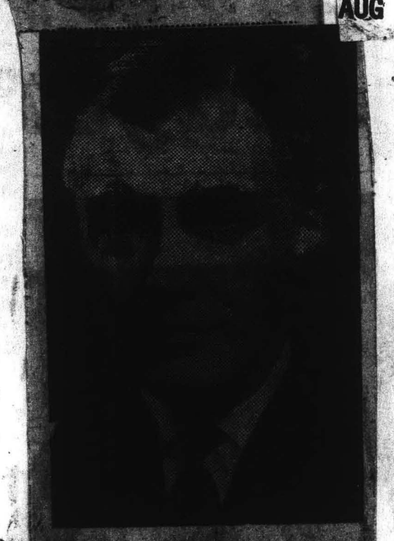
Erich Leinsdorf will conduct the Saturday 8 p.m. and the Sunday 2:30 p.m. concerts at which winners in the Moscow Tchaikovsky Competition have been invited to be soloists.

The soloists are Misha Dichter, pianist; Stephen Kates, cellist, and Masuko Ushioda, violinist. Dichter will play the Tchaikovsky "Piano Concerto number 1 in B-flat minor." Kates will play the Shostakovitch "Concerto for Violoncello and Orchestra, opus 107" on Aug. 13. Miss Ushioda will play the Prokofiev "Violin Concerto number 2 in G minor" on Aug. [illegible]

* * *

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221
AUG 11 1966

CAIRO, N. Y.
HERALD
W. 500
AUG 11 1966



SIXTEN EHRLING, director of the Detroit Symphony Orchestra, will conduct the Boston Symphony Orchestra at Tanglewood on Friday, Aug. 19, in the Sibelius Symphony No. 1 and Tchaikovsky Symphony No. 4.

Albany Knickerbocker News
Friday, August 12, 1966

TANGLEWOOD — Week-end Prelude of Tchaikovsky's Trio for Piano, Violin and Cello at 7 p. m. today, followed by Sixten Ehrling conducting in Sibelius' Symphony No. 1 and Tchaikovsky's Symphony No. 4 at 9 p.m. today at Tanglewood, Lenox, Mass.

120

New England Newsclip Agency, Inc.
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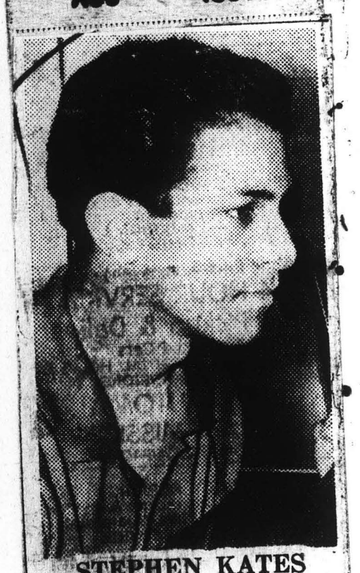
Republican (m)
WATERBURY, Conn.
Circ. 25,302
AUG 10 1966



STEPHEN KATES

Tchaikovsky Featured At Tanglewood

LENOX, Mass — Tanglewood will be busy this week as the shed resounds with the music of Tchaikovsky, the sounds of cello, violin, piano and voice.

Erich Leinsdorf has again invited the winners of the 1966 Moscow Tchaikovsky competition as soloists. Also featured on the program for the week will be the gala evening for the benefit of the Berkshire Music Center with Aaron Copland conducting his own works today.

Festivities start at 4:30 p.m. with many student groups performing.

Friday evening will feature Miss Jane Marsh, recent soloist and first prize winner of the Moscow Tchaikovsky competition voice division, singing in the 7 p.m. prelude concert.

At 9 p.m. in the shed, guest conductor Sixten Ehrling will lead the Boston Symphony in the Sibelius Symphony No. 1, and the Tchaikovsky Symphony No. 4.

Saturday's concert will be highlighted by the participation of Stephen Kates, cellist, and second prize winner of the Moscow Tchaikovsky competition, cello division, playing Shostakovitch's Concerto for Violoncello and Orchestra, Op. 107.

Miss Marsh will sing Introduction, Willow Song, and Ave Maria from "Othello" by Verdi.

On Sunday, at 2:30, Leinsdorf brings to the stage Misha Dichter, second prize winner of the Moscow Tchaikovsky competition, piano division, playing Tchaikovsky's Piano Concerto No. 1 in B-flat minor, and Miss Masuko Ushioda, second prize winner of the competition, violin division, playing the Prokofiev Violin Concerto No. 2 in G minor.

This is the first American appearance of the prize winners since winning at the competition in Moscow.

SCM

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 11 1966

Tchaikovsky Weekend at Tanglewood

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Mr. Ehrling, who makes his Tanglewood debut at the Friday concert, will conduct two well-known symphonies. He will first direct the Boston Symphony Orchestra in the *Symphony No. 1* by Jean Sibelius to be followed by Tchaikovsky's *Symphony No. 4*.

Erich Leinsdorf will begin Saturday's program with Hindemith's *Symphonic Metamorphosis*, and then present to the Tanglewood audience cellist Stephen Kates, who will perform the Shostakovitch *Cello Concerto*. After the intermission Jane Marsh will join the Orchestra for a performance of Lisa's *Scene and Arioso* from Tchaikovsky's *The Queen of Spades*. Miss Marsh will also be heard in Verdi's *Introduction, Willow Song,* and *Ave Maria* from *Otello*. Mr. Leinsdorf will close the concert with *Dawn* and *Siegfried's Rhine Journey* from *Gotterdammerung*.

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SIXTEN EHRLING . . . guest conductor at Tanglewood.

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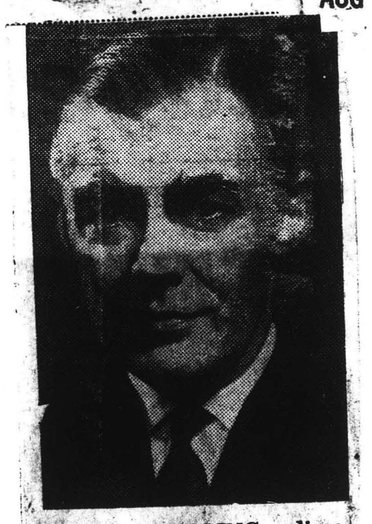
Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221
AUG 11 1966



SIXTEN EHRLING, director of the Detroit Symphony Orchestra, will conduct the Boston Symphony Orchestra at Tanglewood on Friday, Aug. 12, in the Sibelius Symphony No. 1 and Tchaikovsky Symphony No. 4.

CAIRO, N. Y.
HERALD
W. 500
AUG 11 1966

THE TROY RECORD
TROY, N. Y.
D. 7,764
AUG 13 1966

Tanglewood Season Nears Completion

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Mr. Leinsdorf will be the conductor the last two weekends. Open rehearsals are held each Saturday at 10:30 a.m. for the benefit of the orchestra's pension fund.

SCHENECTADY GAZETTE
Tuesday, August 9, 1966

* * *

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* * *

Albany Knickerbocker News
Friday, August 12, 1966

TANGLEWOOD—Week-end Prelude of Tchaikovsky's Trio for Piano, Violin and Cello at 7 p. m. today, followed by Sixten Ehrling conducting in Sibelius' Symphony No. 1 and Tchaikovsky's Symphony No. 4 at 9 p.m. today at Tanglewood, Lenox, Mass.

Sun (e)
LOWELL, Mass.
Circ. 44,619

AUG 13 1966

Music

Erich Leinsdorf to Conduct Lenox Concert

By Alfred Burke

LOWELL — Tomorrow afternoon's concert at the Berkshire Festival in Lenox will be conducted by the Boston Symphony Orchestra's musical director, Erich Leinsdorf. Music by Prokofiev and Tchaikovsky will be performed.

Eunic Alberts

The former composers's Symphony No. 3 will open the program and this will be followed by the latter's violin concerto and an aria. Soloists will be two winners of the recently conducted Tchaikovsky Competition.

Next week, the final, will offer excellent concerts Friday and Saturday evenings, and Sunday afternoon. Pianists, Jeanne-Marie Darre and Jorge Bolet are listed for Friday. Miss Darre will be heard in the Liszt Piano Concerto No. 2, and during the weekend prelude portion of the concert, scheduled for 7 p.m., Bolet will play Piano Transcriptions from Liszt. Jorge Bolet will again play Saturday, this time, the Liszt Piano Concerto No. 1.

THE SUNDAY AFTERNOON concert will feature the Beethoven Symphony No. 9, and Verdi's Te Deum. Soloists who have been invited by Dr. Leinsdorf are Jane Marsh, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor and Thomas Paul, bass.

For the first time since he became the Orchestra's musical director, Erich Leinsdorf has chosen to close the festival with the Beethoven 9th Symphony.

This evening the Boston Symphony will pass a significant milestone, for on this date in 1936, the Orchestra, under its then music director, Serge Koussevitsky, gave its first summer concert in the Berkshires at the former Vanderbilt estate, "Holmwood" (presently Foxhollow School).

SYRACUSE HERALD AMERICAN
Sunday, August 14, 1966

Moscow winners to perform

Pianist and violinist in Tanglewood telecast

Two winners of the third International Tchiakovsky Competition, held last month in Moscow, will appear as soloists with the Boston Symphony Orchestra in "An Afternoon at Tanglewood," a color special on NBC-TV via WSYR from 2:30 to 5 P.M. today.

They are Misha Dichter, a 20-year-old pianist from Beverly Hills, Calif., and Miss Masuko Yushioda, a 19-year-old violinist from Japan. The two were among 240 young musicians from 37 countries who entered the month-long contest in hopes of launching professional careers.

Erich Leinsdorf, music director of the Boston Symphony Orchestra, will conduct the program to be colorcast from the Berkshire Festival at Tanglewood, at Lenox, Mass.

Dichter will be soloist with the orchestra in Tchiakovsky's Piano Concerto No. 1 in B Flat, and Miss Yushioda will be soloist with the orchestra in Prokofiev's Violin Concerto No. 2 in G. The remainder of the concert will include the Prelude to Act 3 of Wagner's "Lohengrin," Brahms's Symphony No. 1, and Ravel's "Alborada del Gracioso."

Dichter, who studies at the Juilliard School of Music in New York, finished second to a 16-year-old Soviet pianist in the competition, but was accorded the greatest ovation at the competition since Van Cliburn won the first contest in 1958. The audience seemed to think Dichter should have been named first-place winner, shouting "Bravo!" and "First prize, first prize!" when he accepted his second-place silver medal. Dichter, born in Shanghai, was brought to the United States in 1948.

Miss Yushioda won second place in the violin competition, the first prize going to a 19-year-old Soviet performer.

During the intermission NBC News correspondent Edwin Newman will interview the soloists and Leinsdorf.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

AUG 14 1966

In Music

This afternoon Erich Leinsdorf will conduct the Boston Symphony Orchestra in a program featuring two of the Tchaikowsky Competition winners, violinist Masuko Ushioda and cellist Stephen Kates. This concert is at 2:30 in the Music Shed on the Berkshire Festival grounds. At 8:00 the first of five concerts in the Festival of Contemporary American Music will be presented in the Theatre. These concerts will be presented Sunday through Thursday evenings at 8:00 and will include four works commissioned especially for the Festival. Opening the final weekend at Tanglewood, Leinsdorf will conduct a program which will include Bruckner's Symphony No. 4 and Liszt's Piano Concerto No. 2 with soloist Jeanne-Marie Darre. The concert begins at 9 p.m. The preceding Weekend Prelude, beginning at 7:00, will study Liszt's Piano Transcriptions. At 8:00 on Saturday evening Leinsdorf will conduct a program including Liszt's Piano Concerto No. 1 with soloist Jorge Bolet. Concluding the season on Sunday afternoon, Leinsdorf will conduct the orchestra, Festival Chorus and soloists in a performance of Bruckner's Te Deum and Beethoven's Symphony No. 9.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

AUG 13 1966

Tchaikovsky Contest Winners At Tanglewood

The seventh weekend of concerts by the Boston Symphony Orchestra at Tanglewood will feature prize winners of the 1966 Tchaikovsky music competition. Jane Marsh, first prize winner in the voice contest, who has appeared on two previous occasions this summer at Tanglewood, and Stephen Kates, second prize winner in the cello contest, will perform on Saturday (Aug. 13). Sunday (Aug. 14) afternoon the second prize winners in the violin and piano competitions, Masuko Ushioda of Japan and the American pianist Misha Dichter, will be soloists with Erich Leisdorf and the Boston Symphony orchestra. Sixten Ehrling, Music Director of the Detroit Symphony orchestra, will be guest conductor at Friday's (August 12) Berkshire Festival concert.

Mr. Ehrling, who makes his Tanglewood debut at the Friday concert, will conduct Symphony No. 1 by Jean Sibelius and Tchaikovsky's Symphony No. 4.

Erich Leinsdorf will begin Saturday's program with Hindemith's Symphonic Metamorphosis, and then present cellist Stephen Kates in the Shostakovitch Cello Concert. After the intermission Jane Marsh will join the Orchestra for a performance of Lisa's Scene and Arioso from Tchaikovsky's "The Queen of Spades." Miss Marsh will also be heard in Verdi's Introduction, Willow Song, and Ave Maria from "Otello." Mr. Leinsdorf will close the concert with Dawn and Siegfried's Rhine Journey from "Gotterdammerung."

On Sunday afternoon the concert will begin with two work played by the Orchestra, the Prelude to Act III of Wagner's "Lohengrin" and Brahms' Symphony No. 1. Masuko Ushioda will then be heard in Prokofiev's Violin Concerto No. 2. Prior to the Tchaikovsky Piano Concerto No. 1, played by Misha Dichter, Mr. Leinsdorf will conduct Little Blue Devil and The Twittering Machine from Gunther Schuller's Seven Studies on Themes of Paul Klee.

Sunday afternoon's complete concert will be televised live and in color from Tanglewood by the National Broadcasting Company. This will mark the first occasion that a full length concert has been televised in color from the Berkshire Festival.

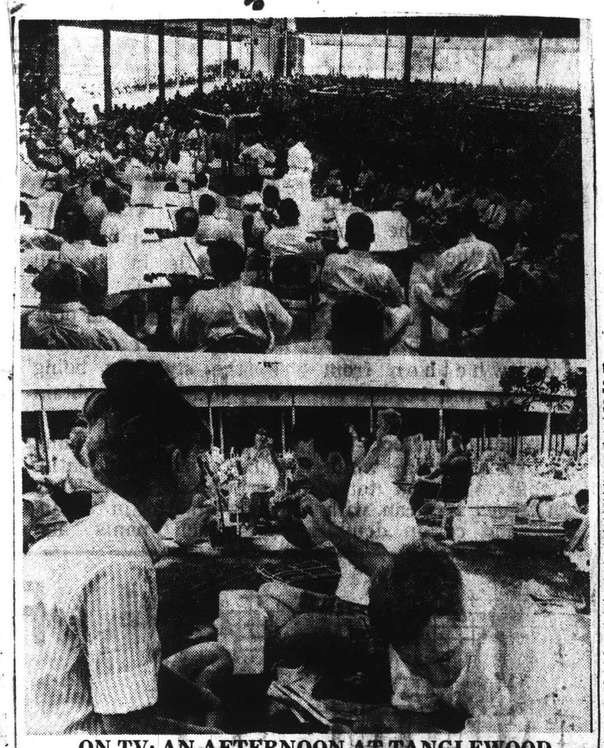
Friday evening's (August 12) Weekend Prelude at 7:00 p.m. will begin the Tchaikovsky weekend with Paul Hersh, Peter Marsh and Donald McCall performing the Russian composer's Trio for Piano, Violin and Cello. The Preludes, provided at no extra cost to those holding tickets to the Friday concerts, have been attended each Friday by audiences of more than 2500 people.

The Lenox Quartet will give the sixth program in the Berkshire Festival Chamber Music series Tuesday (August 9) evening in the Theatre.

On Wednesday (August 10) the Gala Evening benefit program for the Berkshire Music Center will take place beginning at 3:30 p.m. with continuous performances by the members of the Berkshire Music Center.

BRADENTON, FLA.
HERALD
D. 17,500

AUG 1 1966



ON TV: AN AFTERNOON AT TANGLEWOOD — A Bershire Festival concert of the Boston Symphony Orchestra will be colorcast live on the NBC Television Network Sunday, Aug. 14, in a 2½-hour program direct from Tanglewood, the orchestra's permanent Summer home at Lenox, Mass. The program, "An Afternoon at Tanglewood," is designed to give TV viewers a "total experience" of the event. Erich Leindorf (top) will conduct the concert, which will originate in the open-sided 6,027-seat Music Shed. Many auditors (bottom) picnic on the great lawn outside before or after the concert.

NBC Features Symphony Music At Tanglewood

Two winners of the Third International Tchaikovsky Competition, held last month in Moscow, will appear as soloists with the Boston Symphony Orchestra in "An Afternoon at Tanglewood," an NBC News color special on the NBC Television Network Sunday, Aug. 14 (2:30 - 5 p.m. NYT).

They are Misha Dichter, a 20-year-old pianist from Beverly Hills, Calif., and Miss Masuko Yushioda, a 19-year-old violinist from Japan. The two were among 240 young musicians from 37 countries who entered the month - long contest in hopes of launching professional careers with victories in the world - famous competition.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the 2½-hour Aug. 14 concert, which will be colorcast live direct from the Berkshire Festival at Tanglewood, the orchestra's permanent Summer home at Lenox, Mass.

Dichter will be soloist with the orchestra in Tchaikovsky's Piano Concerto No. 1 in B-flat, and Miss Yushioda will be soloist with the orchestra in Prokofiev's Violin Concerto No. 2 in G. The balance of the concert will be made up of the Prelude to Act 3 of Wagner's "Lohengrin," Brahm's Symphony No. 1, and Ravel's "Alborada del Gracioso."

Dichter, who studies at the Juilliard School of Music in New York, finished second to a 16-year-old Soviet pianist in the competition, but was accorded the greatest ovation at the Tchaikovsky International Piano Competition since Van Cliburn won the first contest in 1958. The audience seemed to think Dichter should have been named first - place winner, shouting "Bravo!" and "First prize, first prize!" when he accepted his second - place silver medal. Dichter, born in Shanghai, was brought to the United States in 1948.

Miss Yushioda won second place in the violin competition, the first prize going to a 19-year-old Soviet performer.

During the intermission NBC News correspondent Edwin Newman will interview the two soloists as well as Mr. Leinsdorf. George A. Heinemann will produce the program for NBC News. Ted Nathanson will be the director, and June Reig will write the script.

THE PROGRAM

Prelude to Act 3 of "Lohengrin" — Wagner
Symphony No. 1 — Brahms
Intermission
Violin Concerto No. 2 in G — Prokofiev
Alborada del Gracioso—Ravel
Piano Concerto No. 1 in B-flat — Tchaikovsky.

122

BRISTOL, VA.
VIRGINIA-TENNESSEAN
D. 8,500
JULY 2 1966

Youngstown Vindicator
YOUNGSTOWN, OHIO
D. 95,619 SUN. 147,389
JULY 1 9 1966

The Clarion-Ledger
Jackson Daily News
For Mississippians
SUN. 99,491
AUG 1 4 1966

THE TROY RECORD
TROY, N. Y.
D. 7,626
JUN 2 5 1966

GOSHEN, IND.
NEWS
D. 10,000
JUNE 1 1 1966

NBC To Telecast Symphony From Tanglewood Festival

The National Broadcasting Company will present a live colorcast of a Berkshire Festival concert of the Boston Symphony Orchestra in a two-hour program direct from Tanglewood, the orchestra's permanent Summer home at Lenox, Mass., Sunday, Aug. 14, from 2:30 to 4:30 p.m., on the NBC Television Network.

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, will conduct the concert, which will feature winners of the Third International Tchaikovsky Competition, now under way in Moscow, as soloists.

The program, designed to give TV viewers a "total experience" of Tanglewood, will be the first network telecast of a Tanglewood concert, the first live telecast of a Tanglewood concert, and the first colorcast of a Boston Symphony concert anywhere.

NBC News correspondent Edwin Newman will be the program commentator, and the intermission features will include an interview by Newman with Erich Leinsdorf. George A. Heinemann will produce the program for NBC News. Ted Nathanson will be the director, and June Reig will write the script.

The concert will originate in the open-sided 6,037-seat Music Shed, opened in 1938 and known for its fine natural acoustics. Thousands of additional listeners hear the concerts while seated on the surrounding lawns.

Color cameras will range over the 210-acre Tanglewood estate where in the surroundings of formal gardens, hemlock hedges, avenues of tall pine and great lawns, the Boston Symphony Orchestra each Summer gives a series of 24 Berkshire Festival concerts during an eight-week period. Before and after the concerts many auditors picnic on the grounds and ramble through the formal gardens.

The Aug. 14 concert will include two Tchaikovsky works (one of them a concerto) and selections by other composers. Details of the concert and the soloists will be announced soon.

Young musicians from 37 countries are now in Moscow hoping to launch international professional careers with victories in the month-long Third International Tchaikovsky Competition. The Boston Symphony Orchestra has invited the first prize-winners in each of four categories. Pianists, violinists, cellists and singers are taking part in the competition, the singers for the first time. In all, 240 entries have been registered, including 44 Americans.

The success of the Competition, held every four years, has been spectacular. The American pianist Van Cliburn was a winner in 1958 and his victory was a major element in making the competition world-famous. The British pianist John Ogden was a winner in 1962.

If a 1966 first-prize winner cannot the Boston Symphony Orchestra's invitation or is not permitted to enter this country (as in the case of Communist Chinese, for example), the invitation will go to the second prize winner.

The Boston Symphony Orchestra is represented by Seven Arts Television in its TV activities.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,326
JUN 1 6 1966

The Toledo Times
TOLEDO, OHIO
D. 30,958
JUN 1 4 1966

The Cleveland Press
D. 370,759
JULY 2 7 1966

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594
JUL 1 9 1966

HOUSTON CHRONICLE
D. 273,288 SUN. 315,098
JUN 1 4 1966

Post (e)
BRIDGEPORT, Conn.
Circ. 81,654
JUN 1 4 1966

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396
AUG 1 4 1966

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUN 1 5 1966

THE GARY POST-TRIBUNE
NORTHWEST INDIANA'S LEADING NEWSPAPER
D. 67,500 SUN. 67,832
AUG 1 1 1966

The Cincinnati Post
AND TIMES-STAR
D. 204,797
JUN 1 7 1966

Traveler (e)
BOSTON, Mass.
Circ. 146,293
JUL 3 0 1966

SANTA ANA, CALIF.
REGISTER
(EVENING)
D. 67,000
JULY 9 1966

BRIDGETON, N. J.
NEWS
D. 11,500
AUG 1 3 1966

NEW YORK POST
Monday, June 27, 1966

Newsday
GARDEN CITY, N. Y.
D. 400,134
JUN 1 4 1966

BIDDEFORD, MAINE
SACO JOURNAL
D. 9,000
JUL 1 6 1966

ALBANY TIMES UNION
Saturday, July 2, 1966

Albany Knickerbocker News
Wednesday, June 15, 1966

RECORD AMERICAN, BOSTON, MONDAY, JUNE 13, 1966

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836
JUN 1 3 1966

MOTION PICTURE DAILY
NEW YORK, N. Y.
D. 3,800
JUN 1 6 1966

SUNBURY, PA.
ITEM
D. 21,500
JUL 2 3 1966

THE MORNING TELEGRAPH
NEW YORK, N. Y.
NEW YORK
D. 80,159 SUN. 86,582
JUN 1 4 1966

Evening Globe
BOSTON, Mass.
Circ. 149,058
JUN 1 3 1966

Times (m)
NEW YORK, N. Y.
Circ. 635,619
JUN 1 3 1966

News (e)
SPRINGFIELD, Mass.
Circ. 98,605
JUN 1 1 1966

Traveler (e)
BOSTON, Mass.
Circ. 146,293
JUN 1 3 1966

CLARKSVILLE, TENN.
LEAF-CHRONICLE
D. 10,500
JULY 1 7 1966

BUFFALO EVENING NEWS
Saturday, June 11, 1966

ITHACA JOURNAL
Saturday, August 13, 1966

Tanglewood concert aired Sunday on 40

Sunday at 2:30 p.m. the Boston Symphony Orchestra will take off its coat, loosen its tie and give another Berkshire Festival concert from its summer home at Tanglewood in Lenox, Mass. But Sunday, for the first time, television viewers tuned to NBC, Channel 40, will be among the audience in the Music Shed and on the grounds.

It's the first network telecast of a Tanglewood concert, the first live telecast of a Tanglewood concert and the first time the Boston Symphony has shown up on television in its true colors.

Erich Leinsdorf, music director for the Boston Symphony, will conduct and two winners of the Third International Tchaikovsky Competition, a violinst and a pianist, will appear as soloists. That's the contest Van Cliburn won in 1958.

The pianist is 20-year-old Misha Dichter, who will play the Tschaikovsky Piano Concerto No. 1 in B-flat. He studied at the Juilliard School in New York and came in second at the Tschaikovsky competition (a 16-year-old Soviet pianist won).

Miss Yasuko Ushioda is the violin soloist. She will play Prokofiev's Violin Concerto No. 2 in G. She's 20, lives in Japan and was also beaten out of first place by a Soviet performer.

Both soloists and the conductor will be interviewed during intermission by NBC's delightful newsman Edwin Newman.

★ ★ ★

The concert program is:

Prelude to Act 3 of Lohengrin ..... Wagner
Symphony No. 1 ..... Brahms
Violin Concerto No. 2 in G ..... Prokofiev
Two excerpts from Seven Studies on Themes by Paul Klee ..... Gunther Schuller
Piano Concerto No. 1 in B-flat ..... Tchaikovsky

★ ★ ★

NBC insists the telecast is planned to give viewers a "total experience" of Tanglewood. This probably means the cameras will take in everything — the orchestra from every angle, the audience and the 210-acre Tanglewood estate grounds including its formal gardens.

In the unlikely event the music doesn't please you, the scenery certainly should. NBC gets an A for this bright idea.

KIT SNEDAKER

AMARILLO, TEXAS
GLOBE TIMES
D. 40,000
AUG 1 2 1966

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 1 3 1966

Item (e)
LYNN, Mass.
Circ. 34,355
AUG 1 3 1966

Herald American
SYRACUSE, N. Y.
D. 133,303
AUG 1 4 1966

Herald (m)
BOSTON, Mass.
Circ. 159,508
AUG 1 1 1966

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836
AUG 1 4 1966

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
AUG 1 4 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 1 3 1966

BINGHAMTON, N. Y.
SUN-BULLETIN
D. 29,000
AUG 1 3 1966

Sunday Globe
BOSTON, Mass.
Circ. 532,600
AUG 1 4 1966

Lubbock Avalanche Journal
LUBBOCK, TEXAS
D. 61,523 SUN. 72,969
AUG 1 4 1966

Nashville Banner
NASHVILLE, TENN.
D. 99,525
AUG 1 3 1966

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 1 4 1966

122

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Two excerpts from Seven Studies on Themes by Paul Klee ..... Gunther Schuller
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KIT SNEDAKER

BRISTOL, VA. VIRGINIA-TENNESSEAN D. 8,500 — JULY 2 1966

Youngstown Vindicator, YOUNGSTOWN, OHIO D. 95,619 SUN. 147,389 — JULY 19 1966

The Clarion-Ledger Jackson Daily News, For Mississippians SUN. 99,491 — AUG 14 1966

THE TROY RECORD, TROY, N.Y. — JUN 25 1966

GOSHEN, IND. NEWS D. 10,000 — JUNE 11 1966

JUN 16 1966

The Cleveland Press D. 370,759 — JULY 27 1966

HOUSTON CHRONICLE D. 273,288 SUN. 315,038 — JUN 14 1966

Los Angeles Times, LARGEST CIRCULATION IN THE WEST D. 839,735 SUN. 1,175,396 — AUG 14 1966

JUN 17 1966

BRIDGETON, N.J. NEWS D. 11,500 — AUG 13 1966

BIDDEFORD, MAINE SACO JOURNAL D. 9,000 — JUL 16 1966

Enterprise & Times (e) BROCKTON, Mass. Circ. 49,594 — JUL 19 1966

Post (e) BRIDGEPORT, Conn. Circ. 81,654 — JUN 14 1966

Transcript (e) NORTH ADAMS, Mass. Circ. 13,503 — JUN 15 1966

Traveler (e) BOSTON, Mass. Circ. 146,293 — JUL 30 1966

NEW YORK POST Monday, June 27, 1966

ALBANY TIMES UNION Saturday

Albany Knickerbocker News Wednesday, June 15, 1966

THE GARY POST-TRIBUNE, NORTHWEST INDIANA'S LEADING NEWSPAPER D. 67,500 SUN. 67,832 — AUG 11 1966

SANTA ANA, CALIF. REGISTER (EVENING) D. 67,000 — JULY 9 1966

Newsday, GARDEN CITY, N.Y. D. 403,[illegible] — JUN 14 1966

RECORD AMERICAN, BOSTON, MONDAY, JUNE 13, 1966

DAILY NEWS, NEW YORK'S PICTURE NEWSPAPER D. 2,097,578 SUN. 3,070,836 — JUN 13 1966

MOTION PICTURE DAILY NEW YORK, N.Y. D. 3,800 — JUN 16 1966

SUNBURY, PA. ITEM D. 21,500 — JUL 23 1966

THE MORNING TELEGRAPH, NEW YORK, N.Y. — JUN 14 1966

Evening Globe BOSTON, Mass. Circ. 149,058 — JUN 13 1966

Times (m) NEW YORK, N.Y. Circ. 635,619 — JUN 13 1966

News (e) SPRINGFIELD, Mass. Circ. 98,605 — JUN 11 1966

Traveler (e) BOSTON, Mass. Circ. 146,293 — JUN 13 1966

CLARKSVILLE, TENN. LEAF-CHRONICLE D. 10,500 — JULY 17 1966

BUFFALO EVENING NEWS Saturday, June 11, 1966

ITHACA JOURNAL Saturday, August 13, 1966

AMARILLO, TEXAS GLOBE TIMES D. 40,000 — AUG 12 1966

Herald American, SYRACUSE, N.Y. D. 133,303 — AUG 14 1966

SUNDAY NEWS, NEW YORK'S PICTURE NEWSPAPER SUN. 3,070,836 — AUG 14 1966

BINGHAMTON, N.Y. SUN-BULLETIN D. 29,000 — AUG 13 1966

Nashville Banner, NASHVILLE, TENN. D. 99,525 — AUG 13 1966

Transcript (e) NORTH ADAMS, Mass. Circ. 13,503 — AUG 13 1966

Herald (m) BOSTON, Mass. Circ. 159,508 — AUG 11 1966

Sunday Standard-Times NEW BEDFORD, Mass. Circ. 56,795 — AUG 14 1966

Sunday Globe BOSTON, Mass. Circ. 532,600 — AUG 14 1966

Sunday Republican SPRINGFIELD, Mass. Circ. 115,966 — AUG 14 1966

Item (e) LYNN, Mass. Circ. 34,355 — AUG 13 1966

Berkshire Eagle (e) PITTSFIELD, Mass. Circ. 29,404 — AUG 13 1966

Lubbock Avalanche Journal, LUBBOCK, TEXAS D. 61,523 SUN. 72,000 — AUG 14 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Traveler (e)
BOSTON, Mass.
Circ. 155,060

AUG 9 1966
Boston Trav

123

NBC Tried To Sell Tanglewood Concert Live---No Takers

By ELEANOR ROBERTS
Traveler Television Editor

There were no takers!

For three months, NBC-TV has been trying to sell one of the most auspicious cultural events of the summer season.

But the two-and-a-half-hour colorcast of the Boston Symphony Orchestra Berkshire Festival concert, "live" from Tanglewood, conducted by Erich Leinsdorf and featuring two of the winners of the Third International Tchaikovsky Competition, which will be seen Sunday on Ch. 4, 2:30-5 p.m., went begging.

OFFERED SHOW FOR $140,000

"We offered it for $140,000 with 12 commercial positions," NBC producer George A. Heinemann told me in an interview from Tanglewood, yesterday. "But no one was interested so we're carrying it on a sustaining basis."

Despite the cultural renaissance slated for fall, with all three networks in a race for prestige, advertisers are unwilling to lay their money on the line, even for a TV event of such magnitude, in the summertime.

"An Afternoon from Tanglewood," which will originate in the open-sided 6,027-seat Music Shed at Lenox, is not only a distinguished event but a king-sized operation.

"We're using five color cameras and we have a crew of 35," Heinemann explained. "One camera will be mounted on an electric-driven truck so we can roam the 210-acre Tanglewood estate to get the audience reaction and pick up the colorful groups who attend the concert without disturbing them. We have 1,300 feet of cable on the camera so we can get plenty of range."

Lighting the orchestra and the first five rows of the audience is one of the major problems. But Heinemann, who produced the Boston Symphony Orchestra's magnificent performance of Mozart's Requiem Mass — a memorial tribute to the late President John F. Kennedy at Holy Cross Cathedral in January of 1964 — is an expert at hurdling such difficulties.

"One of our biggest headaches is photographing the 110-piece orchestra since the men wear white suits which do not televise well," he said. "But I could hardly ask them to dye the suits blue for the occasion.

"What we're really trying to do is bring Tanglewood to television in all its natural beauty and not TV to Tanglewood. We want this to be a total experience — a blend of nature and music — for the viewers."

No restrictions have been placed on this first live telecast of a Tanglewood concert.

"Nobody could be more cooperative than Erich Leinsdorf," he said. "What a dynamo! We both have the same goal. We want the concert to bring pleasure to viewers who rarely tune in a symphony yet bring satisfaction to the true music buff."

DICHTER, YUSHIODA ARE SOLOISTS

The two soloists featured in "An Afternoon at Tanglewood" are Misha Dichter, pianist, and Miss Masuko Yushioda, violinist. Dichter finished second to a 16-year-old Soviet pianist in the Tchaikovsky International Piano Competition and Miss Yushioda won second place in the violin competition.

During the intermission, NBC correspondent Edwin Newman will interview Mr. Leinsdorf and the famous conductor will interview the two winners. The program will feature the music of Wagner, Brahms, Prokofiev, Ravel and Tchaikovsky.

Since playing the villain in a "Batman" episode has become the "in" thing to do — drawing some of the stage and screen's biggest names — fees have dropped from $5,000 to $2,500.

"It's such awful nonsense I wouldn't do it anyhow," John Carridine, the distinguished star of Broadway and Hollywood, remarked with a sniff, after imparting this tid-bit of information at a WNAC luncheon, yesterday.

Carridine, who is best known for his brilliant Shakespearian repertoire and has been featured in more than 300 films, will host Ch. 7's next Sunday night series, "The Hitler Story — Germany's Blackest Hour."

The series, which starts Aug. 28 in the 11:15 p.m. time slot, will feature such films as "Hitler with Richard Basehart; "Mein Kampf," a 1961 documentary narrated by Claude Stephenson; "Man Hunt" in which Carridine appeared with Walter Pidgeon, George Sanders and Joan Bennett; "Plot to Assassinate Hitler," with Maximilian Schell; "The Bridge"; "The Last Ten Days of Adolf Hitler," starring Oskar Werner; "The excutioners" and "Operation Eichmann."

ERICH LEINSDORF conducts Boston Symphony Orchestra at Berkshire Festival Concert from Tangelwood. Show will be seen Sunday from 2:30-5 p.m. Sunday.

One of the few actors who willingly reveals his age — he's 60 — Carridine explained that he did very little television. "For $350 they can get anyone for some of these series," he remarked. "They don't need me. When they have a strong role that requires acting, they can use me. In the old days of live television when they were doing 'Climax' and 'Studio One' it was exciting.

"Today, an hour television show is like a B movie only they take five days to make instead of two weeks."

Carridine, who has appeared in "Branded;" "Jesse James" and has done a "Beverly Hillbillies" and a "Munsters" show was frank about his reasons for doing "Beverly Hillbillies." "I'm a working actor," he said with a grin. "Even if it's junk you do your best."

Like any proud father he spent most of the interview talking about his son, David, who has the title role in ABC-TV's "Shane," which debuts Sept. 10 on Ch. 7.

LUCI JOHNSON'S WEDDING drew an audience of 55 million viewers last Saturday, a national Arbitron ratings survey revealed. The TV coverage was superb. NBC led with 13.9, CBS pulled in close with a 13.5 and ABC dragged with a 5.0.

NBC's NANCY DICKERSON, a favorite of the Johnsons, had the inside track and did the most outstanding job. But there were chuckles from the more sophisticated who enjoyed the CBS-TV special on Saturday evening with its sharp, unsentimental comentary by Harry Reasoner.

JOEY BISHOP'S late night ABC-TV show won't start until April but its a complete sell-out already.

FILMED AS BOUND

124

Newsday
GARDEN CITY, N. Y.
D. 400,124
AUG 13 1966

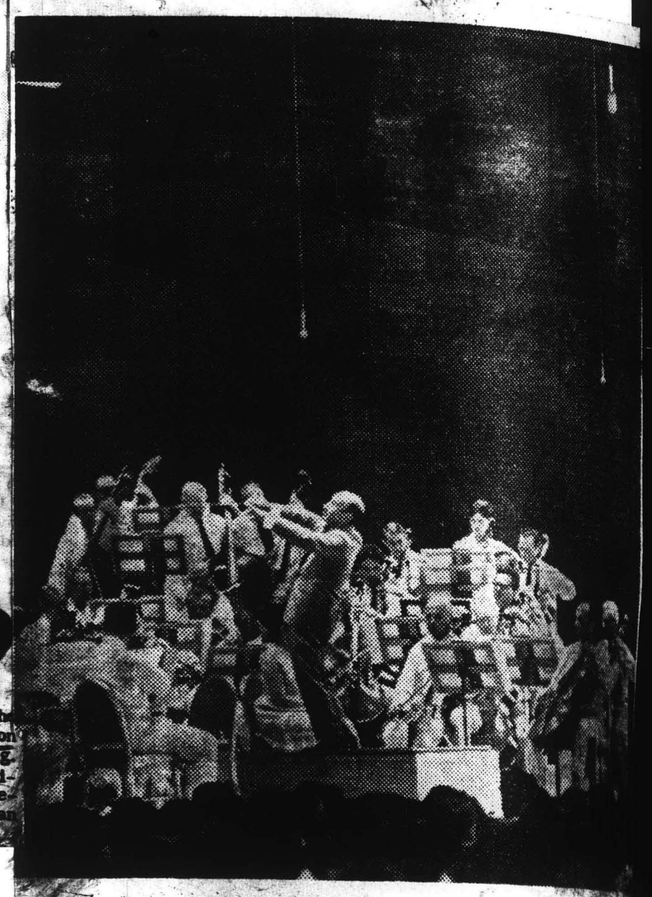
WHISTON PRESS CLIPPING SERVICE
BUFFALO, N. Y.
Buffalo, N. Y.
Evening News
AUG 13 1966

CASUAL CULTURE. Erick Leinsdorf conducts the Boston Symphony Orchestra, top photo, which will give a 2½-hour televised concert tomorrow from the big music shed at Tanglewood, the orchestra's summer home at Lenox, Mass. NBC's live colorcast will be seen on Ch. 4 at 2:30 PM. In bottom photo, outdoors-and-music lovers take their ease outside the music shed before a Tanglewood concert.

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500
BROOKLYN BAY NEWS
Saturday, August 13, 1966
AUG 13 1966

AND A ONE, AND A TWO: Sixten Ehrling (l.), director of the Detroit Symphony Orchestra, will be gust conductor of the Boston Symphony Orchestra at Tanglewood, Mass. Friday evening, Aug. 12. Masuko Ushioda, 23, second prize winner at the 1966 Tchaikovsky Competition in the Violin Division, will perform at Tanglewood two nights later, August 14. This will be her first American appearance since she captured the prize.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
AUG 21 1966

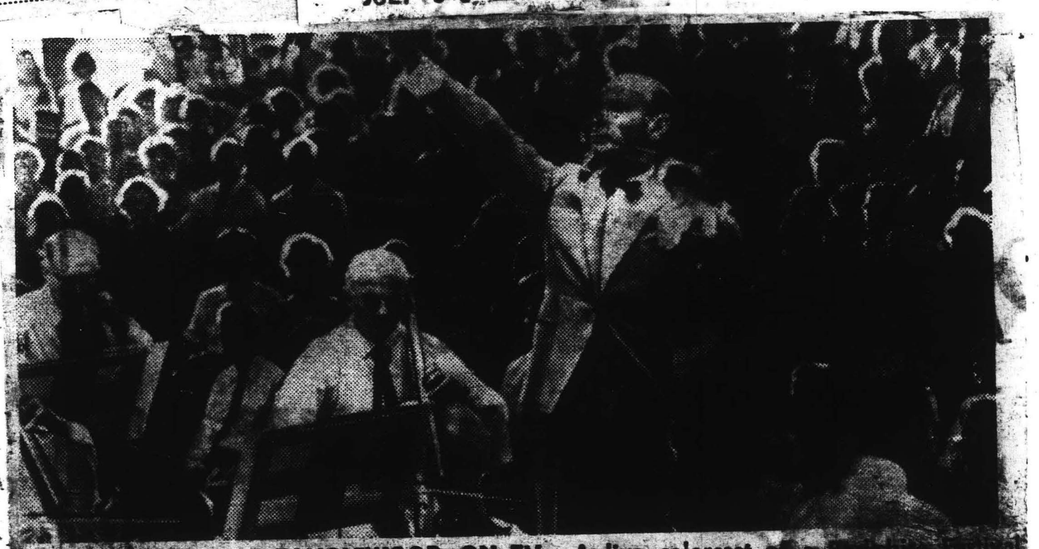


BOSTON SYMPHONY AT TANGLEWOOD
WCRO-FM broadcast, Saturday night at 8 o'clock

Sunday News
BURLINGTON, Vt.
Circ. 12,259
AUG 14 1966

THE MORNING TELEGRAPH
NEW YORK, N. Y.
NEW YORK
D. 80,159 SUN. 86,532
JULY 30 1966

Sunday Telegram
PORTLAND, Me.
Circ. 105,712
JUL 31 1966



AN AFTERNOON AT TANGLEWOOD—ON TV—A live colorcast of a [illegible] concert of the Boston Symphony Orchestra will be presented on the NBC Television Network Sunday, Aug. 14, in a 2½-hour program direct from Tanglewood, the orchestra's permanent Summer home at Lenox, Mass. The program, "An Afternoon at Tanglewood," is designed to give TV viewers a "total experience" of the event. Erich Leinsdorf (top) will conduct the concert, which will originate in the open-sided 6,027-seat Music Shed.

Press
NAHANT, Mass.
Weekly Circ. 1,200
AUG 4 1966

Saugus Press
SAUGUS, Mass.
Weekly Circ. 7,500
AUG 4 1966

TV: AN AFTERNOON AT TANGLEWOOD—A [illegible]rkshire Festival concert of the Boston [illegible]mphony Orchestra will be colorcast live on [illegible] NBC Television Network Sunday, August 14, [illegible] a 2 1/2 hour program direct from Tanglewood, the orchestra's permanent Summer home at Lenox, Mass. The WBZ-TV program, "An Afternoon at Tanglewood," is designed to give TV viewers a "total experience" of the event. Erich Leinsdorf [illegible] will conduct the concert, which will originate in the open-sided 6,027-seat Music Shed. Many auditors (right) picnic on the great lawn outside before or after the concert.

125

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
AUG 7 1966

ATHENS, GA.
BANNER-HERALD
D. 7,500 S. 8,000
AUG 14 1966

TROY MORNING RECORD
Saturday, August 13, 1966

ONEONTA, N. Y.
STAR
D. 15,500
AUG 13 1966

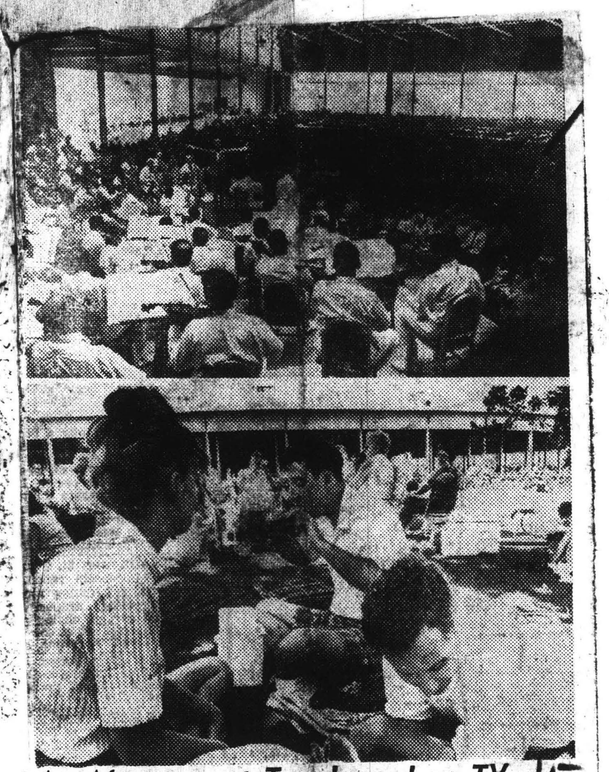
Gazette (e)
TAUNTON, Mass.
Circ. 12,817
AUG 13 1966

CHICO, CALIF.
ENTERPRISE-RECORD
D. 16,000
JULY 30 1966

TV INDEX
GREEN BAY, WIS.
E. O. MONTH 3,500
AUG 6 1966

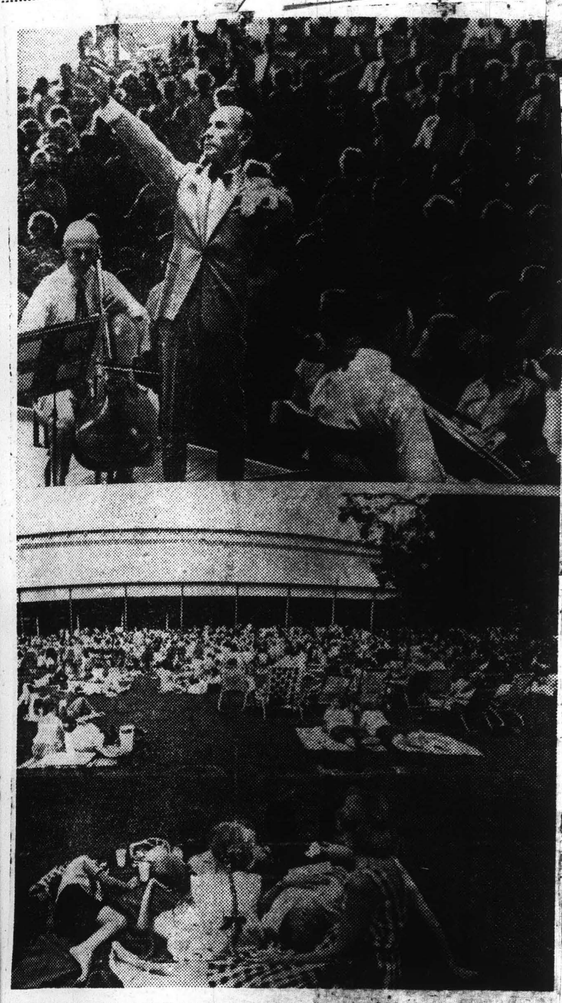
GALVESTON, TEXAS
NEWS
D. 18,000
AUG 14 1966

SYRACUSE POST STANDARD
Saturday, August 13, 1966



An Afternoon at Tanglewood on TV NE

A Berkshire Festival concert of the Boston Symphony Orchestra will be colorcast live on the NBC-TV network from 2:30 to 5 p.m. tomorrow direct from Tanglewood, the orchestra's summer home at Lenox, Mass. Erich Leinsdorf, top, will conduct the concert which will originate in the open-sided 6,027-seat music shed. Many auditors picnic on the great lawn outside before or after the concert.

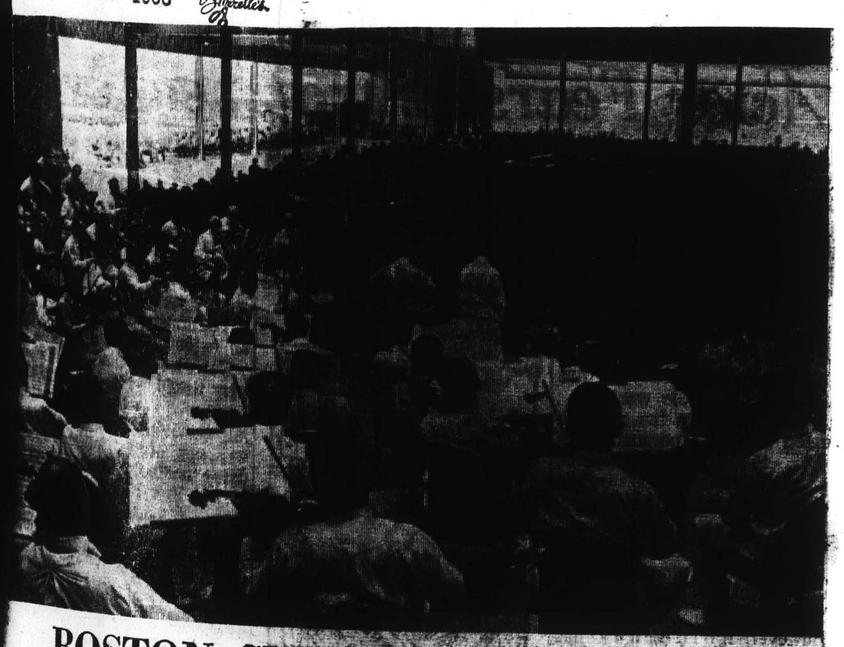


AFTERNOON AT TANGLEWOOD — A live colorcast of a Berkshire Festival concert of the Boston Symphony Orchestra will be presented on NBC Aug. 14, in a 2½-hour program direct from Tanglewood. The program, "An Afternoon at Tanglewood," is designed to give TV viewers a "total experience" of the event. Erich Leinsdorf (top) will conduct the concert, which will originate in the open-sided 6,027-seat Music Shed. Many auditors (bottom) listen on the great lawn outside.

News (e)
FRAMINGHAM, Mass.
Circ. 15,882
AUG 6 1966

INFORMAL LISTENING — There's nothing like Tanglewood . . . inside the Music Shed or out on the lawn, with your family or your girl all set up for a picnic. Next Sunday is the concluding concert of the Berkshire Festival. Relaxing under the tall pines at the edge of the lawn in a good way to spend next Sunday afternoon, but if you can't make it, NBC will bring Erich Leinsdorf and the Boston Symphony to you on Ch. 4 from 2:30 to 5 p.m. That's a week away.

VANCOUVER, WASH.
COLUMBIAN
D. 26,500
AUG 12 1966



BOSTON SYMPHONY TO PLAY

A Berkshire Festival concert of the Boston Symphony Orchestra will be telecast live and in color Sunday at 2:30 p.m. over Channel 8. Erich Leinsdorf, above, will conduct the 2½-hour concert which will originate in the open-sided 6,027-seat Music Shed at Tanglewood, the orchestra's permanent summer home in Lennox, Mass.

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.
AUG 11 1966

Photo by Whitestone

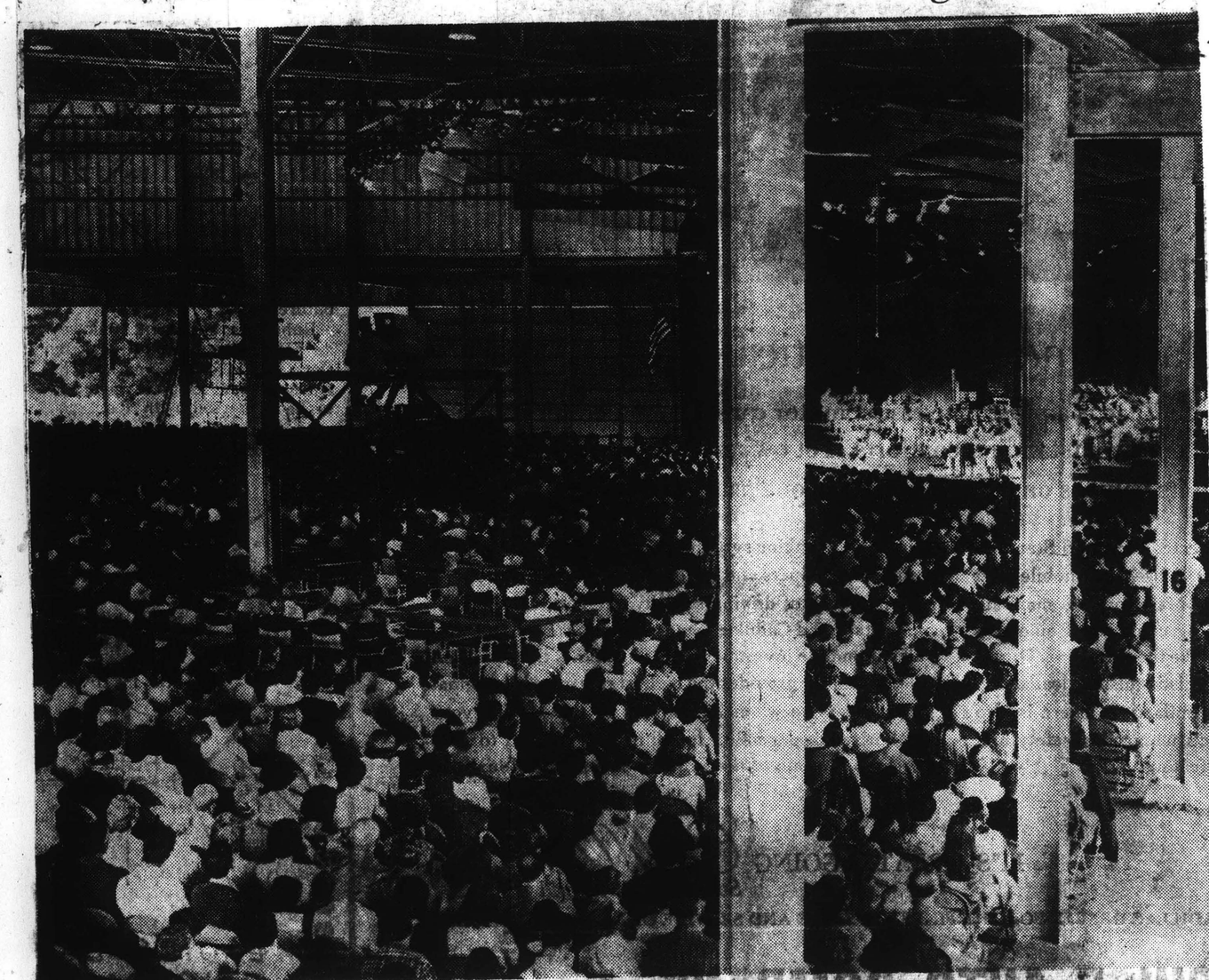
Erich Leinsdorf conducts the Boston Symphony in works by Hindemith and Tchaikovsky this weekend at the Berkshire Festival.

12e

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 15 1966

NBC Telecasts 'An Afternoon at Tanglewood'



Whitestone

Color TV cameras were set up at several sites in the shed and on the grounds at Tanglewood while NBC broadcast yesterday's concert live and in color over the national network. The program included taped interviews with BSO conductor Erich Leinsdorf and yesterday's soloists. Attendance at Sunday's concert was 8,903.

HOUSTON, TEXAS
FORWARD TIMES
W. 26,772

AUG 6 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 15 1966

Whitestone

TANGLEWOOD SOLOISTS this weekend were these three winners of second prizes at the recent Tchaicovsky Music Competition in Moscow. Left to right, they are Stephen Kates of New York City; Masuko Ushioda of Tovko, Japan. Misha Dichter of Los Angeles.

The Shreveport Times
SHREVEPORT, LA.
D. 90,294 SUN. 114,868

AUG 14 1966

All Winners

TANGLEWOOD, LENOX, MASS: Veronica Tyler, Jan Marsh and Simon Estes, the three American prize winners in the recent Tchaikovsky voice competion in Moscow, made their first United States concert appearances since the contest with Erich Leinsdorf and the Boston Symphony Orchestra, here, July 24. Miss Marsh is the only American first prize winner since 1958. Miss Tyler was awarded second prize and Estes third prize in the Moscow contest.

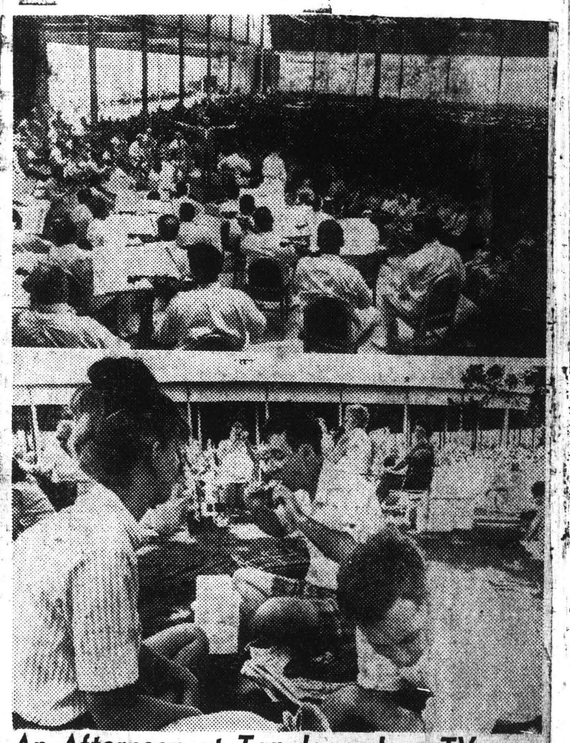
Boston Symphony Orchestra members play under the elms on a live color telecast beginning 1:30 p.m. today over KTAL-TV in Shreveport. Erich Leinsdorf will conduct the orchestra at Tanglewood, the group's permanent summer home in Lenox, Mass. The program will be classical music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378
AUG 11 1966

THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,877 SUN. 246,935
AUG 13 1966

MASUKO USHIODA, Second Prize winner at the 1966 Tchaikovsky Competition in Moscow in the Violin Division will play with the Boston Symphony Orchestra on Sunday, Aug. 14, at the Berkshire Music Festival, Lennox, Mass. Miss Ushioda will play the Prokofiev Violin Concerto No. 2 in G. Minor. This is her first American appearance since winning in the competition.

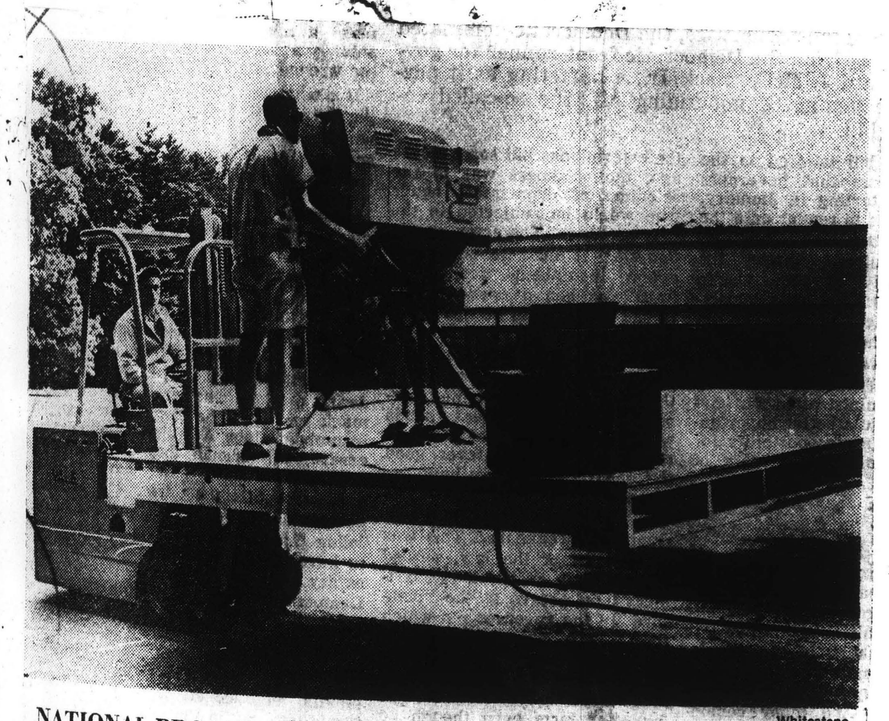
STEVEN KATES, second prize winner of the 1966 Tchaikovsky Competition in the Cello Division will be soloist with the Boston Symphony Orchestra on Saturday, Aug. 13, at the Berkshire Music Festival, Lenox, Mass. He will play the Shostakovitch Concerto for Violoncello and Orchestra, Op. 107. This is his first American appearance since winning in the competition in Moscow.



An Afternoon at Tanglewood on TV

A Berkshire Festival concert of the Boston Symphony Orchestra will be colorcast live on the NBC-TV network from 2:30 to 5 p.m. tomorrow direct from Tanglewood, the orchestra's summer home at Lenox, Mass. Erich Leinsdorf, top, will conduct the concert which will originate in the open-sided 6,027-seat music shed. Many auditors picnic on the great lawn outside before or after the concert.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 13 1966



Whitestone

NATIONAL BROADCAST in color over the NBC television network will carry tomorrow afternoon's concert at Tanglewood live from 2:30 to 5. James Kiley, superintendent of grounds at Tanglewood, operates fork lift truck for NBC cameraman.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
AUG 11 1966

Tanglewood

MASUKO USHIODA, Second Prize winner at the 1966 Tchaikovsky Competition in the Violin Division, will play with the Boston Symphony Orchestra at Tanglewood Sunday afternoon. Erich Leinsdorf will conduct the program. This is Miss Ushioda's first American appearance since winning the competition

Whitestone

this weekend were prizes at the recent in Moscow. Left to York City; Masuko of Los Angeles.

under the elms p.m. today over will conduct the manent summer classical music.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 11 1966

Jane Marsh

Music Mightier Than Missiles

By LINDA A. WINSLOW

One of America's newest and most effective Cold War weapons is 24-year-old Jane Marsh, the girl whose lovely soprano voice brought down the house during the final round of the voice competition at the recent Tchaikovsky International Music Contest in Moscow. It also brought her a first prize in the contest—the first for an American since Van Cliburn won the piano competition in 1958—and countless scores of new Russian friends who "can't wait" until she comes back.

For that matter, neither can Jane, who will be making her third appearance of the season at Tanglewood Friday. The tall, regal-looking brunette (she stands 5 feet 11 inches in her stocking feet) is planning to return to Russia this winter to appear with the Bolshoi Opera—and to renew her acquaintance with the people she "really hated to leave." "Moscow," she says, "is the one place in which I was able to thoroughly enjoy myself without having to try."

Bilingual People-Lover

Listening to Jane speak, it is difficult to imagine her ever really having to *try* to enjoy herself. She is a person who seems to genuinely delight in meeting other people—and lets them know it. Possessing a happy facility for learning languages, she is capable of expressing her natural warmth and friendliness fluently in German and Italian, "muddles through" in Russian and French. "I hated having to speak English for a while in Russia," the California-born singer remarks. "Ordinarily, I love to just get out and try to speak the language of whatever country I am in—even if I have to flounder."

This determination to adapt herself to new situations and surroundings, undaunted by the natural mistakes of inexperience, characterizes Jane's personality as a whole. An unusually well-poised, self-confident young woman, she turned down an offer to do graduate work in psychology following her graduation from Oberlin College in Ohio, "suddenly decided" to go into music instead, and struck out on her own for New York. Just three years later, the professional status she has presently attained is eloquent testimony to her ability and her determination, both of which she possesses in abundance.

Excellent Athlete

The only person who doesn't marvel at Jane's rapid climb to musical success is Jane, who appears to have made a lifelong habit of "looking at myself objectively," taking stock of her capabilities, and then developing them to the fullest degree. An avid swimmer, she was considered an Olympic team prospect while in high school. She is also an excellent horsewoman, having shown her own horse in registered shows all over the country.

Jane's Friday night appearance at Tanglewood will be her final one there this summer. She admits there is a warm spot in her heart for both the Boston Symphony Orchestra, with which she made her professional debut in a concert in Boston last October, and for its director, Erich Leinsdorf, whose recommendation to the State Department was one of several responsible for Jane's invitation to participate in the Moscow competition. As far as Mr. Leinsdorf is concerned, the affection is mutual. According to Jane, when the news of her victory reached him, "He was as excited as if I were his own daughter."

Librizzi

Jane Marsh chats on Tanglewood lawn

Mr. Leinsdorf certainly had just cause to feel something akin to parental pride in Jane's accomplishments. It was he who recognized her outstanding talent last year during an audition in New York and immediately signed her to perform the Beethoven Ninth Symphony for the opening concert of the BSO's 1965-66 season. Before she left for Moscow, Mr. Leinsdorf had also engaged her for two separate concert appearances at Tanglewood this summer. One of these was to have been the closing concert of the Berkshire Festival next weekend, a performance which Jane has since regretfully had to cancel because of another commitment to appear at the Hollywood Bowl in her native state that same weekend. Her additional appearances at Tanglewood this season were an unscheduled treat for both her and Mr. Leinsdorf, who had contracted with Moscow officials before the contest to have the winners perform with the BSO during the 1966 Berkshire Festival.

Wherever she goes from here — and at present the possibilities seem limitless — Jane is confident that the same philosophy which has served her so well thus far will continue to do so in the future. Her own explanation of this philosophy is founded on the premise, very emphatically stated, that "There is such a thing as intuition. Some people call instinct, or insight, she says, but however you label it, it involves the ability to "see into the future," to recognize one's own potentialities, and to know how to go about fulfilling them. This brand of "intuition" which Jane espouses is strengthened, not weakened, by the difficulties and setbacks encountered in the course of life. As she puts it, "Failures are nothing to be afraid of . . . they add to the very things that make your roots a little deeper."

In the case of this well-rounded, very gifted young musician, the "roots" are very deep already.

Gazette (e)
WORCESTER, Mass.
Circ. 94,357
AUG 13 1966

Emphasis on Russian

Ehrling Conducts At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — Sixten Ehrling, conductor of the Detroit Symphony Orchestra, soon to appear at the Worcester Festival in October, was the final guest conductor at Tanglewood for this season. He aroused last night's audience of 4,975 to prolonged excitement, which included cheers from the adults

Gazette Review

and shrill whistling from the younger music-lovers.

The program, devoid of soloists, began the weekend's emphasis on Russian music by pitting the Tchaikovsky Fourth Symphony against the First of the great Finn, Sibelius. Tonight and tomorrow afternoon, Erich Leinsdorf will contrast music of Shosta-kovitch, Prokofiev and Tchaikovsky with that of various German, Italian and Americam composers. Winners in the recent competition at Moscow will appear, two tonight and two tomorrow.

Admirable soloists did appear last night in the Weekend Prelude at 7 o'clock, which drew several thousands to hear the Lenox Trio. Paul Hersh, piano, Peter Mahsh, violin, and Donald McCall, cello, play the famous Tchaikovsky "Piano Trio" in A minor.

Sibelius Symphony

Erhling's interpretation of Sibelius' Symphony No. 1 in E minor was tremendously vital and expressive. He captured both the ruggedness and the poetry of the music, always highly individual and by no means easy fare for players or listeners. Ehrling has a special affinity for winds and percussion and a range from smoothest phrasing to immense and crisp climaxes. His ability to shift without a break from tempo to tempo and from mood to mood placed the famous ensemble in its finest light, and left the ear tingling.

The Tchaikovsky Symphony No. 4 in F minor was more familiar and easier for the average listener to absorb. The themes of fate became huge canvases, with graphic meaning. The beauties of the work were not forgotten or pressed to a too romantic vein. Nobility pervaded the performance and its leadership. Conducting, as throughout the evening, without score, Ehrling delighted the audience especially with his deft and dainty handling of the pizzicato strings in the third movement, and the ear-splitting but highly enjoyable explosions of drums, symbals and brasses in the finale.

Albany Knickerbocker News
Saturday, August 13, 1966

Week's Network Specials

Today

1:30 ⑩ WTEN SPECIAL
"What's In It for Me?" Public affairs program aimed at alerting area young people to the requirements of job hunting in today's world of modern technology.

Sunday

2:30 ⑥ NBC SPECIAL
(Color) "An Afternoon at Tanglewood." Colorcast live from the Berkshire Festival at Tanglewood, featuring concert by Boston Symphony Orchestra.

ALBANY TIMES UNION
Sunday, August 14, 1966

TV KEY PREVIEWS

Today's top television shows as previewed and selected by TV Key's staff of experts who attend rehearsals, watch screenings, and analyze scripts in New York and Hollywood.

2:30 P.M. ⑥ Special. "An Afternoon at Tanglewood." A treat for music lovers everywhere. Live from the Berkshire Festival at Tanglewood in Lenox, Mass., NBC offers this special telecast of a concert by the Boston Symphony Orchestra with Erich Leinsdorf conducting. Two winners of the Third International Tchaikovsky Competition in Moscow, a 20 year-old pianist from Beverly Hills, California, Misha Dichter, and 19 year-old violinist from Japan, Miss Masuko Ushioda, appear as soloists in the program; Mr. Dichter for Tchaikovsky's Piano Concerto No. 1 in B-flat, and Miss Ushioda for Prokofief's Violin Concerto No. 2 in G. The Prelude to Act 3 of Wagner's opera "Lohengrin," Brahms' Symphony No. 1, and excerpts from Gunther Schuller's "Seven Studies on Themes by Paul Klee," make up the balance of the program. (COLOR)

129

Music: Ehrling Conducts The Boston Symphony

By RAYMOND MORIN
Telegram Music Critic

LENOX — Sixten Ehrling had a fine success last night at Tanglewood conducting the Boston Symphony Orchestra in an opening conerto of the Berkshire Music Festival's seventh weekend.

Much of the same scholarly, energetic style was noted in Ehrling last night as experienced by Worcester audiences at the Worcester Music Festival where he conducted the Detroit Symphony Orchestra.

Last night's attendance was 4,975.

This weekend's Tanglewood programs are trained on the music and name of Tchaikovsky. Last night it —was Symphony No. 4 in F Minor, Opus 36. The other work was an Ehrling specialty, Sibelius' Symphony No. 1 in E. Minor, Opus 39. The main concert's preliminary Friday night program, Weekend Prelude, beginning at 7 p.m. was Tchaikovsky's Trio in A Minor for Piano, Violin and Cello, Opus 50. Participants were Paul Hersh, piano, Peter Marsh, violin, and Donald McCall, cello.

Fine Cooperation

In the parade of guest conductors at Tanglewood this summer, none has received more conscientious cooperation from the Boston Symphony than Ehrling. It was particularly noticeable, not only in the ensembles, but the many solos of the Sibelius.

One might have expected this in the Sibelius, but not necessarily the Tchaikovsky, which has been a "specialty of the house" for the Boston Symphony since the Koussevitzky regime.

In a sense, the Sibelius and the Tchaikovsky were like twin mountain peaks: the first majestic, the second forbidding.

Ehrling knows both scores as well as he knows his own name. He conducted them from memory. During the collective movements, it takes but one weak link to break the chain of reactions. Ehrling did not permit this.

The surge and sweep of the Sibelius symphony's slow movements were matched by the high - pressured drive of the Third Movement and Finale. This was not bo the advantage of the Third movement, which sounded raced.

Gorgeous Tone

Gino Cioffi played the cornet solo as a promising opening statement. Then came a spontaneous series of developments. Tone was gorgeous. Ehrling kept the format clear.

The slo w movement was a field day for strings, woodwinds and harps. The sumptuous tonal colors of which this orchestra is capable must have been gratifying to the guest conductor.

Remainder of the symphony covered a wide panorama of effects from intended harshness to rhapsodic breadth.

In the Tchaikovsky Fourth, Ehrling built the work block by block, from the alarming "Fate" motif with which it begins. It is no easy matter to bring freedom of action to this symphony while maintaining a firm structure.

It was an emptional performance, reflecting the composer's morbid philosophy, and brief excursions into optimism. It was also extremely well played.

Soloist for tonight's concert is Jane Marsh, first prize vocal winner at the recent Tchaikovsky Competition in Moscow. She will be heard in arias by Tchaikovsky and Verdi.

Another Moscow winner will be Stephen Kates in the Shostakovich Cello Concerto. Erich Leinsdorf will conduct the Boston Symphony in Hindemith's "Symphonic Metamorphosis," alos sequences from Wagner's opera, "Gotterdammerung."

Telegram (m)
WORCESTER, Mass.
Circ. 61,129
AUG 13 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 13 1966

Music Review

Ehrling Debuts at Tanglewood

By JAY C. ROSENFELD

Jan Sibelius wrote his First Symphony 15 years before he made his fleeting and only visit to Pittsfield, in 1914. He had come over from his native Finland to conduct a piece he had been commissioned to write by the philanthropic Stoeckel family, of Norfolk, Conn. for their annual Litchfield County Choral Society Festival.

A man singularly competent by reason of association with the composer and on the basis of experience with his music was the guest invited last night to conduct the Boston Symphony Orchestra at Tanglewood. Sixten Ehrling was born in Sweden and is now musical director of the Detroit Symphony, but his authority in Sibelius' music derives from much more than mere propinquity. He played it with vehement assurance and a realization of it cosmic breadth.

* * *

THE EVENING was cool and fresh, and the orchestral tone was at its best. Ehrling demanded the orchestra's all, and there was a suspicion that what the Boston can deliver was more than the conductor has been accorded on other podiums, for the first movement was without a wide contrast of tone. In the succeeding movements he took greater note of the tonal potential and balance, and the andante was played with a deep and glorious sound.

In the opening statement of the symphony, Ehrling let the principal clarinetist Gino Cioffi play his solo with complete liberty and without interference, and he made it eloquent and spacious.

* * *

THE SECOND half of the program was to be the Tchaikovsky Fourth Symphony, not too dividual in their manner of far removed in time nor in language from the music which had preceded it last night. The two composers are of course in expression, but as program making it was the least ingenious sequence at Tanglewood in many a moon.

Sibelius has suffered from a lessening of attention and from a bit of blase indifference in recent years. Last year on the centennial of his birth there was a brief revival of interest in his music. Not since the regime of Koussevitzky has Sibelius been allotted a reasonable place in the Tanglewood programs. It was good both to hear it again last night and to hear it done so well.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
AUG 13 1966

Ehrling Shows Strong Hand At Tanglewood

Sibelius Symphony Conducted With Serious Intent

By R. C. HAMMERICH

LENOX—The bill of fare in the great shed at Tanglewood Friday night served the appetizer as well as the desert after intermission. All the meat and potatoes came first.

Sibelius Symphony

It was Sibelius' Symphony No. 1 conducted by Sixten Ehrling, 48, a Scandinavian of manifestly serious intent.

Ehrling has been regular conductor of the Detroit Symphony Orchestra since 1961. Before that he was in Sweden first as student and last as conductor of the Royal Opera in Stockholm.

He is known in this area because of his annual visit with his orchestra to the Worcester Music Festival and an appearance a couple of years ago at Mount Holyoke College in South Hadley.

Ehrling is a compact, mobile man with a no-nonsense manner. He knows the Scandinavian repertory as thoroughly as he knows his mother's cooking and he shaped the Sibelius symphony with a strong hand.

It is strong music, full of sonorous brass, rumbling kettledrums and reverberating cellos and doublebasses. Ehrling let none of its strength escape.

Tchaikovsky No. 4

But to say that the main course was served first is not to say that all that followed intermission was merely canapes and cake.

It was Tchaikovsky's Symphony No. 4, which has a measure of similarity to the Sibelius, i.e., sections during which deeply sonorous passages alternate with light, lyrical woodwind passages.

Ehrling served up Tchaikovsky's popular war horse with care. He protected its floating melodies tenderly and kept the dramatics from becoming too theatrical, which was a blessing.

And, of course, there was the Boston Symphony Orchestra, a musical machine that produces wondrous tones no matter who is on the podium.

The program for the weekend prelude which started at 7 was taken up by the long Trio in A Minor for Piano, Violin and Cello, Op. 50 by Tchaikovsky.

Performers were three members of the Lenox Quartet, a widely known and well regarded string quartet which had its origins in the Berkshire Music Center a few years ago and which performed the regular Tuesday night chamber concert this week at Tanglewood.

They were able to play the trio because Paul Hersh, the quartet's violist, is also an accomplished pianist. The others were Peter Marsh, violin, and Donald McCall, cello.

They played with a vigorous, highly-spirited style that, combined with the vast space in the shed, eliminated the music's subtle details.

It was entertaining, even exciting, but it did not have the intimacy of chamber music.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 14 1966

Tonsilitis Attacks Soprano Miss Marsh at Tanglewood

By R. C. HAMMERICH

LENOX—For a soprano, tonsillitis is an unfair malady. Jane Marsh was immobilized by it Saturday afternoon at Tanglewood.

First-Prize Winner

As a first-prize winner in the recent Tchaikovsky contests in Moscow, she was scheduled Saturday night to make her third appearance this summer with the Boston Symphony Orchestra under Erich Leinsdorf's direction.

A last-minute shuffle of the program brought in Veronica Tyler, a second-prize winner in the same Moscow contest, to repeat a couple of arias she sang on the same stage Wednesday for the annual Tanglewood "gala" audience.

Wednesday night, if we may repeat our one-word evaluation of that performance, she was magnificent. She sang the same way Saturday night.

Like Magic

It was like magic . . . pure, warm, golden tones soaring effortlessly, clean note articulation, secure pitch control, sensitive emotional expression.

Admittedly, she chose a couple of winning arias to sing. They were "Depuis le Jour" from "Louise" by Charpentier and "Si, Mi Chiamano Mimi" from "La Boheme" by Puccini.

But even winning arias have to be handled winningly to score. To put it simply, once more, they were beautiful.

Kates Cellist

The other soloist on the program, also a winner of a second prize at Moscow, was Stephen Kates, cellist. He played Shostakovitch's cello concerto, op. 107.

The tall, 23-year-old Kates loped on stage like a loose-jointed track star, busied himself with tuning his cello and, having signaled Leinsdorf he was ready, attacked the Shostakovitch concerto with frowning vigor.

His tense seriousness was in tune with the music. It is a tense, acrid work, full of busy buzzing and acid harmonies.

Flowing Lyricism

The second movement and the long solo cadenza (this time listed as a third movement) provides relief from some of the tension, but their flowing lyricism is laden with solemn seriousness.

Kates, as might be expected, played with technical virtuosity and youthful vitality. His tones were dry and businesslike (his fingers incredibly agile, his expression efficient and unemotional).

It was an exciting performance, rugged and stern.

Of the three orchestrial works on the program, Beethoven's third "Leonore" overture, "Dawn and Siegfried's Rhine Journey" from Wagner's "Die Gotterdammerung" and Hindemith's "Symphonic Metamorphosis," the last named offered the most substance.

It also offered the most entertainment, which came to these ears, at least, as something of a surprise. In other hands it can be turgid and muddy. Saturday it was full of electricity.

Morning Globe
BOSTON, Mass.
Circ. 234,733

AUG 15 1966

The ARTS

Unhappy Selections at Tanglewood

By MICHAEL STEINBERG
Globe Critic

LENOX — Three instrumentalists who took second prizes in the recent Moscow competition appeared with the Boston Symphony on Saturday and Sunday: the American cellist Stephen Kates, the Japanese violinist Masuko Ushioda, and the American pianist Misha Dichter.

Erich Leinsdorf, who conducted both concerts, chose the concertos, the Shostakovich for Cello, the Prokofiev No. 2 for Violin, and the Tchaikovsky No. 1 for piano, and having saddled the young players with such generally dreadful music, demonstrated that it is hard to tell much about a performer's abilities if he is given so little to do that is of musical interest.

Kates, a Leonard Rose pupil who played Saturday night was by far the most impressive of the three, and that even though the Shostakovich is a staggeringly bad composition. Vulgar ideas are mechanically dealt with, so much so that the listener is always a couple of beats, or even bars, ahead of Shostakovich, the surprises included, mainly because so many composers were ahead of him half a century earlier.

Whether or not Kates can play music I cannot, therefore, say or predict. I can, however, report that his playing in the Shostakovich bristled with virtuosity, that his intonation was secure, the tone was warm and even in all registers, that he was inclined to soft-edged attacks as though afraid of making a rough noise, and that his playing had a superb rhythmic vitality and dramatic verve.

It was Kates' vitality that set him apart from the other two players. The Prokofiev G Minor Violin Concerto is not as bad a piece as the Shostakovich for Cello, but is cheap and obvious enough even so, and the phony, contrived lyricism of the slow movement [illegible] the younger generation [illegible] it—is the most distressing feature of all. It requires lots of vigorous sawing from the violinist and Miss Ushioda went through all that dutifully, with care and accuracy, and with an attractive tone characterized by a nervous brancy. But where other violinists have struck sparks on some of the quirky rhythms and aggressive figurations or have successful suggested the gestures of a passionate singing manner, Miss Ushioda played notes that had no character and whose sequence had no life.

Dichter has a good technique that enables him to produce easy and fluent figurations, fast, sonorous, and clean octaves, and a rich, unpercussive tone. Because of Moscow and Tchaikovsky, Cliburn comes to mind. But what made Cliburn's performance of the Tchaikovsky after his Moscow triumph so remarkable was not just his exuberance and confidence, the vast tone, the easy technique, but also the musical feeling that gave those stunningly produced octave passages in the first movement such a grand shape and declamatory power and that maintained melodic tension even in the context of extreme physical quiet of the slow movement. Dichter's phrasing is unfailingly musical and, as standards for the Tchaikovsky go, he plays with taste. His rhythm is strong and accurate, but his playing is inclined to be stolid and, in spite of his hopefully suggestive name, prosaic.

The orchestral support was very good in the Tchaikovsky and Prokofiev concertos, but rather rough in the Shostakovich.

★

The soprano Jane Marsh, a first prize winner in Moscow, was to have sung Saturday night, but she was not well and Veronica Tyler who took second prize, replaced her, singing "Depuis Le Jour" from Charpentier's "Louise" and "Mi Chaimano Mimi" from Puccini's "La Boheme." The natural properties of Miss Tyler's delicate soprano are unusually lovely, but there is something dreadfully wrong with her technique so that the sound is clouded by vibration and her attack on high notes can be uncertain. I hope she can find her way out of these difficulties, for she is potentially a superb performer. "Depuis Le Jour" was stylish, atmospheric, altogether captivating the "Boheme" excerpt is, wrong for her, stylistically and linguistically, and while it was musical, its narrative parts were not effective. It suffered, too, from rhythmically shapeless playing, though the "Louise" aria was well accompanied.

Saturday's program also included Beethoven's Third "Leonore" Overture, Hindemith's Symphonic Metamorphosis of Themes by Weber, and excerpts from Wagner's "Goetterdaemmerung." Sunday's concert began with the Prelude to the third act of Wagner's "Lohengrin" and the Brahms Symphony No. 1 and between the concertos came the "Twittering Machine" and "Little Blue Devil" from Gunther Schuller's "Seven Studies on Themes of Paul Klee," in honor presumably, of Schuller's appointment as President of the New England Conservatory and his being given the 1966 Horblit Award.

★

Sunday's program was on N.B.C. television, and I watched part of the Brahms First on the screen instead of from the usual seat in the shed. The color was ghastly, the lavender-faced players seeming on the verge of apoplexy. Leinsdorf's performance of the Brahms was excellent, but the camera work was stupid, assuming to begin with that the people did not really want a performance of the symphony, but needed a counterpoint of visual entertainment, then having bad ideas, or none, as to what one ought to be looking at, indulging in cornball touches like the shots of treetops for what the director thought were the "inspiring" passages, and intruding with distracting little notices reading "Live from Tanglewood," "Boston Symphony" and "Symphony No. 1." Yeah, but whose?

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910

AUG 14 1966

MUSIC:

Veronica Tylet Sings At Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Berkshire Music Festival concert at Tanglewood was a showcase for two winners of the recent Tchaikovsky Competition in Moscow.

It was not as planned, however.

Main soloist was to be Jane Marsh, winner of first prize in the Moscow Vocal Competition. She cancelled at the last moment because of a throat ailment. Her substitute was soprano Veronica Tyler, second winner in the same vocal competition.

Miss Tyler sang the same two arias with which she had such brilliant success at the Gala Concert here on Wednesday night.

They were "Depuis Le Jour" from Charpentier's opera, "Louise" and the Puccini aria, "My name is Mimi" from "La Boheme."

Last night's second soloist was Stephen Kates, second prize winner in the Cello Division of the Tchaikovsky Competition. He was heard in Shostakovich's Converto for Cello and Orchestra, Opus 107.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, gave both soloists superb accompaniements.

Because Miss Tyler's arias were considerably shorter than those scheduled for Miss Marsh, Beethoven's "Leonore" Overture, No. 3, Opus 72, was added to the program. It also consisted of Hindemith's "Symphonic Metamorphosis," and the "Dawn" and "Siegfried Rhine Journey" sequences from Wagner's opera "Die Gotterdammerung."

Kates is 23 years old and a native of New York City. His selection of the Shostakovich was risky. Not only does it digress from traditional construction, but the musical language tends to be hazy.

It was to be assumed that the young man has a dextrous technique. This proved to be so, except that his style was tense rather than intense, and the work apperared to be of magnified difficulty.

He did manifest strong impulses toward lyricism, a vibrant tone, and good carrying power. Some of the flair in his visual presentation leaned toward obvious devices of showmanship.

What Kates does not lack is youthful elan, and a sense of the theatrical. No matter how frequent the inaccuracies (and they were rather prolific in the bristling cadenza that passes for a separate movement), there was no denying the refreshing effect of his youthful exuberance.

Emotional

Whatever the result, Kates met the composer's almost absurd technical defiances with aplomb. And he did make memorably emotional, music of the slow movement.

If this young man follows a straight course, strives for more polished performance, and cultivates a greater capacity for accuracy, he should enjoy a brilliant career.

The "Leonore" introduction was firmly controlled, yet made ample allowance for variety of nuance. It had less to offer in rhythmic security.

Leinsdorf embarked on the main part of the overture at a conservative pace. Its accelerated outcome was nonetheless fiery. Strings weren't entirely impeccable in pitch, but brass helped to create the work's generally bravura effect.

The solo trumpet, generally played backstage, was heard from outside the building. Armando Ghitalla was responsible for the clear, ringing tone.

8,694 in Audience

String passages toward the end were top speed and brilliant.

Hindemith's "Metamorphosis" was played as the "fun" music that it is, and certainly was no strain on the resources of the Boston Symphony. Most fascinating was the Chinese-style dance, called "Turandot."

Last night's audience numbered 8,694.

Two more Tchaikovsky Competition winners will be soloists this afternoon. Masuko Ushioda will be soloist with the Boston Symphony and Leinsdorf in Prokofieff's Second Violin Concerto. Misha Dichter will solo in the Tchaikovsky Piano Concerto.

Orchestral program is the Prelude to Act III, Wagner's "Lohengrin" two movements from Schuller's "Paul Klee Studies" and Brahms' First Symphony.

THE TROY RECORD
TROY, N. Y.
D. 7,764

AUG 15 1966

Tanglewood Concert

A Second Prize Winner Is First Rate

By HOWARD HEALY

These were some changes in Saturday night's performance at Tanglewood, the most significant one being soprano Veronica Tyler's substituting for Jane Marsh, who had been scheduled to sing but who was indisposed and could not appear.

Miss Marsh is, of course, the first prize winner in the Moscow Tchaikovsky International Music Competition, and she was undoubtedly the featured attraction on the program.

What this meant for Miss Tyler, then, is obvious—she not only had to sing well, which she did, but also overcome a certain disappointment which the audience would only naturally feel over Miss Marsh's absence.

And Miss Tyler could not have done better on the second count. She brought the crowded Tanglewood shed to thundering applause after singing Charpentier's "Depuis le jour," from "Louise," and Puccini's "Si, mi chiamano Mimi," from "La Boheme."

Miss Tyler has an exquisite voice of great purity and she delivered both selections in a moving and stunning way.

She is the second prize winner in the Moscow voice competition, and when one hears her sing with this fact in mind it makes one wonder at the enormous talents some people have in this world.

Another talented winner (taking second prize) at the Moscow competition is cellist Stephen Kates, who played Shostakovitch "Concerto for Cello and Orchestra," Op. 107, at Saturday's Tanglewood program.

The work is usually prefaced with an admonition that it is an integrated thing and not merely a showpiece for the cello or cellist. But for all practical purposes it is, and that is not really so bad as it sounds.

The soloist, who is only 23, went through the work in fine form and with sure footing in all the intricate demanding passages, giving the right interpretation to the more lyrical passages and the full force of youthful passion to the dynamic, turbulent passages.

In all, it looked like a very exhaustive performance for Kates, who at the end received some well earned rounds of applause and some firm handclaps from conductor Eric Leinsdorf.

The Boston Symphony Orchestra, under Leinsdorf, played Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria von Weber," and showed good strength in Wagner's "Dawn" and "Siegfried's Rhine Journey" from "Die Gotterdammerung." The orchestra opened the program with a substitution, Beethoven's "Leonore" No. 3 overture, which sounded a trifle lagging.

Vineland Times Journal
VINELAND, N. J.
D. 13,406

AUG 15 1966

* * *

Music enthusiasts had a ball yesterday when NBC television cameras went to the Berkshire Music Festival at Tanglewood in Massachusetts for the complete afternoon concert "live". The program was a blockbuster for the classical music fans. The camera play on the surroundings and Edwin Newman's commentary were appreciated. Channel 12 will televise a Tanglewood concert on Friday night. Consult listings for time.

* * *

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
AUG 15 1966

Music: Convulsive Weekend in Lenox

Moscow's Winners, TV and Tonsillitis Turn Up

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., Aug. 14—In one of the more convulsive Berkshire Music Festival weekends, it is hard to count the blessings.

It was a weekend of television, in which camera crews were all over the place, hauling miles of cable and hoisting cameras hither and yon. The object was this afternoon's color broadcast of the entire concert. It was a weekend in which several winners of the recent Tchaikovsky competition in Moscow appeared. It was also the weekend in which Jane Marsh, the winner of the vocal section at Moscow, developed tonsilitis and had to cancel, necessitating a change of program and soloist.

Whitestone

Masuko Ushioda, left, a violinist; Stephen Kates, center, a cellist, and Misha Dichter, a pianist, were soloists.

•

Of the soloists, the biggest impression was made by Misha Dichter, the young Chinese-born American pianist who took second prize in his division in Moscow. Mr. Dichter played—what else—the Tchaikovsky Concerto in B flat minor, and he played it with dash and spirit and with an easy-going technique that made everything sound easy.

His performance had some points of added interest. One was the slow ending of the first movement. In days not too long past, pianists waited eagerly for this section and then took off like a jet on a runway, ending the octaves with a swoop off the ground. But ever since Sviatoslav Richter has been playing this concerto, pianists have begun to hold back on the octaves. Textually, it is more accurate, for the score gives no direction to accelerate. The Richter approach, copied by so many young pianists, somehow makes the movement sound very tame.

In the second movement, Mr. Dichter demonstrated remarkable control in the prestissimo section, played with a feathery pianissimo throughout and with perfect articulation. And at the last-movement coda, he and Erich Leinsdorf engaged in a mad spurt. It was a spurt not sanctioned by the score—and led to the question, If it was used here, why not in the first movement? Anyway, the pianist was right on top of the notes, and the concerto ended in a blazing fashion.

Sharing this afternoon's program was Masuko Ushioda, the Japanese girl who took second in the violin division. She played the Prokofiev Concerto No. 2 and found herself a little overmatched. She could handle the lyric sections, and gave a beautiful, fine-spun account of the second movement. But her dainty playing was not the medium for the other two movements. It lacked bite, dynamic range and propulsive rhythm.

The rest of the unusually long program contained the prelude to Act III of Wagner's "Lohengrin," the Brahms First Symphony and two movements from Gunther Schuller's "Seven Studies on Themes of Paul Klee." The audience, by the way, seemed to be delighted with Mr. Schuller's clever, chrome-plated serial textures.

Last night, Veronica Tyler stepped in for Miss Marsh. Miss Tyler, second-prize winner at Moscow, had appeared Wednesday at a Tanglewood concert, and she repeated her numbers—"Depuis le jour" from Charpentier's "Louise" and "Mi chiamano Mimi" from Puccini's "La Bohème." Stephen Kates, the American cellist who took second prize in Moscow, played the Shostakovich concerto on this program.

Unfortunately, "Depuis le jour" was not the aria for Miss Tyler. She was uncomfortable with the high tessitura, her French diction was unintelligible, and she sang in an edgy, unsupported manner. The Puccini went much better. As for Mr. Kates, he played the puerile Shostakovich with admirable rhythm, a fine left hand and with a tone that was rather thin and reedy.

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Sixten Ehrling was the conductor Friday evening. He led the Boston Symphony in two standard works—the Sibelius First Symphony and the Tchaikovsky Fourth. The concert was preceded by the hour-long weekend prelude, the Tanglewood innovation that runs from 7 P.M. to 8. Music in small forms is presented here, and on Friday we had the Tchaikovsky Piano Trio in A minor, with the Lenox Trio—Paul Hersh, pianist, Peter Marsh, violinist, and Donald McCall, cellist.

The score does not turn up very often, and it was a treat to hear once again this work with salon elements mixed with moments of pure genius. It is curiously attractive, something more than a period piece, and was strongly played by the talented young instrumentalists.

ALBANY TIMES UNION
Monday, August 15, 1966

Two Artists Delight Tanglewood

By JOHN SIMMONS

LENOX, Mass.—Sixteen thousand persons came to Tanglewood this weekend to hear the Tchaikovsky Competition prize winners with the Boston Symphony Orchestra while many more watched Sunday's concert at home. Japanese violenist Masuko Ushioda and American pianist Masha Dichter made their first American concert appearances Sunday since the competition.

A second prize winner, Miss Ushioda played the Prokofiev Violin Concerto No. 2 at Tanglewood. A petite figure, she attacked her instrument with vigor, marvelously accomplishing the strenuous and difficult chords of the work. The third movement was exemplary, as soloist and orchestra worked together exploiting some of the best of Prokofief's composition. Miss Ushioda took numerous bows.

It is to Misha Dichter, a credit that he was able to transcend the familiarity of Tchaikovky's Piano Concerto No. 1 in B Flat Minor, a perennial favorite. The theme from the first movement is one of the most commercialized, outdone perhaps only by the Warsaw Concerto. Bursting upon the audience with a big opening theme, the concerto provides lesser artists with a field day for crashing shords and showy technique. Dichter in his playing went beneath the momentous exterior to bring out what deeper content could be found, making the most notable part of the performance the observance of the 20-year old's unusual rapport with his instrument.

On Saturday evening soprano Jane Marsh, was indisposed. In her stead, Veronica Tyler sang arias from "Louise" and "La Boheme" with which she had charmed audiences Wednesday evening at the gala concert.

Also on Saturday, [illegible] was 23-year-old cellist Stephen Kates who took second prize in Performing Shostakovitch' Cello Concerto, the composer's masterpiece, Kates stunned the audience with his mature musicianship.

Next weekend will be the finale for the 1966 season at Tanglewood, coming to a conclusion with a performance of Bruckner's "Te Deum" and Beethoven's Ninth Symphony by the Boston Symphony Orchestra and the Berkshire Festival Chorus under the direction of Erich Leinsdorf.

Times (e)
HARTFORD, Conn.
Circ. 132,266
AUG 15 1966

Tchaikowsky Winners Heard

By PHILIP TREGGOR

Two young people, first-class second place winners, were soloists with the Boston Symphony Orchestra at Tanglewood, Saturday night. Conducted by Eric Leinsdorf, the orchestra presented a program of considerable variety.

Jane Marsh, originally scheduled for the program, was indisposed and unable to sing. Veronica Tyler, second prize winner in the same Tschaikovsky International Music Competition, upon very short notice consented to appear in her colleague's place.

The orchestra opened the concert with Beethoven's "Leonore" Overture. Here, Leinsdorf chose very leisurely and free tempos; nothing was rushed. As a result, the intricate passages for brass were clearly articulated instead of "faked" as they often are. The secondary theme was beautifully singing and the whole was developed to a smashing climax.

* * *

Another second prize winner at the Russian competition was Stephan Kates who played the Shostakovitch cello concerto in this concert.

Although fully symphonic in concept, the concerto is really a chamber work. An excellent balance between orchestra and cellist has been written into the score by the composer. The cellist is accompanied in very many measures by solo instruments and woodwind ensemble alone. This allows the cello to speak clearly throughout. At no point is the cello sound inundated by orchestral sound.

It is readily apparent why Mr. Kates placed so highly in the competition. His is the energetic, secure technique of a talented young man. More importantly, he plays with musicality. The slow movement of this concerto, for example, could have been cloying. Mr. Kates played it with warmth and the necessary restraint to create some very special moments in the concert.

Following intermission, the orchestra played "Weber: Symphonic Metamorphosis" by Paul Hindemith. Here, to my mind, is a vastly underrated composer. True, he is played to some extent, but never to as great an extent as he deserves. The "metamorphosis" is a prime example of writing by a composer who is certain of his techniques and who is able to bring more than mere craftsmanship to his creations. Although never avant garde Hindemith has always made good musical sense in his work.

* * *

For her part in the concert, Miss Tyler, soprano, sang two popular operatic arias; Charpentier's "Depuis le jour" and Puccini's "Si, mi chiamano Mimi." Needless to say, she brought down the house. Her voice is of good quality and she maintains true intonation for the most part. There is room for improvement of her diction. She is young, attractive and, obviously, very musical.

The concert closed with excerpts from Wagner's "Die Gotterdammerung." The audience was large and overflowed onto the lawns. If the listeners were disappointed in not hearing Miss Marsh, they did not show it as they applauded the young artists with great enthusiasm.

By GEORGE W. STOWE

The parade of Tchaikowsky Competition winners continued Sunday afternoon at Tanglewood, when close to 10,000 turned out to hear Japanese violinist Masuko Ushioda and American pianist Misha Dichter.

Even though both were second place winners there was no doubt that they are formidable technicians endowed with plenty of temperament. This was particularly true of Dichter, whom some of the Moscow judges felt had greater potentiality for a distinguished career than the first-place winner.

* * *

Dichter, with a mane of black hair hanging down his neck, brought unerring rhythmic control and a command of the "grand style" to his reading of the familiar Tchaikowsky Piano Concerto in B flat Minor. For a 20-year-old, his poise and temperament were an unbeatable combination.

In fact, there were times when my thoughts went back to the young Horowitz and his blazing performance of this old war-horse. The chordal playing was powerful and the passage work in the finale was electrifying. Leinsdorf and the Boston Symphony gave him staunch support.

* * *

Miss Ushioda immediately impressed the audience with her firm technical equipment and tonal warmth in the Prokofiev Second Violin Concerto. Although she took the whole work at a fast tempo, there was no loss of control at any point and the performance had a bravura seldom encountered in this concerto.

Even though the orchestral writing is perhaps not as impressive as the composer's contribution in the better-known First Violin Concerto, I think that Mr. Leinsdorf might have captured more of its mood in a less pedestrian performance than the orchestra offered Sunday afternoon.

* * *

The Boston Symphony was at its best in the thrice-familiar Brahms First Symphony, which was set forth with a warmth and intensity that were close to ideal. This was not the galvanic intensity of Toscanini, nor the autumnal warmth of Bruno Walther, but something halfway between, which I found quite satisfying to my personal taste.

For an orchestral novelty two movements of Gunther Schuller's "Seven Studies on Themes of Paul Klee" were offered, which audibly amused the audience. This was particularly true of "The Twittering Machine," although many, obviously enjoyed the jazzy "Little Blue Devil." Schuller was present to accept the applause at the end.

Wagner's Prelude to Act Three of "Lohengrin" started the festivities. Sunday's program was televised by NBC in color, not only in the Shed but from the surrounding lawns outside.

The New York Times
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Unfortunately, "Depuis le jour" was not the aria for Miss Tyler. She was uncomfortable with the high tessitura, her French diction was unintelligible, and she sang in an edgy, unsupported manner. The Puccini went much better. As for Mr. Kates, he played the puerile Shostakovich with admirable rhythm, a fine left hand and with a tone that was rather thin and reedy.

●

Sixten Ehrling was the conductor Friday evening. He led the Boston Symphony in two standard works—the Sibelius First Symphony and the Tchaikovsky Fourth. The concert was preceded by the hour-long weekend prelude, the Tanglewood innovation that runs from 7 P.M. to 8. Music in small forms is presented here, and on Friday we had the Tchaikovsky Piano Trio in A minor, with the Lenox Trio—Paul Hersh, pianist; Peter Marsh, violinist, and Donald McCall, cellist.

The score does not turn up very often, and it was a treat to hear once again this work with salon elements mixed with moments of pure genius. It is curiously attractive, something more than a period piece, and was strongly played by the talented young instrumentalists.

ALBANY TIMES UNION
Monday, August 15, 1966

Two Artists Delight Tanglewood

By JOHN SIMMONS

LENOX, Mass.—Sixteen thousand persons came to Tanglewood this weekend to hear the Tchaikovsky Competition prize winners with the Boston Symphony Orchestra while many more watched Sunday's concert at home. Japanese violenist Masuko Ushioda and American pianist Masha Dichter made their first American concert appearances Sunday since the competition.

A second prize winner, Miss Ushioda played the Prokofiev Violin Concerto No. 2 at Tanglewood. A petite figure, she attacked her instrument with vigor, marvelously accomplishing the strenuous and difficult chords of the work. The third movement was exemplary, as soloist and orchestra worked together exploiting some of the best of Prokofief's composition. Miss Ushioda took numerous bows.

It is to Misha Dichter's credit that he was able to transcend the familiarity of Tchaikovky's Piano Concerto No. 1 in B Flat Minor, a perennial favorite. The theme from the first movement is one of the most commercialized, outdone perhaps only by the Warsaw Concerto. Bursting upon the audience with a big opening theme, the concerto provides lesser artists with a field day for crashing shords and showy technique. Dichter in his playing went beneath the momentous exterior to bring out what deeper content could be found, making the most notable part of the performance the observance of the 20-year old's unusual rapport with his instrument.

On Saturday evening soprano Jane Marsh was indisposed. In her stead, Veronica Tyler sang arias from "Louise" and "La Boheme" with which she had charmed audiences Wednesday evening at the gala concert.

Also on Saturday's program was 23-year-old cellist Stephen Kates who took second prize in Performing Shostakovitch' Cello Concerto, the composer's masterpiece, Kates stunned the audience with his mature musicianship.

Next weekend will be the finale for the 1966 season at Tanglewood, coming to a conclusion with a performance of Bruckner's "Te Deum" and Beethoven's Ninth Symphony by the Boston Symphony Orchestra and the Berkshire Festival Chorus under the direction of Erich Leinsdorf.

Times (e)
HARTFORD, Conn.
Circ. 132,266
AUG 15 1966

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Tchaikowsky Winners Heard

By PHILIP TREGGOR

Two young people, first-class second place winners, were soloists with the Boston Symphony Orchestra at Tanglewood, Saturday night. Conducted by Eric Leinsdorf, the orchestra presented a program of considerable variety.

Jane Marsh, originally scheduled for the program, was indisposed and unable to sing. Veronica Tyler, second prize winner in the same Tschaikovsky International Music Competition, upon very short notice consented to appear in her colleague's place.

The orchestra opened the concert with Beethoven's "Leonore" Overture. Here, Leinsdorf chose very leisurely and free tempos; nothing was rushed. As a result, the intricate passages for brass were clearly articulated instead of "faked" as they often are. The secondary theme was beautifully singing and the whole was developed to a smashing climax.

* * *

Another second prize winner at the Russian competition was Stephan Kates who played the Shostakovitch cello concerto in this concert.

Although fully symphonic in concept, the concerto is really a chamber work. An excellent balance between orchestra and cellist has been written into the score by the composer. The cellist is accompanied in very many measures by solo instruments and woodwind ensemble alone. This allows the cello to speak clearly throughout. At no point is the cello sound inundated by orchestral sound.

It is readily apparent why Mr. Kates placed so highly in the competition. His is the energetic, secure technique of a talented young man. More importantly, he plays with musicality. The slow movement of this concerto, for example, could have been cloying. Mr. Kates played it with warmth and the necessary restraint to create some very special moments in the concert.

Following intermission, the orchestra played "Weber: Symphonic Metamorphosis" by Paul Hindemith. Here, to my mind, is a vastly underrated composer. True, he is played to some extent, but never to as great an extent as he deserves. The "metamorphosis" is a prime example of writing by a composer who is certain of his techniques and who is able to bring more than mere craftsmanship to his creations. Although never avant garde Hindemith has always made good musical sense in his work.

* * *

For her part in the concert, Miss Tyler, soprano, sang two popular operatic arias; Charpentier's "Depuis le jour" and Puccini's "Si, mi chiamano Mimi." Needless to say, she brought down the house. Her voice is of good quality and she maintains true intonation for the most part. There is room for improvement of her diction. She is young, attractive and, obviously, very musical.

The concert closed with excerpts from Wagner's "Die Gotterdammerung." The audience was large and overflowed onto the lawns. If the listeners were disappointed in not hearing Miss Marsh, they did not show it as they applauded the young artists with great enthusiasm.

By GEORGE W. STOWE

The parade of Tchaikowsky Competition winners continued Sunday afternoon at Tanglewood when close to 10,000 turned out to hear Japanese violinist Masuko Ushioda and American pianist Misha Dichter.

Even though both were second place winners there was no doubt that they are formidable technicians endowed with plenty of temperament. This was particularly true of Dichter, whom some of the Moscow judges felt had greater potentiality for a distinguished career than the first-place winner.

* * *

Dichter, with a mane of black hair hanging down his neck, brought unerring rhythmic control and a command of the "grand style" to his reading of the familiar Tchaikowsky Piano Concerto in B flat Minor. For a 20-year-old, his poise and temperament were an unbeatable combination.

In fact, there were times when my thoughts went back to the young Horowitz and his blazing performance of this old war-horse. The chordal playing was powerful and the passage work in the finale was electrifying. Leinsdorf and the Boston Symphony gave him staunch support.

* * *

Miss Ushioda immediately impressed the audience with her firm technical equipment and tonal warmth in the Prokofiev Second Violin Concerto. Although she took the whole work at a fast tempo, there was no loss of control at any point and the performance had a bravura seldom encountered in this concerto.

Even though the orchestral writing is perhaps not as impressive as the composer's contribution in the better-known First Violin Concerto, I think that Mr. Leinsdorf might have captured more of its mood in a less pedestrian performance than the orchestra offered Sunday afternoon.

* * *

The Boston Symphony was at its best in the thrice-familiar Brahms First Symphony, which was set forth with a warmth and intensity that were close to ideal. This was not the galvanic intensity of Toscanini, nor the autumnal warmth of Bruno Walther, but something halfway between, which I found quite satisfying to my personal taste.

For an orchestral novelty two movements of Gunther Schuller's "Seven Studies on Themes of Paul Klee" were offered, which audibly amused the audience. This was particularly true of "The Twittering Machine," although many, obviously enjoyed the jazzy "Little Blue Devil." Schuller was present to accept the applause at the end.

Wagner's Prelude to Act Three of "Lohengrin" started the festivities. Sunday's program was televised by NBC in color, not only in the Shed but from the surrounding lawns outside.

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Union (m)
SPRINGFIELD, Mass.
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At Tanglewood

Concertos Played To Vast Audience

By R. C. HAMMERICH

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Everyone's Favorite

Misha Dichter, 21, of Los Angeles played nearly everyone's favorite romantic concerto, Tchaikovsky's First Piano Concerto, ("Tonight We Love.")

Masuko Ushioda, 29, of Tokyo played Prokofiev's Violin Concerto No. 2 in G Minor.

It was a long program, a half hour longer than the usual two hours, but the audience did not appear to be impatient, especially since Tchaikovsky's concerto was last on the program.

TV Cameras

There was, also, some entertainment to be had by keeping track of the television cameras (two were on giant scaffoldings at the sides, one was on a platform near the rafters, another was peering from a hole in the wall behind the orchestra and, by counting the bright lights, 32 were strung across the width of the ceiling.)

Dichter played Tchaikovsky's concerto with infallible digital control and a modest manner. There was a refreshing lack of theatrical mannerism even when he was finishing high-speed, overlapping runs or sending out great, thunderous chords.

He often produced a big, full piano tone without pounding the keys and moved through limpid, sweet melodies without becoming saccharine, both common pitfalls with this piece.

Pianistic Perfection

He offered, in short, another xample of the cool, unemotional pianistic perfection so common these days among the young pianists.

Earlier, Miss Ushioda played Prokofiev's very difficult, caustic violin concerto with a pleasing, but light tone. It was a feminine tone, nice but inappropriate for most of the piece.

It made the lyrical middle movement beautiful, however liquid and smooth.

Doll-Like Girl

Miss Ushioda is a slight, doll-like girl with a boyish haircut and a graceful manner. Like Dichter, she easily won over the audience.

Between the concerts was a whimsical interlude during which two pieces from Gunther Schuller's "Seven Studies on Themes of Paul Klee" drew surprised giggles from the audience.

One of the pieces is called "The Twittering Machine" and, as Schuller intended, it twitters. Woodwinds with very short notes and percussion players accomplished the deed. The other piece, "Little Blue Devil," is a rhythmical work utilizing jazz rhythms and low, "blue" notes.

Something for Everybody

The pieces helped make the program, as the television network probably intended, offer something for everybody.

Before intermission, the orchestra played the brassy, sonorous prelude to act II of Wagner's "Lohengrin" and Brahms' Symphony No. 1, Op. 68.

Both fall within the limits of Leinsdorf specialties and were rolled out with the usual skill and beauty produced by Boston's orchestra.

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Erich Leisndorf had built a program just safely within the 2½ hours allotted to the "live and in color" NBC telecast, and full of interest.

Played with Zest

The familiar Prelude to Act III of Wagner's "Lohengrin" was played by the Boston Symphony Orchestra with a zest which roused the audience to a festival pitch of excitement. Leinsdorf always makes Wagner sound superb, being able to bring out solid tone and sonorities which are not automatically inherent in the orchestration.

The Brahms Symphony No. 1 received a devoted and well-nigh immaculate performance. Beauties were painted with great skill and the slow movement and scherzo were especially charming.

Miss Ushioda tackled a stern assignment in the Prokovief, being given almost unceasing activity in the first movement, where the orchestration sounded sketchy but was actually very detailed. There was a lovely legato solo at the start of the second movement, before the third brought its tasks again in the strong chords for violin and percussion. Miss Ushioda, a fetching dimunitive figure in sleeveless blue gown, took many recalls in a modest manner.

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England Newsclip Agency, Inc.
2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
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A soprano, a violinist, a cellist and a pianist, all second prizewinners in Moscow this year, provided the solo talent. Whatever the portent of their appearance with the orchestra, it may be too early to judge them by thoroughly professional standards. After all, only one is older than the early twenties and Misha Dichter, who performed the Tchaikovsky piano concerto, will be only 21 in September.

Dichter, however, lost no time in convincing us of his accomplishment thus far. He is a solid technician; neither large chordal blocks nor rushing passages for both hands left him at a loss. Tchaikovsky's second-movement Allegro found him whipping through the digital flourishes with apparent ease, and elsewhere, thankfully, he did not need the pedal to sustain large volumes (though sometimes, not so thankfully, he used it).

Dichter's piano playing exuded a similar confidence to that of Van Cliburn following his Moscow success, but whereas the latter's work in this concerto held a measure of inspiration, Sunday's reading was simply interesting. All was secure and spoken straightforwardly, to be sure, but the melodies lacked a grand arch here, a delicate sweep there. The soloist's work was bold, but not entirely sensitive; the depth was in technical prowess. We must speak of the future when viewing Dichter's potential, but it seems that we may speak of it confidently.

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Music Review

Tschaikovsky, Brahms, Soloists, at Tanglewood

Tanglewood, Boston Symphony Orchestra conducted by Erich Leinsdorf with Sixten Ehrling, Guest Conductor.

By FRANK N. PATTERSON

Friday

Had Friday's Weekend Prelude been an accurate forecast of all the music at Tanglewood this weekend, the effort might not quite have been worth the expense.

Tchaikovsky's Trio for Piano, Violin and Cello performed by the Lenox Trio filled 45 long minutes with an even measure of ennui and despair. The work was composed for Tchaikovsky's patroness, Nadejda Von Meck. The pianist at that time was none other than Claude Debussy. Friday's pianist, however, was a deceptively powerful young man named Paul Hersh whose vain but obvious efforts to attract attention to his art were never met by the valiant strivings of violinist, Peter Marsh or cellist, Donald McCall.

Russians are little known for their chamber music. This Trio with its drive for orchestral effects and coloring suggests adequate reason. However, it should be added that even Tschaikovsky described the work a "torture" to listen to.

But if there is a vulgarity to much of Tchaikovsky's music, there is also a spell. And certainly his 4th Symphony, which was also dedicated to Von Meck, is a spell binder, despite its grossness and blast. What made this performance an even greater success, was the almost finicky control Sixten Ehrling subjet to.

The Finnish born conductor has been with the Detroit Orchestra for a number of years and a regular contributor to the oldest Music Festival (107 years) in the country at Worcester, Massachusetts.

This gauche and distracting technique he exhibits to his audience is, however, admired and praised by many orchestras over the country.

The open applause and rave foot stamping exhibited by the members of the BSO Friday for his conducting of the Tchaikovsky and especially the Symphony No. 1 of Sibelius is a rather fine stamp of approval to his ability. Nor does the fact that Mr. Ehrling was a student of Sibelius hamper the success he found in creating fine tension without adding the overbearing swell that the two composers are generally smothered in.

Saturday

Saturday's concert which was to have included Jane Marsh, who won first prize at Moscow last month was revised due to an indisposition on the part of the singer. However, Mr. Leinsdorf does not easily run out of winners and certainly neither did the audience when Moscow's 2nd prize winner, Veronica Tyler, on very short notice took Jane Marsh's place. From Charpentier's Louise, she sang "Depuis le jour" and from Puccini's La Boheme, "Si, mi chiamano Mimi" with a voice that displays the clear, young sounds of youth, plus a mature confidence and remarkable vocal control.

The remainder of the program included Wagner's Rhine Journey and a pitch plagued performance of Beethoven's "Leonore" Overture. There were also two works by Hindemith and Shostakovitch that produced, despite their mild dissonance, a pleasant shock of refreshment after a summer of 19th Century romance.

* * *

By LOUIS S. CUCCINELLO

Sunday

There is no question about the power of television as was evidenced Sunday at Tanglewood. The announced network coverage of the concert with "occasional scenes of the audience" was helpful in attracting the largest Sunday attendance of the summer. Conversation in the immediate area reflected the interest in the event and the pitch of the audience, in general, was similar to that of "opning night."

The orchestra — which has been consistently good — was exceptionally effective in dynamic shadings and phrasing and with its precision of tonal attack and balance. The outstanding orchestral moment came in the brilliant conclusion of the Brahms First Symphony.

In the second half of the afternoon the audience was introduced to two second prize winners at the Tchaikovsky International Competition in Moscow last May.

Miss Masuko Ushioda chose to play Prokofiev's "Violin Concerto No. 2 in G minor." This concerto — composed during the summer and autumn of 1935 — was premiered in Madrid the same year and later introduced to an American audience by Serge Koussevitzky and our own Boston Symphony Orchestra with Jascha Heifetz as soloist.

Miss Ushioda is a strong, sensitive and confident performer. Her bow control and finger dexterity were more than a match for the incisive rhythms, flashing melodic fragments and bold staccato effects.

Misha Dichter also gave a good account of himself yesterday afternoon but this reveiwer feels it would have been wiser on the part of this young man to have selected a Piano Concerto less worn than the Tchaikovsky First.

Sandwiched between the two soloists was "Two Movements from Seven Studies on Themes of Paul Klee" by Gunther Schuller. "Little Blue Devil" was the more enjoyable of the two with the persistent jazz beat and the traditional blues passages in the Brass.

Next week—Final weekend at Tanglewood 1966.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

AUG 15 1966

THE TIMES RECORD
TROY, N. Y.
D. 41,720

AUG 15 1966

Miss Tyler First Rate In Sub Role

By HOWARD HEALY

These were some changes in Saturday night's performance at Tanglewood, the most significant one being soprano Veronica Tyler's substituting for Jane Marsh, who had been scheduled to sing but who was indisposed and could not appear.

Miss Marsh is, of course, the first prize winner in the Moscow Tchaikovsky International Music Competition, and she was undoubtedly the featured attraction on the program.

What this meant for Miss Tyler, then, is obvious—she not only had to sing well, which she did, but also overcome a certain disappointment which the audience would only naturally feel over Miss Marsh's absence.

And Miss Tyler could not have done better on the second count. She brought the crowded Tanglewood shed to thundering applause after singing Charpentier's "Depuis le jour," from "Louise," and Puccini's "Si, mi chiamano Mimi," from "La Boheme."

Miss Tyler has an exquisite voice of great purity and she delivered both selections in a moving and stunning way.

She is the second prize winner in the Moscow voice competition, and when one hears her sing with this fact in mind it makes one wonder at the enormous talents some people have in this world.

Another talented winner (taking second prize) at the Moscow competition is cellist Stephen Kates, who played Shostakovitch "Concerto for Cello and Orchestra," Op. 107, at Saturday's Tanglewood program.

The work is usually prefaced with an admonition that it is an integrated thing and not merely a showpiece for the cello or cellist. But for all practical purposes it is, and that is not really so bad as it sounds.

The soloist, who is only 23, went through the work in fine form and with sure footing in all the intricate demanding passages, giving the right interpretation to the more lyrical passages and the full force of youthful passion to the dynamic, turbulent passages.

In all, it looked like a very exhaustive performance for Kates, who at the end received some well earned rounds of applause and some firm handclaps from conductor Eric Leinsdorf.

The Boston Symphony Orchestra, under Leinsdorf, played Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria von Weber," and showed good strength in Wagner's "Dawn" and "Siegfried's Rhine Journey" from "Die Gotterdammerung." The orchestra opened the program with a substitution, Beethoven's "Leonore" No. 3 overture, which sounded a trifle lagging.

Music Review

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Moscow Winners at Lenox

By JAY C. ROSENFELD

THE LAST PAIR of concerts of the next to last weekend at Tanglewood was unique, and proved to be one of the most exciting brace of events ever to take place in the Berkshire Festivals. Erich Leinsdorf, the musical director of the Boston Symphony Orchestra, had invited the winners of the recent Tchaikovski competitions in Moscow to appear on his Tanglewood programs. He had to settle, it developed, for the second-place winners in all the four categories; cello, voice, violin and cello, but what a settlement! Three of them were Americans; only the violin place winner was a foreigner, Miss Masuko Ushioda of Japan.

UNFORTUNATELY, first-place vocal winner Jane Marsh was obliged to withdraw because of a throat indisposition, and so second-place winner Veronica Tyler stepped in as a substitute. What a pity Miss Marsh lost the opportunity to let her Tanglewood audiences hear her talents, the ones which won her the distinction, and which, incidentally, had been recognized previously by the Boston Orchestra. Of Miss Tyler, however, one can only say that it would have been an equal pity to deprive the same audiences of the opportunity to hear her lovely gifts.

Saturday night Leinsdorf began his necessarily altered program with the Beethoven Leonore overture No. 3, which he played with extraordinary spaciousness and poise. Next came second-prize winner Stephen Kates, cello, in the Shostakovitch concerto, an exceedingly spiteful work with insistence on putting salt in vulgarly dissonant wounds. The tall, 23-year-old prize winner showed himself, first of all, a completely mature technician. He may have pressed a trifle too much in his effort to prove himself before his first great audience, but his tone in the slow movement and his sense of symmetry in the cadenza were earnests of his potential and future.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 15 1966

* * *

IT WAS a pleasant relief from the character of Shostakovitch's music to next hear the humorous and lightly gay symphonic Metamorphosis of Hindemith. Leinsdorf ended the orchestral program with the "Dawn and Siegfried's Rhine Journey" from Wagner's "Gotterdammerung," but in between came Miss Tyler in the two operatic excerpts she had sung with the orchestra at the Gala Evening a few days previously. Again she sang with touching poignance the "Depuis le jour" of Charpentier's "Louise" and the "Mi chiamano Mimi" of Puccini's "La Boheme."

Yesterday afternoon Leinsdorf played some more Wagner, starting with the prelude to the third act of "Lohengrin." Then came the Brahms Symphony No. 1 in C Minor. After intermission came the other two prize-winners, whose performances Leinsdorf separated with two excerpts from Gunther Schuller's "Seven Studies on Themes of Paul Klee," one of the very few contemporary and American exhibits of the whole summer list.

* * *

THE TRANSFERENCE to sound of Klee's designs and color is accomplished with more faithfulness than might seem possible on first thought. This does not necessarily attest that one approves of Klee's imaginative work but, granted that the painter has conveyed a valid impression, Schuller has surely caught the essence of the other's art. In Schuller's work, "The Twittering Machine" and "Little Blue Devil" are No. 4 and 3, respectively, in his Studies.

It is not convincing that the two studies chosen are the most truly revealing of Schuller's music. The "Blue Devil" is the more obvious in its blues rhythm and instrumental employment. "The Twittering" serves the composer better, to our opinion, although it is almost unfair to exhibit so small a fragment of the whole.

* * *

THE TWO soloists were sensational. Miss Ushioda was born in Manchuria and got much of her early training in Tokyo and then proceeded to Leningrad for further study. The Prokofiev violin Concerto No. 2 in G Minor is a popular type of work, quite different from the less grateful cello concerto of his fellow-countryman Shostakovitch; however, the young prizewinner, standing lithe and ramrod straight, made her bow bite every millimeter of its traject and her big, round tone soared out, aided immeasureably by Leinsdorf's discreet accompaniment, to dominate the situation completely. There is almost a movie-type ballad in the main theme of the first movement, but Miss Ushioda made every note effective with her strong and true fingers.

Misha Dichter, in the Tchaikovsky Piano Concerto No. 1 in B Flat Minor, combined a Horowitz-style of technical ease with a poetic sense of proportion. Playing apparently with the utmost sang-froid, he alternated between crisply defined displays of keyboard mastery and deeply felt turns of gentle phrases. One could not have known that he was not dashing everything off with almost nonchalance until the audience saw that he used every instant of rest to mop his brow, nape and wrists. Dichter has a month to go to his 21st birthday. Predictions are futile for a boy of his present artistic stature, but he and the other weekend performers were thrilling, one and all.

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Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUN 26 1966

Silverstein's Observations

Musical Competitions: Noise but Real Proof?

By MARGO MILLER

Europe is competition-mad, says a Boston violinist who has won several himself.

Joseph Silverstein, the 34-year-old Boston Symphony concertmaster, returned last week from observing the Tchaikovsky competition in Moscow. He was there personally to extend to the winners in violin, cello, voice and piano the orchestra's invitation to perform at Tanglewood Aug. 13-14.

NBC will televise the Sunday afternoon concert Aug. 14. The network's first color-cast from Tanglewood, it will be beamed to Russia on Telstar.

Silverstein sat in on the violin and cello sessions. Competitions, he thinks, are valuable as incentive for young talent. His own contest years were 1959, when he took third in the Queen Elizabeth of the Belgians Concours (the only American to place in the top 10), and in 1960, when he won America's Naumburg.

"You have to have a lot of music ready," Silverstein said. "Then you are under a kind of tension which no concert can duplicate. It's a once-in-a-lifetime thing: You play the best you can. And just listening to the others you are exposed to a variety of styles. Maybe it didn't show up right away in my playing, but I learned a lot in the Brussels. And I learned a lot in Moscow."

Observing was equally educational, though for quite different reasons. For one thing, many entrants and all finalists were playing for a jury of their teachers. Partisan politics comes into this kind of a set-up, Silverstein thinks. For another, despite their very different teachers, the Russians tended to play all in the same manner.

A gifted mimic, Silverstein chose to do an imitation of cellist Gregor Piatagorsky, a juror, to show thus how hard judging is. Piatagorsky: "It is like ice-skating. One judge, he watches the figure-eight, he watches the skater trace very carefully the figure. He notices the skater blur the line. He takes out the pencil. He writes down the mistake. The other judges, they see him. They take out their pencils. They write down the mistake."

Violinist Efrem Zimbalist, also welcome comic relief (as well as Silverstein's former teacher), defined the competition's restrictions in another manner.

When the Soviet Minister of Culture, a woman, entered the jury room, all rose. His function as a gallant fulfilled, Zimbalist then took his seat. "Why I keep standing? She is not MY minister of culture."

Europeans have a competition mentality, Silverstein thinks, because so much of their training is toward the goal of a first prize. "Europe has competitions we never hear of. There is a regular circuit." He suggested that the push to win prizes goes back to the Paris Conservatory notion of constant preparation there for taking a first in one's instrument.

In Moscow, the violin finalists included two Americans. Erick Friedman, 26, tied for sixth, and Braintree-native Charles Castleman, 25, was eighth, seventh place not being awarded. Russia's Viktor Tretyakov, 19, won first. A Japanese girl and a Russian shared second. In another tie, third went to a 16-year-old Japanese, the youngest entrant, and a Russian, and fourth and fifth places, also to Russians.

In general, Silverstein thought the Americans played with more concern for the text and the composer's intentions. "The Russians are in the virtuosic 19th century tradition. Their interpretations are quite free. The basic element is emotional, overt warmth."

The national characteristics aside, Silverstein questions the number of prizes. What, to take Castleman's case, does "eighth" mean, with so many ties and "seventh" left vacant? And what does competition mean, as far as careers go? For all the noise about them, they are not the proof they should be of musical superiority.

"You can count on two hands the winners you still hear anything of. Chronologically, Oistrakh, 1937, in Brussels; Kogen, '51, Brussels; Fleisher, '52, Brussels. Then Cliburn, the Tchaikovsky in 1958. Frager, 1960, Brussels. Vladimar Ashkenzi, 1962, Tchaikovsky.

"Rostropovich never entered any competition. Leslie Parnas did, and he should be heard of more. To my mind, he's one of our greatest cellists."

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUL 23 1966

JANE MARSH is welcomed on her arrival at Kennedy Airport, Monday (11) by Roger Hall, left, manager of Red Seal a&r for RCA Victor; Norman Racusin, right, division vice-president and operations manager for Victor, and Bud Palmer, commissioner of the New York City Department of Public Events. Miss Marsh will record exclusively for Victor.

Jane Marsh Goes RCA

NEW YORK—Soprano Jane Marsh, who was honored last week (11) and (12) on her return to the United States after winning the Tchaikovsky International Competition, will record four of her contest series for RCA Victor. The LP will be cut during Tanglewood performances on July 24 and Aug. 13 with Eric Leinsdorf conducting the Boston Symphony.

The first recording on Miss Marsh's new exclusive Victor contract will feature the Letter Scene from Tchaikovsky's "Eugene Onegin," an aria from Tchaikovsky's "Pique Dame," "O Patria Mia" from Verdi's "Aida," and the "Ave Maria" from Verdi's "Otello." Victor, which plans to rush-release the disk, also may record an album with Miss Marsh and two other Tchaikovsky competitors, soprano Veronica Tyler, who shared second-place honors in the women's vocal competition, and bass Simon Estes, who was second in the men's division.

The three were honored at a City Hall reception Tuesday (12), where Mayor John Lindsay presented Miss Marsh the city's Handel medal. Miss Marsh also was the subject of a Kennedy Airport press conference on Monday (11). This year's competition was the first Tchaikovsky event open to vocalists.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

AUG 16 1966

TANGLEWOOD SHOWS A TOUCH OF FATIGUE

Interest in the weekend Tanglewood concerts and the NBC telecast Sunday of the Boston Symphony Orchestra and the Moscow Tchaikovsky Competition winners prompts some afterthoughts on the programs.

Masuko Ushioda, a silver medal-winner in Moscow, performed the Prokofiev Violin Concerto No. 2 for her local debut — an unfortunate choice, for it is not a good showpiece for musical ends and a spurious one for technique. Except for the middle andante, the solo part is given largely to furious bowing, the notes being detached and organized more by rhythm than melody.

Miss Ushioda stayed with it a bit breathlessly and, it must be said, not very expressively. During the andante, however, she proved possession of a fine, full tone without a trace of harshness, even under stress. Her finger work is agile and generally of good accuracy, which it stands to gain with time and work. The interpretation may reflect insufficient study, though I am skeptical about what further study of the Prokofiev could reveal.

Sunday's orchestral performances, not superlative, were on a much higher plane than on the days preceding. Wagner's Prelude to Act III of "Lohengrin," which opened, was of adequate brilliance and the two movements of Gunther Schuller's "Seven Klee Studies" were clean and amusing to the audience. Brahms' First Symphony, following the Wagner, gave the program its deepest substance, poetic and triumphant.

All this was in direct contrast to some frankly shoddy performances on Friday and Saturday. Sixten Ehrling, conducting Sibelius' Symphony No. 1 and Tchaikovsky's Fourth Symphony on Friday in a straightforward, if unexciting, fashion, contended with uncoordinated strings and weak, inaccurate winds. On Erich Leinsdorf's Saturday night program, Hindemith's "Symphonic Metamorphosis on Themes by Weber" was blunted by murky brass and Wagner's "Dawn and Siegfried's Rhine Journey" plain fell flat. But it has been a long season for the Symphony; could this be "49th week fatigue"?

The Courier-Journal
LOUISVILLE, KY.
D. 229,925 SUN. 338,841

AUG 15 1966

Bill Ladd's TV Almanac

Tanglewood Show Excellent

NBC and Channel 3 yesterday afternoon had the intestinal fortitude to buck the sports parade with 90 minutes of Boston Symphony Orchestra from the Berkshire Music Festival at Tanglewood, Mass. And one can only hope they had an audience of respectable size.

The program was excellent and provided something sadly lacking on television—a full length program by a great orchestra. It also gave an American television debut to two young people who recently were winners in the Third International Tchaikovsky competition in Moscow.

The two winners were Masuko Ushiodo, 24, a female Japanese violinist who played Prokofiev's Violin Concerto No. 2 in G, and Misha Dichter, a 20-year-old pianist from Beverly Hills, who played Tchaikovsky's Piano Concerto No. 1 in B Flat.

The first half of the program was given over to the orchestra, conducted by Erich Leinsdorf, in the prelude to the third act of Lohengrin and Brahms' Symphony No. 1.

This last selection lent itself remarkably to the camera treatment prescribed by producer George Heinemann and director Ted Nathanson. They divided their shots between the orchestra inside the shed, and scenic shots of the Berkshire Hills. These blended effectively with Brahms' work and even seemed to illustrate it.

During intermission, Edwin Newman interviewed Leinsdorf and the two soloists. We usually see Newman as a newsman. However, he is a most capable interviewer in the cultural field, as those who have seen him on the New York NBC station know.

It was a Sunday afternoon program reminiscent of what Edward R. Murrow used to call the "cultural ghetto." But some of this sort of program is needed to balance off the sports presentations, and the show from Tanglewood was an excellent choice.

Air Pollution Show Planned

NBC and Channel 3 plan a documentary on air pollution for Oct. 2. While the network release doesn't mention it, Louisville was paid some attention in the preparation of the film.

A source at NBC says that a film crew either has already been to Louisville or will be here. Whether or not the city and its air pollution problem is discussed in the eventual film depends on the judgment of the producer and film editor as the film isn't completed, we are told.

Peyton Place After Fight

"Peyton Place" fans, who may be upset by the fact that the Torres-Cotton fight is scheduled at "Peyton Place" time tonight on Channel 32, needn't worry.

Just wait.

As soon as the fight is over, the station will do the "Peyton Place" episode, Wilson Hatcher of Channel 32 says.

The delay should be only a short one, and "Peyton Place" will start as soon as the fight is over, we are assured.

Ruth Lyons Returns Oct. 10

Ruth Lyons will return to Cincinnati's WLW-TV and radio Oct. 10.

Miss Lyons took a leave of absenc during the latter part of her daughter's long illness and her death. The daughter, Candy Newman, died earlier this year while returning from a trip toEurope.

Music Preview at Ball Game

If you can't wait to get a preview of some of the music from the ABC musical special called "Olympus 7-0000" you can journey to the University of North Carolina homecoming football game Sept. 24.

One of the songs by Richard Adler has been adopted as the fight song for the university's football team and will be used for the first time between halves of that game, four days before the show gets on the network.

The Virginian-Pilot
NORFOLK, VA.
D. 124,468 SUN. 165,920

AUG 16 1966

Omnibus Ghost Haunts Sunday

By MAL VINCENT
Virginian-Pilot Staff Writer

COULD THE GHOST of Omnibus be revived? Judging from the programming available to televiewers Sunday, there appears to be some chance.

Omnibus, as many may remember, was the Sunday afternoon potpourri of gems from the performing arts. Its demise left a void and destroyed the hope of many that perhaps Sunday afternoon viewing would become a haven for those who wanted something more for the price of their television set than situation comedies and second-rate varity shows. As television became more universal, network officials apparently thought the audience attracted by Omnibus was not large enough. As a result, more trivial fare was offered and has remained.

This past Sunday was a notable exception. There were no less than three programs that would have been an equal match for anything on the old Omnibus show. From 2:30 until 5, a concert from the Berkshire Festival with the Boston Symphony was offered featuring two soloists who were recent winners of the third Intenational Techaikovsky Competition in Moscow.

From 6:30 until 7:30, one of the few repeats that is truly worthy of being repeated was available. It was a travelogue, The River Nile, with James Mason narrating. This enlightening odyssey along the mysterious river was always enlightening but seldom arty—a visual treat.

Out of Thin Air

NOT TO BE outdone by these two NBC programs of merit, CBS trotted out one its typically worthwhile 20th Century documentaries. This one was on Greece and the dramatic influences that brought about its Civil War and eventual defeat of Communist influences.

This doesn't sound like a vast wasteland—at least, not a complete wasteland. Even if the remainder of the week is filled with only trivia (as is highly likely), it can at least be said that television had four hours of worthwhile viewing this week.

In looking through old clippings, I recently ran across a statement made by Gilbert Seldes, critic for the Atlantic Monthly in 1937. He said, "I have a feeling that the most important thing for television is to make sure of its own popularity. Like the moving pictures and the radio, television would act against its own nature if it did not try to be virtually a universal entertainment."

He was maintaining, in effect, that the audiences for the Army-McCarthy hearings, Nixon-Kennedy debate and other public affairs programs were created in the first place by the popularity of Milton Berle, I Love Lucy, Hopalong Cassidy and Howdy Doody. He well may be right.

BUT, SINCE 1937, the popularity has certainly been established. Now that the audience is created, it seems there should be a place for more and more informational programming that will offer far more to the viewers. Sunday was a good example of what can be done. Let's have more of it.

Morning News
WILMINGTON, DEL.
D. 40,885

AUG 16 1966

Lively and Otherwise

TV men mix rock 'n' roll bit with symphony

By OTTO DEKOM
Critic-at-large

Reprinted from late edition of yesterday's Morning News

Television has come to Tanglewood, and one couldn't ask for a more eloquent demonstration of the tastelessness which rules televisionland.

Yesterday, NBC made the first full-length live network broadcast of a Berkshire Festival Concert. Culture for the millions.

What they got was something wonderful, carefully mixed with the customary trash without which television seems unable to function. NBC should be ashamed.

To begin with, announcer Edwin Newman's style is better suited to a riot or a baseball game in Pasadena. He kept calling the world-famous conductor of the Boston Symphony Orchestra ErISH Leinsdorf. He spoke Wagner's first name as if the "h" were Russian or the very hard sound in Puerto Rican Spanish (as in "jota").

If the man can't pronounce the original tongue, why not say Eric or Richard in English? Everybody doesn't need to be a linguist or pretend to be.

Newman wasted much of the intermission interview with Erich Leinsdorf discussing if some musical events ought to be called "festivals." Surely, one of the most important conductors in the United States has something to talk about in music.

These are minor items; let them pass. There is not much call in television for cultural breadth.

As soon as the orchestra finished the third act prelude of "Lohengrin," Newman announced the inevitable "message." Well, ok, somebody has to pay for television. In this case, it was NBC, with a promotion for the trash it is going to present this fall.

The commercial consisted mostly of loud, strident, brassy popular music, plus loud passages of rock 'n' roll — in the middle of a symphonic concert — to promote something ungrammatically called "The Monkees Is Coming."

So it went for 2½ hours. The glorious Brahms first symphony was followed by more rock 'n' roll. The third time it was Elvis Presley. The fourth time, some stupid Peace Corps promotion largely — what else? Rock 'n' roll.

The music was, as can be expected from Leinsdorf and the Boston, excellent. The program did not shrink from Prokofiev and Gunther Schuler, a contemporary American who proves that all orchestral sounds are not music.

It would have been interesting to hear the concert through something other than the TV set. This is a key question: How effective is a symphonic program on TV? The sound is poor, since only a rare set has anything but the most primitive audio stages.

But the problem goes deeper. The small screen cannot encompass the orchestra as does the eye, which compels the director to use technical tricks for visual effects.

This movement is usually not a contribution, but a distraction. They eye at a concert follows its own pattern and rhythm, not necessarily that of the director.

The director concentrated on a lady flutist, and the oboist next to her for much of the Brahms. Women sell everything on TV, why not Brahms, eh?

There was no closeup of the violin, in a symphony rich in strings, until nearly the end of the second movement. Closeups of conductor and soloists were good. One could see Leinsdorf's technique and his occasional singing of "pam, pam, pam." Violinist Masuko Ushoda, doing the Prokofiev second concerto, came out exceptionally well.

From the musical standpoint, it is probably more effective — except for live attendance — to hear such a concert on radio or records, without the distractions of the fidgety camera.

This is not, however, the main consideration. Such a program serves a mass audience. It may be the first time most viewers see a symphony orchestra. For them the visual impact is more important.

In other words, TV provides cultural experience which may not come any other way, and which may stir up interest for further exploration.

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New England Newspaper Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Advertiser
LIVERMORE FALLS, Maine
Weekly Circ. 1,850
AUG 18 1966

EDITORIAL

By Helen Caldwell Cushman

Bravo! NBC

[illegible] TV fan, I am definitely [illegible] watch the news daily, and now and then [illegible] choice programs on Channel 10, our ETV Station. But Sunday afternoon on NBC there was a program so good that I shouted "Bravo" with thousands of people in the live audience at Tanglewood. It was an NBC program and it was live from Tanglewood and featured the Boston Symphony in a stunning concert. Eric Leinsdorf was as magnificent as he always is conducting a Brahms Symphony in the first half. He was delightful in a taped interview during the intermission. Paul Newman of the NBC Staff asked him if he had a prescription for listening to music. He laughed and shook his head and said, sagely, "You can get a prescription for a headache but for listening to music, each person must do it in his own way." The second half featured two young winners of the recent Tchaikovsky Competition in Moscow. A lovely young girl, Masuko Ushioda, who had won the violin competition, played the Prokofiev Violin Concerto No. 2 in G Minor, brilliantly. The young artist was followed by Misha Dichter from Los Angeles who played the most popular of all Tchaikovsky's works, the Piano Concerto No. 1 in B flat Minor. He is young and was nervous. The orchestra was as exciting as the soloists and even the numbers of the Tchaikovsky symphony exploded. The audience was ecstatic. Thank you, NBC for an afternoon of television.

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 18 1966

TANGLEWOOD REVIEWED

TANGLEWOOD
Friday — By D. D.

A fine evening of music was afforded Tanglewood listeners by the Swedish conductor, Sixten Ehrling, and the Boston Symphony of Jean Sibelius and the *Fourth Symphony* of Tchaikowsky. Few conductors since Koussevitsky have succeeded in conveying the intensely Nordic character of the Finnish master's symphonic works. Mr. Ehrling is well on his way to achieving the laurels of his illustrious predecessor. His reading, powerful and, not at all, original, molded the structural elements of the symphony into a unity of profoundly felt and expressed. His handling of instrumental detail was at times astonishing. Certain passages of brasses and woodwinds had a strikingly beautiful chant-like quality, suggestive of human voices against a background of lakes and forests.

Needless to say, the Tchaikowsky Fourth Symphony was given a superb reading, from all standpoints. But even this treatment failed to play on the tonal resources of the orchestra, giving the old chestnut new life and fusing them into an intensely dramatic whole. Particularly exciting was the last movement, the orchestral voices seemed to possess an unusual unity and precision despite a whirlwind tempo and a fitting finale to a delightful musical evening.

Saturday — By C. N. D.

Saturday night's concert, with Erich Leinsdorf conducting, featured two winners of the Tchaikovsky International Music Competition in Moscow — Stephen Kates, who played the Shostakovitch *Cello Concerto* and Veronica Tyler, who sang two operatic arias. Jane Marsh, first prize winner in the Moscow competition, was to have sung but at the last minute was disabled with tonsilitis. Miss Tyler, who placed second, appeared in her place and her fine singing, beautiful voice and bouyant personality won an ovation. Miss Tyler's two arias, *Depuis le jour* from *Louise* and *Si, mi chiamano Mimi* from *La Boheme* are surefire hits in the hands of a firstrate singer, and this talented young colored girl is already, in spite of her youth, a superb vocalist.

The Shostakovitch *Cello Concerto* which Mr. Kates played did not come over as well. I doubt if any cello concerto with that huge orchestra and those great open spaces can really sound well. The cello is a chamber music instrument and needs to be played with four walls surrounding it and protecting its tone. Nonetheless, Mr. Kates is a player of great ability with a large tone and should be heard in music that favors the cello.

It was a brisk cool evening and the numbers played by the Orchestra which included the Hindemith *Symphonic Metamorphosis of Themes by Carl Maria von Weber* and *Siegfried's Rhine Journey* from *Gotterdammerung* were magnificently played.

Sunday — By C. N. D

On Sunday afternoon, Erich Leinsdorf presented two more prizewinners from the Moscow competition and what gifted young people they turned out to be. Masuko Ushioda, born in Manchuria and trained in Japan, created a fine impression in Prokofiev's *Second Violin Concerto* and Misha Dichter, in the Tchaikovsky *Piano Concerto* aroused tumultuous enthusiasm with his performance of this popular piece. This piano concerto has been played to death, but it still is one of the heaven - storming pieces for piano and orchestra, and it is to Mr. Dichter's credit that he revealed a new beauty in it in the midst of magnificent Piano concertos as a group come through quite well in orchestra much better than do concertos for strings and instruments. At Tanglewood, even the piano tone can already be heard, and as a result the pianist can always appear at his best whereas the violinist and cellist often have their best playing diluted by all that fresh air.

The Orchestra played the Brahms *First Symphony* with a fine feeling for the tenderness of the second movement and the heroic sweep of the first and last movements. Two amusing and witty pieces by Gunther Schuller from a set of *Seven Studies on Themes of Paul Klee* amused and delighted the audience. Mr. Gunther was brought out on the platform to acknowledge the applause. All in all it was an unusually exciting Sunday afternoon program.

Gazette (e)
HAVERHILL, Mass.
Circ. 2,267
AUG 17 1966

Fine Programs Attract Throngs At Tanglewood

Tanglewood's next to last weekend series of concerts drew as many, if not more, than the number of assorted music devotees, attending the previous weekend contests; the total including Wednesday's concert and Saturday rehearsal, being 33,211.

Friday's program was guest conducted by Swedish-born Sixten Ehrling, a contemporary and friend of Jean Sibelius whose First Symphony he commanded with the resplendent response of the Boston Symphony, a company he evidently enjoyed listening to, as well as exploring the vast, impressive impact of this composer's work. Tschaikovsky's Fourth, romantic, like the preceding symphony, an intensely personal statement, but with more tragic overtones, completed the cooly refreshing evening.

Appearing for her indisposed colleague Jane Marsh, Saturday evening, Veronica Tyler graciously and beautifully gave a delighted audience "Depuis le jour" from "Louise," and "Si, mi chiamamo Mimi," from "La Boheme." She is also one of the 1966 Moscow Tschiakovsky Competition winners Erich Leinsdorf has presented at three of the festival concerts including Sunday's.

Beethoven's Leonore overture No. 3, Op. 72, opened the partially revised concert; closing it was Wagner's Dawn and Siegfried's Rhine Journey, haunting lovely, its changing atmospheric moods controlled and suffused by both Leinsdorf and the orchestra.

A second prize winner, cellist Stephen Kates, third generation in a family of musicians displayed a magnificent technique in his playing of Shostakovitch's Concerto, Op. 107 noteworthy especially in the cadenza, his tone quality difficult to determine rather prodigious in its formation, perhaps he himself lost the sound too quickly in the vast shed. At any rate the audience responded with great enthusiasm.

Sunday's program, extremely lengthy, but at the request of the television station broadcasting it in color across the nation, was nevertheless punctuated with two outstanding excellent performers, the last of the prize winners to appear this summer, both in the second section.

More Wagner, his Prelude to Lohengrin's Act III, and Brahms' Symphony No. 1, Op. 68, comprised the first. Again we wonder at those who reject the latter composer, when we hear, and at the master precisionist Leinsdorf's hands, such magnificent workmanship so clearly revealed, and are impelled to listen, joyously intent, so as not to miss the delicacy or profundity of each new turn, and quickly caught development of themes, and counter-themes, threaded through the instruments with freshly changing skeins of color within a perfect structure.

Prokokiev's Concerto for Violin and Orchestra, No. 2, Op. 63 in Gminor composed 22 years after his first, was Masuko Ushioda's tour de force, complementing her beautifully simple yet strong and warm personality, revealed in a perfected technique that never faltered, even at fingered octaves, certain in placement, with a bow arm that didn't hesitate at any virtuosic demand.

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New England Newspaper Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News-Advertiser
WESTFIELD, Mass.
Weekly Circ. 3,577
AUG 18 1966

Drama & the Arts

By NANCY FUGH
For the News Advertiser

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Advertiser
LIVERMORE FALLS, Maine
Weekly Circ. 1,850
AUG 18 1966

EDITORIAL

By Helen Caldwell Cushman

Bravo! NBC

[illegible]ent TV fan, I am definitely [illegible] do watch the news daily, and the weather, and now and then some choice programs on Channel 10, our ETV Station. But Sunday afternoon on NBC there was a program so good that I shouted 'Bravo' with thousands of people in the live audience at Tanglewood. It was an NBC program and it was live from Tanglewood and featured the Boston Symphony in a stunning concert. Erich Leinsdorf was as magnificent as he always is conducting a Brahms Symphony in the first half. He was delightful in a taped interview during the intermission. Paul Newman of the NBC Staff asked him if he had a prescription for listening to music. He laughed and shook his head and said, sagely, 'You can get a prescription for a headache but not for listening to music, each person must do it in his own way." The second half featured two young winners of the recent Tchaikovsky Competition in Moscow. A lovely Japanese girl, Masuko Ushiodo, who had won the violin competition, played the Prokofief Violin Concerto, No 2, in G Minor, brilliantly. The other young artist was Mischa Dichter from Los Angeles who played the most popular of all Tchaikovsky's works, his Piano Concerto No 1 in B flat Minor. He is only 20 and was amazing. The audience was as enthusiastic as I was, and even the members of the Boston Symphony applauded the young man. Thank you, NBC for an inspiring afternoon.

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 18 1966

TANGLEWOOD REVIEWED

TANGLEWOOD
Friday — By D. D.

A fine evening of music was afforded Tanglewood listeners by the Swedish conductor, Sixten Ehrling, and the Boston Symphony of Jean Sibelius, and the *Fourth Symphony* of Tchaikowsky. Few conductors since Koussevitzky have succeeded in conveying the intensely Nordic character of the Finnish master's symphonic works. Mr. Ehrling is well on his way to achieving the laurels of his illustrious predecessor.

His reading, powerful and, above all, original, molded the structural elements of the symphony into a unity, profoundly felt and expressed. His handling of instrumental detail was at times astonishing. Certain passages of brasses and woodwinds had a strangely beautiful, chant-like quality, suggestive of human voices against a background of lakes and forests.

Needless to say, the Tchaikowsky *Fourth Symphony* was given a superb reading from all standpoints. A real bravado treatment called into play all the tonal resources of the orchestra, giving the old cliches new life and fusing them into an intensely dramatic whole. Particularly exciting was the last movement; the orchestral voices seemed to possess an unusual clarity and precision despite a whislwind tempo, a fitting finale for a delightful musical evening.

Saturday — By C. N. D.

Saturday night's concert, with Erich Leinsdorf conducting, featured two winners of the Tchaikovsky International Music Competition in Moscow — Stephen Kates, who played the Shostakovitch *Cello Concerto* and Veronica Tyler, who sang two operatic arias. Jane Marsh, first prize winner in the Moscow competition, was to have sung but at the last minute was disabled with tonsilitis. Miss Tyler, who placed second appeared in her place and her fine singing, beautiful voice and bouyant personality won an ovation. Miss Tyler's two arias, *Depuis le jour* from *Louise* and *Si, mi chiamano Mimi* from *La Boheme* are surefire hits in the hands of a firstrate singer, and this talented young colored girl is already, in spite of her youth, a superb vocalist.

The Shostakovitch *Cello Concerto* which Mr. Kates played did not come over as well. I doubt if any cello concerto with that huge orchestra and those great open spaces can really sound well. The cello is a chamber music instrument and needs to be played with four walls surrounding it and protecting its tone. Nonetheless, Mr. Kates is a player of great ability with a large tone and should be heard in music that favors the cello.

It was a brisk cool evening and the numbers played by the Orchestra which included the Hindemith *Symphonic Metamorphosis of Themes by Carl Maria von Weber* and *Siegfried's Rhine Journey* from *Gotterdammerung* were magnificently played.

Sunday — By C. N. D

On Sunday afternoon, Erich Leinsdorf presented two more prizewinners from the Moscow competition, and what gifted young people they turned out to be! Masuko Ushioda, born in Manchuria and trained in Japan, made a fine impression with Prokofiev's *Second Violin Concerto*, and Misha Dichter, in the Tchaikovsky *Piano Concerto*, aroused tumultuous enthusiasm with his performance of this popular piece. This piano concerto has been played to death but it still is one of the heaven - storming pieces for piano and orchestra, and it is to Mr. Dichter's credit that he revealed new beauties to us in the second movement. Piano concertos as a group come through the orchestra much better than do concertos for string instruments at Tanglewood. The bite of a piano tone can always be heard, and as a result a pianist can always appear at his best whereas the violinist and cellist often have their best playing diluted by all that fresh air.

The Orchestra played the Brahms' *First Symphony* with a fine feeling for the tenderness of the second movement and the heroic sweep of the first and last movements. Two amusing and witty pieces by Gunther Schuller from a set of *Seven Studies on Themes of Paul Klee* amused and delighted the audience. Mr. Gunther was brought out on the platform to acknowledge the applause. All in all it was an unusually exciting Sunday afternoon program.

Gazette (e)
HAVERHILL, Mass.
Circ. 21,672
AUG 17 1966

Fine Programs Attract Throngs At Tanglewood

Tanglewood's next to last weekend series of concerts drew as many, if not more, than the number of assorted music devotees, attending the previous weekend contests; the total including Wednesday's concert and Saturday rehearsal, being 33,211.

Friday's program was guest conducted by Swedish-born Sixten Ehrling, a contemporary and friend of Jan Sibelius whose First Symphony he commanded with the resplendent response of the Boston Symphony, a company he evidently enjoyed listening to, as well as exploring the vast impressive impact of this composer's work. Tschaikovsky's Fourth, romantic, like the preceding symphony, an intensely personal statement, but with more tragic overtones, completed the cooly refreshing evening.

Appearing for her indisposed colleague Jane Marsh, Saturday evening, Veronica Tyler graciously and beautifully gave a delighted audience "Depuis le jour" from "Louise," and "Si mi chiamamo Mimi," from "La Boheme." She is also one of the 1966 Moscow Tschiakovsky Competition winners Erich Leinsdorf has presented at three of the festival concerts including Sunday's.

Beethoven's Leonore overture No. 3, Op. 72, opened the partially revised concert; closing it was Wagner's Dawn and Siegfried's Rhine Journey, haunting lovely, its changing atmospheric moods controlled and subdued by both Leinsdorf and the orchestra.

A second prize winner, cellist Stephen Kates, third generation in a family of musicians displayed a magnificent technique in his playing of Shostakovitch's Concerto, Op. 107, noteworthy especially in the cadenza, his tone quality difficult to determine, rather prodigious in its formation, perhaps he himself lost the sound too quickly in the vast shed. At any rate the audience responded with great enthusiasm.

Sunday's program, extremely lengthy, buf at the request of the television station broadcasting it in color across the nation, was nevertheless punctuated with two outstanding excellent performers, the last of the prize winners to appear this summer, both in the second section.

More Wagner, his Prelude to Lohneengrin's Act III, and Brahms' Symphony No. 1, Op. 68, comprised the first. Again we wonder at those who reject the latter composer, when we hear, and at the master precisionist Leinsdorf's hands, such magnificent workmanship so clearly revealed, and are impelled to listen, joyously intent, so as not to miss the delicacy or profundity of each new turn, and quickly caught development of themes, and counter-themes, threaded through the instruments with freshly changing skeins of color within a perfect structure.

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EVENING JOURNAL
WILMINGTON, DELAWARE
D. 84,006

AUG 1 8 1966

Music Notes

Symphony Program Is TV Highlight

By DAVID B. KOZINSKI

The television highlight in the summer came over NBC last Sunday afternoon.

The two and one-half hour concert by the Boston Symphony live from its summer home in Tanglewood, Mass., with two second-place winners in the recent Tschaikovsky international competition in Moscow as soloists (Van Cliburn scored his great success there some years ago) and Erich Leinsdorf conducting a comprehensive program, was an obvious effort by NBC to reach the mass audience with the best in orchestral music.

Elliott Edwin Newman, who usually operates as a newsman, interviewed the conductor and the two young soloists in a casual, human interest manner.

Camera shots aimed at the beautiful trees, sky, lake, and mountains that travelers to Tanglewood experience, were shown during sections of the Brahms Symphony No. 1 in C minor.

This, for some, may have been an intrusion on the music itself. But for those who need to associate music with visual or other extra-musical ideas, the camera work was in taste.

As Leinsdorf brought out in his brief interview, taped before the live telecast, there is no way to advise people how to listen to music. There are those who like to read a book to music, others follow the score, or just listen for the sheer musical satisfactions.

He also stressed the identification with, and love of nature that was so strong in the lives of many great composers.

Leinsdorf's image was warm, human, and his parting words, when Newman noted that the conductor was returning to the orchestra rehearsal, "Yes as some say, back to the salt mines," underlined his down-to-earth qualities.

Miss Masuko Yushioda, the 24-year-old Japanese violinist was charming, and 20-year-old pianist, Mischa Dichter of California, handsome in their pre-taped interview on the lawn. Miss Yushioda's halting English precluded any kind of in-depth interview, but, oh how articulate she was through music when she performed on the violin!

Her work in Prokofieff's demanding Violin Concerto No. 2 was exemplary in discipline, posture and technique. The slow movement was most impressive in its lyrical flights.

Dichter's playing of Tschaikovsky's Piano Concerto that concluded the concert was almost effortless, and for one so young, quite individual, especially in the octaves at the end of the opening movement which he played more deliberately and with better musical and technical results than many more mature artists achieve.

The close-ups of the conductor and both soloists provided unique, on-the-spot, under-fire, studies in performance. Also, the chance for millions just to see and hear the Boston Symphony in action was invaluable.

Wagner's Prelude to Act III of Lohengrin opened the concert. Also included were two movements from Gunther Schuller's "Seven Studies on Themes of Paul Klee." "Twittering Machine" with its clever aerial writing drew smiles from the delighted audience. "Little Blue Devil," depending too heavily on a square rhythmic scheme, was tiresome.

Schuller, chairman of composition at Tanglewood, took a bow. (He conducted a concert of avant garde music locally last year.)

On Friday at 8 p.m. over Channel 12, there will be more music from Tanglewood. The Berkshire Music Center Orchestra will play compositions by Beethoven, Mahler, Strauss, Mozart and Debussy.

The new Chamber Symphony of Philadelphia, conducted by Anshel Brusilow, is attracting much notice these days. The orchestra will bow in style at a gala premiere concert and ball on Sunday, Oct. 2, at the Academy of Music and the Bellevue Stratford Ballroom.

One of the world's greatest conductors who will be guest conductor of the Chamber Symphony next Spring is Antal Dorati. Maestro Dorati conducted the Philadelphia orchestra at Robin Hood Dell during a week in July, and for his genuine interpretations of the great music he conducted, he received acclaim both from audiences and musicians of the orchestra.

We heard his concert of Weber's "Oberon" Overture, Strauss' "Till Eulenspiegels Merry Pranks," "Hary Janos" Suite by Kodaly, and Tschaikowsky's Symphony No. 4.

Dorati's Oberon was mystically poetic in the quiet opening measures, and breathtaking in the main, rapid sections. The Strauss was alternately meticulous, swaggering, boisterous but always precise and to the point.

The Tschaikovsky which ended the concert with standing ovations from the audience was aptly heroic, but also very imaginative in its more subtle stretches. Dorati's management of both the seething and the introspective writing of this enigmatic genius of a composer, gave it the status of its intellectual worth that many conductors simply do not grasp.

It was in his special insights into Kodaly's "Hary Janos" (or Harry John that Dorati calls the anatomy of the lie) that the conductor was most brilliant. The morale of the status hungry peasant who well knows his painful limitations, but who dreams of grand deeds, had special significance as interpreted by Dorati.

Dorati's itinerary after Robin Hood Dell includes a flying trip to conduct a three-day engagement with the Israeli Philharmonic, some time for vacation, then an engagement with the London Symphony, and finally, this fall, an extended tour as conductor of the Israeli Philharmonic of Japan and the Far East.

AMARILLO, TEXAS
GLOBE TIMES
D. 40,000

AUG 1 8 1966

Opportunity Overlooked

Sound Off:

Last Sunday, NBC-TV scheduled "An Afternoon at Tanglewood" combining the talents of the Boston Symphony, its conductor and two young soloists who distinguished themselves in the recent Tchaikowsky Competitions.

It was disappointing not to hear the young American pianist, Misha Dichter (whom many people believe was best in the piano division in Moscow), as KGNC-TV pre-empted that portion of the program in favor of the opening of the new Bank of the Southwest Building.

We have no quarrel with KGNC's airing of the opening as we realize that the station is a business which must profit where it justifiably may. However, could not the Tanglewood program have been taped and run at some other appropriate time?

Would not any Amarillo TV or radio station gain much good will be re-scheduling such programs as "Tanglewood?" Programs in this category are not frequent, and for various reasons all too often pre-empted; surely they don't deserve to be completely wasted.

Serious music lovers are generally regarded as being a smal segment of the total TV audience, but when you said the bands and orchestras of the area's grade, junior and senior high schools, colleges and university, the parents of each student-musician, their teachers and directors, members of the symphony and its supporters you have a pretty hefty segment. Isn't it worth some consideration?

Donald W. B. Stewart
3018 Washington

WABASH, IND.
PLAIN DEALER
D. 8,500

AUG 2 5 1966

Boston Symphony at Tanglewood

NBC presented Boston's Symphony Orchestra in color from Tanglewood, Mass., again Sunday afternoon. It proved the universe is a great symphony.

Erich Leinsdorf, conductor, was the epitome of urbanity, leading his orchestra in the superb outdoor setting. Masuko Ushioda, 24, Japanese violinist, played Prokofiev's Concerto for Violin No. 2 with the virtuosity which won the international music contest in Moscow.

Views of hemlock, pine, flowering hedges, spacious lawns and lakes of Tanglewood did justice to television's technical excellence.

Misha Dichter, 20-year-old pianist, played the Tchaikovsky's Piano Concerto No. 1 like an expert. Handsome, without mannerisms, he made the performance seem effortless.

Crowd shots showed an attentive audience of all ages. It filled the shell and grounds. It seemed absorbed in the music while enjoying the natural setting. Nature's beauty enhanced the musician's inspiration.

The program illustrated the heights of nobility to which mankind is capable of ascending and of comprehending.

Memphis Press Scimitar
MEMPHIS, TENN.
D. 133,258

AUG 1 7 1966

Letters TO THE EDITOR

Thanks for 'Real' Music, Says Mrs. Leland Harris

I wish through The Press-Scimitar to thank WMCT for presenting the delightful and astute Boston Symphony last Sunday.

In my opinion every home should expose such music to children of all ages. Records are beautiful, but the live coverage is much more impressive.

Thank WMCT kindly for REAL music.

Those who may have heard "An Afternoon With Tanglewood" would hardly call for a follow-up of the Beatles.

MRS. LELAND HARRIS,
814 Hamilton Avenue,
Wynne, Ark.

Herald (m)
BOSTON, Mass.
Circ. 159,508

AUG 20 1966

Television Excellence

To the Editor of The Herald:

The most delightful and cultural event I have seen on television was "An Afternoon at Tanglewood" on Sunday afternoon from 2:30 to 5:00 p.m., telecast live, in color, from the Berkshires.

The lush greenery of the beautiful 210 acre estate as the camera roamed the grounds, the red podium, the musician's white suits, the brilliant blue of violinist Masuko Yushioda's gown as she played the Prokofiev concerto were all lovely to behold.

The guest soloists' Miss Yushioda and Misha Dichter, both talented, winsome people, and winners of the 3rd International Tchaivosky Competition, were interviewed during intermission and we learned a bit about their lives and hopes. The interview with Mr. Erich Leinsdorf, the conductor, was simply enchanting for here is an utterly charming down-to-earth gentleman. We learned a little about the origin of Tanglewood itself.

Anyone who missed this "blue chip" program lost a great deal for in these days of substandard, run-of-the-mill television, this performance really was outatanding. But, I think it is a sad commentary to learn that this program had to be carried on a sustaining basis because when it was offered by NBC for $140,000 with 12 commercial positions, there were no takers. This was the first time a full lenght concert was offered live in color from the Berkshires and it seems incredible somehow that it went begging for the want of a sponsor.

I enjoyed it thoroughly and I fervently hope that this type concert will again be offered next year.

MRS. THEODORE GUNARIS
Lincoln

138

Catholic Free Press
WORCESTER, Mass.
Weekly Religious
Circ. 43,697

AUG 26 1966

SPEAKING OF TELEVISION

By CHRIS CONDON

An 'Afternoon At Tanglewood' Shows What TV Can Do

If, on infrequent occasions, TV didn't go out of its way to demonstrate how superlatively it can perform—as in a great drama like "Death of a Salesman" or in special events coverage as of the Pope's visit to New York—there would probably be less insistance by critics and public that it live up to its potential.

From the standpoint of self interest, it could be argued that NBC succeeded only in putting itself and the industry on the spot with "An After in Tanglewood." For now we know that the medium is more than capable in still another area—classical music. We know and presumably will demand that there be more concerts presented in so enchanting a fashion. The two-and-a-half hour broadcast delightfully conveyed the very special charm of Tanglewood, the Lenox, Massachusetts, estate which serves as summer home and workshop for the Boston Symphony.

* * *

Thanks to the multiple carefully-chosen vantage points for the TV cameras, the home audience was able to savor not only the atmosphere in the music shed which houses the orchestra and a portion of the audience, but also the delights of listening to the music on the lawn outside with the rest of the music lovers against the backdrop of stunning vistas of the rolling Berkshire hills.

The TV direction by Ted Nathanson was sensitive, tasteful, and no subtle one was never consciously made aware of his artistry. The video portion perfectly complimented the music, never distracting from it. Wisely, during solos, he kept the cameras where they belonged—on the artists. The soloists were clearly chosen for their TV appeal; both young, photogenic, and both with newly-won laurels from the Tchaikovsky competition.

This national TV exposure must surely have given great impetus to the budding careers of Masuko Ushioda, the 19-year-old Japanese girl who placed second in Moscow in the violin competition, and Misha Dichter, a 20-year-old Californian who finished second in piano.

* * *

A welcome sidebar to the concert was Edwin Newman's intermission interviews with them with the accent on Tanglewood's deserved reputation for encouraging youthful musicians.

The leisurely intermission typical of the Berkshire Music Festival, also allowed for a chat with conductor Erich Leinsdorf. In addition to eliciting some informative comments on Tanglewood and the state of good music in this country (Leinsdorf was optimistic), Mr. Newman's interview also managed to provide an insight into the conductor's warm and engaging personality.

We were fortunate, too, in that the musical director of the Boston Symphony is not only one of the world's great conductors, but he is also one of the most interesting and most instructive to observe up on the podium.

Until this program, I've had reservations about the advisability of attempting to present classical music on TV. The few times I've seen a major effort in this direction in the past, what came through the tube always seem static and an altogether inadequate representation of the real thing. But this time, thanks to a happy combination of circumstances; unhurried pace, magnificent color, discerning direction by Mr. Nathanson, and most of all, perhaps, immediacy — it was broadcast live—this was a TV experience to cherish.

I did have a couple of reservations, mostly minor. The sound left something to be desired—even more so, I suppose for a trained musical ear. The audio system built into TV sets is not really first rate and certainly not designed to do justice to a symphony. But on this occasion it was at least adequate. Also, the program was perhaps too conventional in its choice of selections; overly familiar favorites Brahms Symphony No. 1 and Tchaikovsky's Piano Concerto No. 1 in B Flat Minor as the main works.

Yet, perhaps this is asking too much. One should be properly grateful to NBC for daring to program—a two-and-one-half hour concert—in the first place.

A more serious reservation had to do with the occasional interruptions for network promotional material for NBC shows premiering this fall. They were an unpleasant intrusion into an atmosphere the program had been at pains to create. What their injection really succeeded in doing, I suspect, was to remind viewers that ahead of them lay not more "Afternoons at Tanglewood" but more dreary new formula-type series.

TIME
NEW YORK, N.Y.
W. 2,737,900

AUG 26 1966

7

MUSIC

FESTIVALS

Testing Their Medals

The cellist was "exceptional," declared Boston Symphony Concertmaster Joseph Silverstein. The pianist played "as well as anybody need ever play," said Conductor Erich Leinsdorf. The soloists who won these praises from such rigorous judges were not big concert stars but virtually unknown American students: New York City's Stephen Kates, 23, and Los Angeles' Misha Dichter, 20, both fresh from winning silver medals at the Third International Tchaikovsky Competition in Moscow.

America's other Tchaikovsky prizewinners—Sopranos Jane Marsh, 24, and Veronica Tyler, 29, and Bass Simon Estes, 28—had already made impressive post-contest showings with the Boston Symphony at Tanglewood last month. Now Kates and Dichter as well have added luster to their own bright promise.

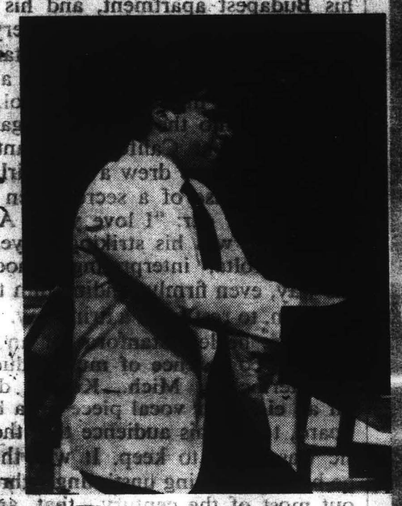
No War Horse. Kates, the son and grandson of professional string musicians and a student of Gregor Piatigorsky, played the Shostakovich *Cello Concerto*, with which he had stirred the Moscow judges and audience in June. ("Viennese refinements were out—they wanted guts, they wanted the roof to come down," he said.) Hunching his lanky frame over the cello, Kates boldly carved out the jagged, pulsating lines of the piece with a firm tone and a left hand that skipped deftly through the most prickly technical [illegible]. The roof [illegible]

Pianist Dichter—who was born in Shanghai midway in his parents' flight from Poland in 1945—also turned on Tanglewood's audiences. He played the Tchaikovsky *Piano Concerto No. 1*, a risky selection for any young pianist ever since Van Cliburn's powerful, sweeping version of it carried him to victory in the 1958 Moscow competition. But Dichter made the concerto his own, giving it unusual clarity and lightness. Leinsdorf noted later that Dichter approached the concerto not as if it were an old war horse but as a new piece: "He goes back to the printed instructions of the composer. He does not add a number of silly things which have become traditional." Said Concertmaster Silverstein: "Seldom has the orchestra been so impressed with a single performer."

Soprano Marsh was scheduled to sing again, but she developed tonsillitis. When the malady lingered on, a hasty call went out to Veronica Tyler. Arriving from New York a bare hour ahead of time with her yellow gown over her arm, Tyler swept onstage with complete aplomb and velvet voice to repeat two of the arias she had sung in her previous appearance with the orchestra. "These young singers and musicians are great—no pretensions, natural, enthusiastic, no pettiness," marveled Orchestra Manager Thomas Perry. Shrugged Baltimore-born Tyler: "I've learned to relax, and I love to sing. I can do it anywhere, any time."

No Rush. Their very presence at Tanglewood was evidence that the young Americans are finding their Moscow medals to be badges of admission to some of the music world's major concert stages and recording studios. Yet they are trying not to rush recklessly ahead of their still-maturing talents. Marsh turned down a chance to sing with the Metropolitan Opera because she felt she wasn't ready for it. Even the crowd-pleasing Dichter, who has just signed with Sol Hurok, plans to return to classes this fall at Manhattan's Juilliard School of Music, where he works with the *grande dame* of piano coaches, Rosina Lhévinne.

All of which makes good sense to Leinsdorf. Though he beamed like a proud uncle as he nudged the gifted prizewinners into the limelight at Tanglewood, he cautioned later: "An artist is never finished. No one can foretell how life is going to affect him. In years from now the Moscow winners may be international stars or forgotten men and women. Only time will tell."



PIANIST DICHTER

SOPRANO TYLER

CELLIST KATES

CLEMENS KALISCHER

Adding luster to an already bright promise.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 19 1966

Notes ... and Footnotes

TIME OUT: Perhaps the poor relations who have only black-and-white television sets may take heart from comment on the color telecast of Sunday's Tanglewood program (NBC) made by Michael Steinberg, music critic of the *Boston Globe*. "The color," he wrote, "was ghastly, the lavender-faced players seeming on the verge of apoplexy." Well, in black and white they had the accustomed starched-linen complexion ...

THE PLAIN DEALER
CLEVELAND, OHIO
D. 370,499 SUN. 522,391

AUG 20 1966

Last Sunday's live TV presentation, "An Afternoon at Tanglewood," was an unusually fine program. The concert intermission interview with the distinguished conductor of the Boston Symphony Orchestra — Erich Leinsdorf—was of particular interest, as he commented eloquently on what he probably didn't know too about, i.e., the composition of "nature music." When queried regarding orchestra conducting — about which he probably knows more than any living conductor, he airily waved off the opportunity to expound. My observation of his favored mannerism to emphasize any accented orchestral phrase, I'd say, he must have learned from that poem by Coleridge—"Ancient Mariner: "He holds them with his glittering eye."

John Spanur,
8409 Euclid Avenue

Mr. George Szell is going to be vexed with you, John, for your compliment to Mr. Leinsdorf. (BJR)

BILLBOARD
NEW YORK, N. Y.
W. 50,000

AUG 2 7 1966

'Triple Play' Key to Disk Shop's Success

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Staten Island Advance
STATEN ISLAND, N. Y.
D. 57,734 SUN. 45,423

AUG. 2 8 1966

The Music Box

Music Unit Picks Chief

By IRVING KOLODIN

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

SEPT 1966

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By Walter H. Stern

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The program, designed to give TV viewers a "total experience" of Tanglewood, was the first network telecast of a concert there, the first live telecast of a Tanglewood event, and the first colorcast of a Boston Symphony concert anywhere.

And a total experience it was. It originated in the open-sided, 6,000-seat Music Shed which has been enthralling music lovers since 1938 with its magnificent natural acoustics. Thousands of additional listeners heard the concert while seated on the surrounding lawns. But luckiest of all on this occasion, millions of home viewers shared the delights in their living rooms and (not unlikely) on their patios.

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

AUG 27 1966

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D. 57,734 SUN. 45,423

AUG 28 1966

139

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140

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

AUG 21 1966

ROCHESTER DEM. CHRONICLE
Sunday, August 21, 1966

Music

What Are Contests Worth?

By HAROLD C. SCHONBERG

IT was an attractive idea for the Berkshire Music Festival to present, last weekend, a group of prize-winners of the 1966 Tchaikovsky Competition in Moscow. International competitions are very much with us these days, but special prestige attaches to a handful of them, and the Tchaikovsky Competition is one of the most prestigious of all. Unfortunately, the Russians were not represented at Tanglewood, and Jane Marsh, the American soprano who won first prize in her division, developed tonsilitis and had to cancel her appearance.

But we did have a group of second-prize winners, the soprano Veronica Tyler, the cellist Stephen Kates, the violinist Masuko Ushioda and the pianist Misha Dichter. All, of course, were talented, though Dichter would appear to have that extra something—personality, electricity, call it what you will—that should propel him into a major career.

In the years before World War II not much was heard of competitions, though they had always been around. At the turn of the century the Rubinstein prize produced such winners as Wilhelm Backhaus, and, I believe, Emil Gilels was first mentioned because he had taken top honors in the Queen Elizabeth Competition at Brussels. In America the two big competitions were the Leventritt and the Naumburg. The former launched many of this country's best pianists and violinists.

But it remained for Van Cliburn to make the United States competition-conscious. When he took the first piano prize at Moscow in 1958, a sort of national pride was aroused. Of course the Russian element had a great deal to do with it. Leon Fleisher took all of the honors in the Queen Elizabeth Competition in 1952, but nobody paid much attention to his feat. With Cliburn's success, ticker-tape parades, adulation and enormous fees followed, all due to a large extent because a corn-fed American boy from Texas had conquered in the very lair of the world's other superpower. All of a sudden, young American artists started looking very seriously at competitions, domestic and foreign. If Cliburn could do it, why not they?

Runner-up Status

At the same time, quite a few musicians and managers were dubious abut the whole idea. Americans, they insisted, are conditioned to the winner-take-all philosophy. Suppose a highly touted American instrumentalist went to Moscow, or Brussels, or Bolzano or anywhere, and ended up in fourth or fifth place, or, horror of horrors, did not place at all, why, said the managers, this would kill his career. Word would get out that he was second-rate.

And musicians, some of them, decried competitions, saying that whatever good came out of them was more than balanced by the bad. They said that competitions could be a deleterious influence on an artist who did not obtain a high prize. His confidence would be shattered.

Of course, that was nonsense. Any artist who would have a psychic collapse because he fumbled a competition does not belong in the profession in the first place. In any case, the entire climate has changed, as witness Tanglewood last week. Miss Marsh was the only one who took first prize, but that did not make any of the others any less welcome. The very fact that so famous an institution as the Berkshire Music Festival brought in the prize winners, plus the fact that several have been signed by major managements, is not a straw in the wind, it is a haystack being blown by a gale.

We are still paying off on Cliburn's success, in short, and that is a good thing. The whole idea of competitions is to introduce major talent, and that certainly is what has happened in the last 20 years. Many of the big names in music have come from those competitions.

Possible Hazards

It can be that some competitions are rigged. It may be that some are inept ly run. It may be that some are unfair, in that an inferior panel of judges, which can happen, ignores individuality and gives an award to mediocrity.

All of that, singly or in combination, can conceivably happen. The fact remains that competition winners these days get enormous publicity and find themselves launched in a career—a career that would possibly not have come to pass, or at least would have taken much more time, had they not been prize winners.

Some criticism has been leveled against international competition juries. Often the same names have a habit of turning up, and equally often these illustrious personages have pupils who are playing in the very competition in which the teacher is appearing as a judge.

But most famous musicians teach, and it probably would be impossible to get a jury of eminent instrumentalists for a competition that does not have a scattering of their pupils. In such cases, of course, the juror will retire from the room when his pupil appears, though several years ago, in Bucharest, members of the jury were seen lobbying for their pupils.

Another criticism has been directed toward the caliber of award winners. Some musicians very strongly feel that there is such a thing as a typical competition winner. He is described as a facile technician without any alarming interpretive ideas, a literalist who plays everything just so, a talented mediocrity, in short. There is some truth to the charge. Teachers, even some great ones, are apt to put a higher premium on craftsmanship and technical expertise than on ideas. The chances are that in the great majority of competitions a smooth, unruffled, glib instrumentalist will win a higher award than one who is full of ideas but whose instrumental approach is rough.

Won't Be Fooled

But every once in a while along comes a young artist who has the expertise and also has the ideas. No jury is going to be fooled on that, and, on the whole, the record has been good. For the most part, the best young players have been winning the best competitions. And the post-Cliburn era has given them the world to shoot at. From the moment he enters a conservatory, the talented young musician today is surrounded by competitions. He will compete in one before he graduates, hoping to win his conservatory's gold medal. Then he can have his choice of American competitions to season himself before putting on armor and jousting in the international arena. Some, indeed, have made a profession of entering such events, and it is not too much to call a handful of them competition bums. Like tennis bums, they bounce from event to event, every now and then taking a prize of one kind or another. It is a way of life. Their expenses are paid, they have a chance of hitting the big time, and they hop en masse here and there, like professional golfers on the summer circuit. In a few years they get too old, most competitions do not take entrants above the age of 30, and then they disappear from concert life. It is a sad phenomenon. But one of the quickest ways of establishing a career is a high prize in a major competition, and young musicians are going to continue to follow the rainbow as long as there is a pot of gold at the end.

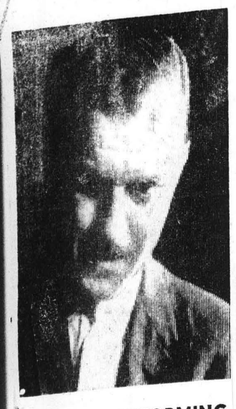
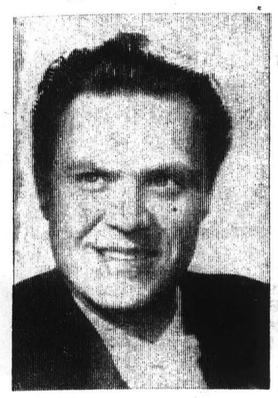
EIGHTH WEEK - AUGUST 19, 20, AND 21

141

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

AUG 12 1966

Performing Next Weekend:

SOLOISTS PERFORMING NEXT WEEKEND at Tanglewood's concluding concert are pianist Jorge Bolet, Saturday; tenor Richard Cassilly, Sunday; and pianist Mme. Jeanne-Marie Darre, Friday.

Last Week at Tanglewood

tThe Boston Symphony Orchestra's Berkshire Festival enters its eighth and final week of the 1966 season Monday with the second concert in the Festival of Contemporary American Music. This "festival within a festival" begins this Sunday night with a program in the Tanglewood Theater. t

For the three Boston Symphony Orchestra concerts next weekend Erich Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre will be soloist Friday and Jorge Bolet will be heard with the Orchestra Saturday. t

Mr.t Leinsdorf will close the Festival on Sunday afternoon with a performance of Beethoven's Ninth Symphony.

Friday evening's concert will begin with Bruckner's Symphony No. 4 and continue with Liszt's Totentanz with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in a performance of the Piano Concerto No. 1 by Liszt.

Prrceding Friday's nine o'clock Boston Symphony Orchestra concert, Saturday's soloist Jorge Bolet will appear at the weekend prelude at 7. Mr. Bolet will play seven Liszt piano transcriptions of works by Schubert, Chopin, and Schumann.

The weekend prelude program will also include The Spinning Song from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoletto" also transcribed by Liszt and performed by Mr. Bolet.

Mr. Leinsdorf has chosen to begin the Saturday evening Festival concert with the Prelude to Wagner's "Tristan and Isolde" and Brahms' Symphony No. 4. He will then conduct Liszt's Fantasy of "The Ruins of Athens."

Saturday's program will close with Mr. Bolet joining the conductor and orchestra for a performance of the Piano Concerto No. 2 by Liszt. t

Sunday afternoon's program, which brings the Boston Symphony Orchestra's 85th season to a conclusion, will begin with Verdi's Te Deum. The major work at this concert will be a performance of Beethoven's Symphony No. 9 with Phyllis Curtin, Eunice Alberts, Richard Cassilly, and Thomas Paul as the soloists. The chorus will consist of members of the Berkshire Music Center, the orchestra's summer center for the advanced study of music. t

tThis Sunday afternoon Erich Leinsdorf will conduct the last of three concerts at which the Boston SymphonyOrchestra has presented prize winners from the 1966 Tchaikovsky Music Competition. t

Masuko Ushioda, second prize winner in the violin contest, will be heard in Prokofiev's Violin Concerto No. 2. Misha Dichter who received the second prize in the Moscow piano competition, will play Tchaikovsky's Piano Concerto No. 1. t

Also to be heard on this program will be the Prelude to Act II of Wagner's "Lohengrin," Brahms' Symphony No. 1, and excerpts from Gunther Schuller' Seven Studies on Themes from Paul Klee.

This concert will be televised live and in color from Tanglewood by the National Broadcasting Company's television network.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

AUG 13 1966

TANGLEWOOD PROGRAM

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This "festival within a festival" begins Sunday night with a program in the Tanglewood Theater.

Two Liszt Works

For the three Boston Symphony Orchestra concerts next weekend (Aug. 19, 20, 21) Erich Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre will be soloist Aug. 19 and Jorge Bolet will be heard with the orchestra Aug. 20. Leinsdorf will close the festival Aug. 21 with a performance of Beethoven's Ninth Symphony.

Next Friday night's concert will begin with Bruckner's Symphony No. 4 and continue with Liszt's Totentanz with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in a performance of the Piano Concerto No. 1 by Liszt.

Preceding Friday's orchestra concert at 9, Saturday's soloist Jorge Bolet will appear at the weekend prelude at 7. Bolet will play seven Liszt piano transcriptions of works by Schubert, Chopin and Schumann.

Wagner and Verdi

The Weekend Prelude program will also include the Spinnig Song from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoetto" also transcribed by Liszt and performed by Bolet.

Leinsdorf has chosen to begin next Saturday night's concert with the Prelude to Wagner's "Tristan and Isolde" and Brahms' Symphony No. 4. He will then conduct Liszt's Fantasy of "The Ruins of Athens." Saturday's program will close with Bolet joining the conductor and orchestra for a performance of the Piano Concerto No. 2 by Liszt.

Next Sunday afternoon's program, which brings the orchestra's 85th season to a conclusion, will begin with Verdi's Te Deum. The major work at this concert will be a performance of Beethoven's Symphony No. 9 with Phyllis Curtin, Eunice Alberts, Richard Cassilly, and Thomas Paul as the soloists.

Full Cycle

The chorus will consist of members of the Berkshire Music Center, the orchestra's summer center for the advanced study of music. The performance of the Ninth Symphony Sunday brings the orchestra's season full circle as Leinsdorf opened the orchestras 85th year in Symphony Hall, Boston with this work.

Including this Sunday night's concert in the Theater the Festival of Contemporary American Music consists of five programs on successive evenings. Members of the Fellowship Program of the Berkshire Music Center and the Fromm Fellows will take part in these concerts which will include the first performances of four works commissioned by the Berkshire Music Center in cooperation with the Fromm Music Foundation of Chicago.

With the exception of the concert Tuesday, each of the contemporary f estival programs through Thursday will be open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's summer activities.

Chamber Concerts

Concerts of chamber music are scheduled for Sunday and Wednesday. A choral program will be given Tuesday and the Berkshire Music Center Orchestra will give its final program of the summer Thursday under the direction of Gunther Schuller.

This Sunday Erich Leinsdorf will conduct the last of three concerts at which the orchestra has presented prize winners from the 1966 Tchaikovsky Music Competition.

Masuko Ushioda, second prize winner in the violin contest, will be heard in Prokofiev's Violin Concerto No. 2, and Misha Dichter will play the Tchaikovsky Piano Concerto No. 1. Dichter received the second prize in the Moscow piano competition.

Also to be heard on this program will be the Prelude to Act III of Wagner's "Lohengrin,". Brahms' Symphony No. 1, and excerpts from Gunther Schuller's Seven Studies on Themes from Paul Klee. This concert will be televised live and in color from Tanglewood by the National Broadcasting Company's television network.

Italian Echo
PROVIDENCE, R. I.
Weekly Circ. 2,780

JUL 22 1966

YWCA Plans Tanglewood Trip

The YW-Travel Club has announced plans for a one-day trip to Tanglewood, summer home of the Boston Symphny Orchestra at Lenox, Mass., on Sunday, August 21. The afternoon concert will be conducted by Erich Leinsdorf.

Reservations must be made in advance, either by mail or in person, at the YWCA of Greater Rhode Island, United Fund agency at 54 Jackson St., Providence. A flyer giving all information will be mailed upon request.

Plans call for the group to leave 10:30 a.m. on the trip date, returning by approximately the same hour at night. The trip will be made by air conditioned charter bus, with luncheon and dinner stops along the way.

Times
BARRINGTON, R. I.
Weekly Circ. 3,132
JUL 21 1966

Observer
GREENVILLE, R. I.
Weekly Circ. 3,400
JUL 21 1966

Rhode Island Pendulum
EAST GREENWICH, R. I.
Weekly Circ. 2,455
JUL 21 1966

Standard
NO. KINGSTOWN, R. I.
Weekly Circ. 2,400
JUL 28 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

JULY 21 1966

JANE MARSH DROPS TANGLEWOOD DATE

Phyllis Curtin will replace Jane Marsh as soprano soloist with the Boston Symphony Orchestra in Beethoven's Ninth Symphony Aug. 21 at Tanglewood near Lenox, Mass.

Miss Marsh, the 24-year-old Californian who won first prize in the first voice competition of the Tchaikovsky International Contest in Moscow last month, will sing Aug. 20 in the Hollywood Bowl instead

Miss Marsh has been signed to an exclusive three-year contract with RCA Victor Record Division. Victor will record her Tanglewood appearances this Sunday and Aug. 13.

Also appearing Sunday will be two other prize winners, Veronica Tyler, soprano, who won a second prize, and Simon Estes, bass, who placed third. With Miss Marsh on the Aug. 13 concert will be Stephen Kates, cellist, a second prize winner. On Aug. 14 Masuko Ushioda, Japanese violinist and Mischa Dichter, American pianist, both second prize winners, will play.

Miss Marsh will sing Aug. 6 in Mozart's "The Magic Flute."

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 14 1966

Berkshire Festival to Close With Beethoven Symphony

LENOX — The Boston Symphony Orchestra's Berkshire Festival enters its eighth and final week of the 1966 season tomorrow, with the second concert in the Festival of Contemporary American Music. This "festival within a festival" begins this evening with a program in the Tanglewood Theater.

Three Concerts

For the three Boston Symphony Orchestra concerts next weekend (Aug. 19, 20, 21) Erich Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs.

Jeanne-Marie Darre will be soloist on Friday (Aug. 19), and Jorge Bolect will be heard with the orchestra on Saturday (Aug. 20). Mr. Leinsdorf will close the Festival on Sunday afternoon with a performance of Beethoven's Ninth Symphony.

Friday evening's concert will begin with Bruckner's Symphony No. 4 and continue with Liszt's Totentanz with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in a performance of the Piano Concerto No. 1 by Liszt.

Weekend Prelude

Preceding Friday's 9 p. m. Boston Symphony Orchestra concert, Saturday's soloist Jorge Bolet will appear at the Weekend Prelude at 7.00 p. m. Mr. Bolet will play seven Liszt piano transcriptions of works by Schubert, Chopin, and Schumann.

The Weekend Prelude program will also include The Spinning Song from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoletto" also transcribed by Liszt and performed by Mr. Bolet.

Mr. Leinsdorf has chosen to begin the Saturday evening Festival concert with the Prelude to Wagner's "Tristan and Isolde" and Brahms' Symphony No. 4. He will then conduct Liszt's Fantasy of "The Ruins of Athens." Saturday's program will close with Mr. Bolet joining the conductor and orchestra for a performance of the Piano Concerto No. 2 by Liszt.

Begin With Verdi

Sunday afternoon's program, whichb rings the Boston Symphony Orchestra's Eighty-fifth season to a conclusion, will begin with Verdi's Te Deum. The major work at this concert will be a performance of Beethoven's Symphony No. 9 with Phyllis Curtin, Eunice Alberts, Richard Cassilly, and Thomas Paul as the soloists. The chorus will consist of members of the Berkshire Music Center, the orchestra's summer center for the advanced study of music. The performance of the Ninth Symphony on Sunday brings the orchestra's season full circle as Mr. Leinsdorf opened the orchestra's eighty-fifth year in Symphony Hall, Boston with this work.

Including tonight's concert in the Theatre the Festival of Contemporary American Music consists of five programs on successive evenings. Members of the Fellowship Program of the Berkshire Music Center and the Fromm Fellows will take part in these concerts which will include the first performances of four works commissioned by the Berkshire Music Center in co-operation with the Fromm Music Foundation of Chicago.

Festival Programs

With the exception of the concert on Tuesday (Aug. 16) each of the contemporary festival programs through Thursday (Aug. 18) will be open to the Frierids of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's summer activities.

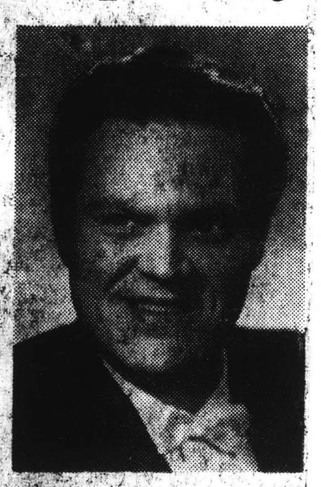
Concerts of chamber music are scheduled for tonight and Wednesday. A choral program will be given on Tuesday (Aug. 15), and the Berkshire Music Center Orchestra will give its final program of the summer on Thursday (Aug. 18) under the direction of Gunther Schuller.

* * *

This afternoon Erich Leinsdorf will conduct the last of three concerts at which the Boston Symphony Orchestra has presented prize winners from the 1966 Tchaikovsky Music Competition. Masuko Ushioda, second prize winner in the violin contest, will be heard in Prokofiev's Violin Concerto No. 2, and Misha Dichter will play the Tchaikovsky Piano Concerto No. 1.

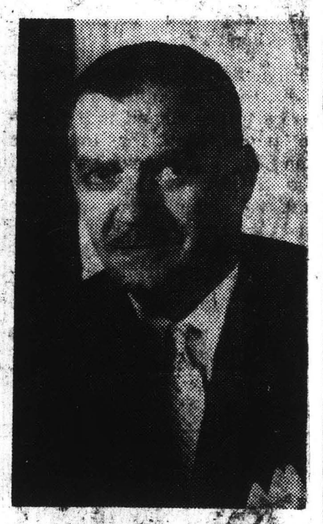
Mr. Dichter received the second prize in the Moscow piano competition. Also to be heard on this program will be the Prelude to Act III of Wagner's "Lohengrin," Brahms' Symphony No. 1, and excerpts from Gunther Schuller's Seven Studies on Themes from Paul Klee.

This concert will be televised live and in color from Tanglewood by the National Broadcasting Company's television network.



RICHARD CASSILLY

MME. JEANNE-MARIE DARR



JORGE BOLET

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 13 1966

Festival in Last Week As 85th BSO Season Ends

LENOX — Tomorrow afternoon Erich Leinsdorf will conduct the last of three concerts at which the Boston Symphony Orchestra has presented prize-winners from the 1966 Tchaikovsky Music Competition. Masuko Ushioda, second-prize winner in the violin contest, will be heard in Prokofieff's Violin Concerto No. 2, and Misha Dichter will play the Tchaikovsky Piano Concerto No. 1. Dichter received the second prize in the Moscow piano competition.

Also to be heard on this program will be the Prelude to Act III of Wagner's "Lohengrin," Brahms' Symphony No. 1, and excerpts from Gunther Schuller's "Seven Studies on Themes From Paul Klee." This concert will be televised live and in color from Tanglewood by the National Broadcasting Co.'s television network.

For the three Boston Symphony Orchestra concerts next weekend, Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre will be soloist on Friday Aug. 19, and Jorge Bolet will be heard with the orchestra on Saturday, Aug. 20. Leinsdorf will close the Festival on Sunday afternoon with a performance of Beethoven's Ninth Symphony.

Friday evening's concert will begin with Bruckner's Symphony No. 4 and continue with Liszt's "Totentanz," with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in a performance of the Piano Concerto No. 1 by Liszt.

Leinsdorf has chosen to begin the Saturday evening festival concert with the Prelude to Wagner's "Tristan and Isolde" and Brahms' Symphony No. 4. He will then conduct Liszt's Fantasy of "The Ruins of Athens." Saturday's program will close with Bolet joining the conductor and orchestra for a performance of the Piano Concerto No. 2 by Liszt.

Sunday afternoon's program, which brings the Boston Symphony Orchestra's 85th season to a conclusion, will begin with Verdi's Te Deum. The major work at this concert will be a performance of Beethoven's Symphony No. 9, with Phyllis Curtin, Eunice Alberts, Richard Cassilly, and Thomas Paul as the soloists. The chorus will consist of members of the Berkshire Music Center, the orchestra's summer center for the advanced study of music. The performance of the Ninth Symphony on Sunday brings the orchestra's season full circle as Leinsdorf opened the orchestra's 85th year in Symphony Hall, Boston, with this work.

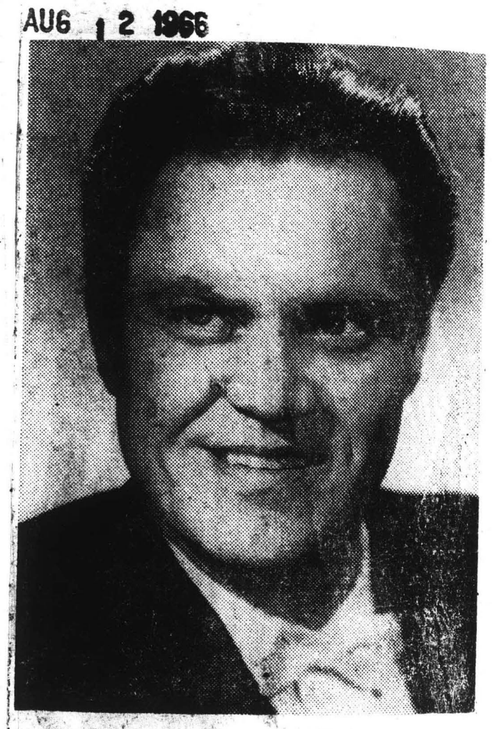
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
AUG 14 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood)—The Boston Symphony Orchestra's Berkshire Festival enters its final week of the season tomorrow night with the second concert in the Festival of Contemporary American Music. This "festival within a festival" begins this evening with a program in Tangelwood Theater. For the three concerts next weekend Erich Leinsdorf will conduct two works by Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre will be soloist on Friday and Jorge Bolet will be heard with the orchestra on Saturday. Mr. Leinsdorf will close the Festival on Sunday afternoon with a performance of Beethoven's *Ninth Symphony.*

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
AUG 12 1966



Richard Cassilly

. . . will sing with the Boston Symphony Orchestra in Beethoven's Symphony No. 9 at Tanglewood on Aug. 21. This will be the final concert of the orchestra's 29th season in Lenox, Mass.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
AUG 14 1966

Beethoven's 9th Tanglewood Finale

The Boston Symphony will give its closing concerts Aug. 19-21 at the Berkshire Festival. Erich Leinsdorf will conduct.

FRIDAY at 7 p.m. Weekend Prelude, with pianist Jorge Bolet performing Liszt's transcriptions of music by Schubert, Chopin, Schumann, Wagner and Verdi.

FRIDAY at 9 p.m. Bruckner's Symphony No. 4, Liszt's "Totentanz" (pianist Jeanne-Marie Darree), Liszt's Piano Concerto No. 1 (Daree).

SATURDAY at 8 p.m. — Prelude to Wagner's "Tristan and Isolde"; Brahms' Symphony No. 4; Liszt's Fantasy of "The Ruins of Athens" (Jorge Bolet, piano) and Liszt's Piano Concerto No. 2 (Bolet).

SUNDAY at 2:30 p.m. Verdi's Te Deum and Beethoven's Symphony No. 9, with the Tanglewood Choir, soprano Phyllis Curtin, contralto Eunice Alberts, tenor Richard Cassilly and basso Thomas Paul.

The orchestra then goes on vacation. Symphony Hall concerts resume Sept. 23-24.

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
AUG 13 1966

MUSIC

BERKSHIRE MUSIC FESTIVAL, Tanglewood. Lenox, Mass.

Erich Leinsdorf and the Boston Symphony pull into the eighth and final week of their 1966 summer season in the western forest. The last program will be given Aug. 21. This week's schedule at the Music Shed:

Sun. at 2:30:
The romantic concerto theme continues with an aria and a violin concerto by Tchaikovsky, plus Prokofiev's Symphony No. 3. The Moscow Tchaikovsky Competition winners will solo at this concert.

Fri. at 9:
The orchestra moves through Bruckner's Symphony No. 4, Liszt's "Totentanz" and Piano Concerto No. 2 with Jeanne-Marie Darre soloing on the latter. This program follows the 7 p.m. weekend prelude, Jorge Bolet performing Liszt's Piano Transcriptions.

Sat. at 8:
Maestro Leinsdorf takes the baton for the third time this week to conduct Brahms' Symphony No. 4 and Liszt's Fantasy on "The Ruins of Athens" and Piano Concerto No. I (Bolet solos).

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
AUG 16 1966

Tanglewood to Feature Leinsdorf Final Weekend

The final weekend of concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will feature Erich Leinsdorf as director.

* * *

Guest soloist on Friday will be Jeanne-Marie Darre and on Saturday the soloist will be Jorge Bolet. Beethoven's Ninth Symphony will close the Berkshire Festival season on Sunday afternoon.

The Friday 9 p.m. concert will begin with Bruckner's "Symphony number 4" and continue with Liszt's "Tortentanz" with Miss Darre as soloist. Miss Darre will also be heard in a performance of the "Piano Concerto number 1" by Liszt. The 7 p.m. weekend prelude program on Friday will feature Bolet in seven Liszt piano transcriptions of works by Schubert, Chopin and Schumann. The prelude program will also include "The Spinning Song" from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoletto," also transcribed by Liszt and performed by Bolet.

The Saturday 8 p.m. Festival concert will open with the Prelude to Wagner's "Tristan and Isolde" and Brahms' "Symphony number 4." Leinsdorf will then conduct Liszt's Fantasy on "The Ruins of Athens." The Saturday program will close with Bolet joining the conductor and orchestra in a performance of the "Piano Concerto number 2" by Liszt.

The Sunday 3 p.m. program, which brings the Boston Symphony Orchestra's 85th season to a conclusion, will begin with Verdi's "Te Deum." Soloists for the Beethoven "Symphony number 9" will be Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul. The chorus will consist of members of the Berkshire Music Center, the orchestra's summer center for the advanced study of music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587
AUG 18 1966

Tanglewood Grand Finale

The Boston Symphony Orchestra's Berkshire Festival will close its eight-week season at Tanglewood this weekend, Aug. 19-21. Erich Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre, French pianist, will be soloist on Friday, Aug. 19, and Jorge Bolet, Cuban-American pianist, will perform on Saturday, Aug. 20. Mr. Leinsdorf will close the Festival on Sunday, Aug. 21, with a performance of Beethoven's Symphony No. 9.

Friday evening's concert will begin with Bruckner's *Symphony No. 4* and continue with Liszt's *Totentanz*, with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in *Piano Concerto No. 1* by Liszt.

Preceding Friday's 9 p.m. concert, Saturday's Soloist, Jorge Bolet, will appear at the 7 p.m. Weekend Prelude. He will play seven Liszt piano transcriptions of *lieder* by Schubert, Chopin and Schumann, as well as a Liszt transcription of the *Spinning Song* from Wagner's *Flying Dutchman* and a Liszt concert paraphrase of Verdi's *Rigoletto*.

Mr. Leinsdorf has chosen to begin Saturday's concert with the *Prelude to Tristan und Isolde* by Wagner and Brahms' *Symphony No. 4*. The program will close with Liszt's *Fantasy on the Ruins of Athens* and his *Piano Concerto No. 2*, with Jorge Bolet as soloist.

Sunday afternoon's program, which brings the Boston Symphony's 85th season to its conclusion, will begin with Verdi's *Te Deum*. The major work on the program will be Beethoven's *Symphony No. 9*, with Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul. The chorus will be composed of members of the Berkshire Music Center, the Orchestra's summer school for the advanced study of music. The concert on Sunday brings the Boston Orchestra's season full circle, as Mr. Leinsdorf opened the year in Boston with Beethoven's *Ninth*.

Amherst Record
AMHERST, Mass.
Weekly Circ. 3,162
AUG 18 1966

TANGLEWOOD PERFORMERS this weekend will include French pianist Mme. Jeanne-Marie Darre (above) who will play with the BSO in Liszt's Piano Concerto No. 1 and pianist Jorge Bolet who will play with the BSO in Liszt's Piano Concerto No. 2.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
AUG 17 1966

Final Concerts Slated

LENOX, Mass.—The Boston Symphony Orchestra will end its 1966 Tanglewood season this weekend with the highlight being a performance of Beethoven's Ninth Symphony on Sunday afternoon.

Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul will be soloists with chorus being members of the Berkshire Music Center.

Verdi's Te Deum is scheduled to lead off the concerrt.

On Friday pianist Jeanne-Marie Darre will perform in Liszt's Totentanz and Piano Concerto No. 1.

Pianist Jorge Bolet will be the soloist Saturday with Liszt's Piano Concerto No. 2.

Other works Saturday will be the prelude to Wagne "Tristan and Isolde," Brahm's Symphony No. 4 and Liszt's "The Ruins of Athens."

Sunday Register
NEW HAVEN, Conn.
Circ. 115,186
AUG 14 1966

● The Boston Symphony Orchestra's Berkshire Festival enters its eighth and final week of the 1966 season **Monday** with the second concert in the Festival of Contemporary American Music. This "festival within a festival" begins **this evening** with a program in the Tanglewood Theatre. For the three Boston Symphony Orchestra concerts next weekend Erich Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre will be solist on Friday and Jorge Bolet will be heard with the Orchestra on Saturday. Leinsdorf will close the Festival on Sunday afternoon with a performance of Beethoven's Ninth Symphony.

Friday evening's concert will begin with Bruckner's Symphony No. 4 and continue with Liszt's Totentanz with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in a performance of the Piano Concerto No. 1 by Liszt Preceding Friday's nine o'clock Boston Symphony Orchestra concert, Saturday's soloist Jorge Bolet will appear at the Weekend Prelude at 7 p.m. Bolet will play seven Liszt piano transcriptions of works by Schubert, Chopin, and Schumann. The Weekend Prelude program will also include The Spinning Song from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoletto" also transcribed by Liszt and performed by Bolet.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378
AUG 18 1966

JORGE BOLET, the Cuban-American pianist, will play with the Boston Symphony Orchestra at Tanglewood in Liszt's Piano Concerto No. 2, on Saturday evening, Aug. 20. Also on the program will be the Brahms Symphony No. 4 and the Liszt Fantasy on "The Ruins of Athens."

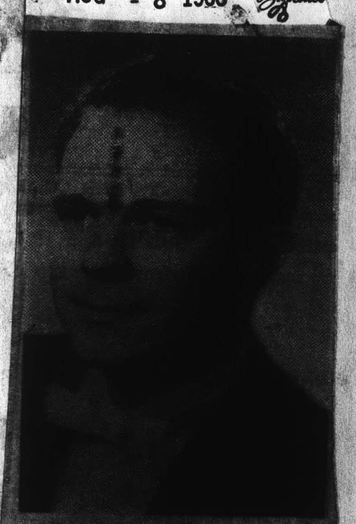
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221
AUG 18 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bulletin
WILTON, Conn.
Weekly Circ. 3,259
AUG 17 1966

Berkshire Music Festival with the Boston Symphony Orchestra and guest artists, through Aug. 22, Tanglewood, Lenox, Mass.

Sing Out '66 returns to Eslo Pinza Theatre in Stamford Aug. 15 through 20 to mark the first official performance of the Sing Outs, which have since been performed on 326 college campuses, and at army bases around the world.

CAIRO HERALD
Thursday, August 18, 1966
RAVENA NEWS HERALD
Friday, August 19, 1966
ATHENS, N. Y.
HERALD
W. 500
AUG 18 1966



Thomas Paul, Basso, in his fourth season with the New York City Opera, will appear with the Boston Symphony Orchestra at Tanglewood in this season's final concert. Beethoven's Symphony No. 9 on Sunday afternoon, August 21.

News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
AUG 18 1966

Tanglewood This Weekend

The final weekend of concerts at Tanglewood will begin Friday with the featured soloist being Mme. Jeanne-Marie Darre, French pianist. She will play List's Piano Concerto No. 1. Eric Leinsdorf will conduct the Boston Symphony Orchestra.

Other features of the weekend program include the presentation of Liszt's Piano Concerto No. 2 on Saturday evening with Jorge Bolet, the Cuban-American pianist. Also on the program will be Brahms Symphony No. 4 and Liszt Fantasy on "The Ruins of Athens."

For the final concert of the season Sunday afternoon the Boston Symphony Orchestra, directed by Mr. Leinsdorf, will present Beethoven's Symphony No. 9 and also the Te Deum of Verdi. Featured soloists for the symphony include Thomas Paul, Basso, and Richard Cassilly, tenor.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

AUG 1 6 1966

Tanglewood to Feature Leinsdorf Final Weekend

The final weekend of concerts by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., will feature Erich Leinsdorf as director.

* * *

Guest soloist on Friday will be Jeanne-Marie Darre and on Saturday the soloist will be Jorge Bolet. Beethoven's Ninth Symphony will close the Berkshire Festival season on Sunday afternoon.

The Friday 9 p.m. concert will begin with Bruckner's "Symphony number 4" and continue with Liszt's "Tortentanz" with Miss Darre as soloist. Miss Darre will also be heard in a performance of the "Piano Concerto number 1" by Liszt. The 7 p.m. weekend prelude program on Friday will feature Bolet in seven Liszt piano transcriptions of works by Schubert, Chopin and Schumann. The prelude program will also include "The Spinning Song" from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoletto," also transcribed by Liszt and performed by Bolet.

The Saturday 8 p.m. Festival concert will open with the Prelude to Wagner's "Tristan and Isolde" and Brahms' "Symphony number 4." Leinsdorf will then conduct Liszt's Fantasy on "The Ruins of Athens." The Saturday program will close with Bolet joining the conductor and orchestra in a performance of the "Piano Concerto number 2" by Liszt.

The Sunday 3 p.m. program, which brings the Boston Symphony Orchestra's 85th season to a conclusion, will begin with Verdi's "Te Deum." Soloists for the Beethoven "Symphony number 9" will be Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul. The chorus will consist of members of the Berkshire Music Center, the orchestra's summer center for the advanced study of music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587

AUG 1 0 1966

Tanglewood Grand Finale

The Boston Symphony Orchestra's Berkshire Festival will close its eight-week season at Tanglewood this weekend, Aug. 19-21. Erich Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre, French pianist, will be soloist on Friday, Aug. 19, and Jorge Bolet, Cuban-American pianist, will perform on Saturday, Aug. 20. Mr. Leinsdorf will close the Festival on Sunday, Aug. 21, with a performance of Beethoven's Symphony No. 9.

Friday evening's concert will begin with Bruckner's *Symphony No. 4* and continue with Liszt's *Totentanz*, with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in *Piano Concerto No. 1* by Liszt.

Preceding Friday's 9 p.m. concert, Saturday's Soloist, Jorge Bolet, will appear at the 7 p.m. Weekend Prelude. He will play seven Liszt piano transcriptions of *lieder* by Schubert, Chopin and Schumann, as well as a Liszt transcription of the Spinning Song from Wagner's *Flying Dutchman* and a Liszt concert paraphrase of Verdi's *Rigoletto*.

Mr. Leinsdorf has chosen to begin Saturday's concert with the Prelude to *Tristan und Isolde* and Brahms' *Symphony No. 4*. The program will e[illegible] the program on the [illegible]'s *Fantasy on the Ruins of Athens* and his *Piano* [illegible] *No. 2*, with Jorge [illegible].

Sunday's program, which [illegible] Boston Symphony's [illegible] to its conclusion [illegible] with Verdi's *Te Deum*, the pro[illegible] work on *Symphony* [illegible] Beethoven's Curtin, [illegible] with Phyllis [illegible]ard Cassilly, [illegible] Paul. The chorus [illegible] composed of members [illegible] Berkshire Music Center, [illegible] Orchestra's summer school [illegible] the advanced study of music. The concert on Sunday brings the Boston Orchestra's season full circle, as Mr. Leinsdorf opened the year in Boston with Beethoven's *Ninth*.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425

AUG 1 7 1966

Final Concerts Slated

LENOX, Mass.—The Boston Symphony Orchestra will end its 1966 Tanglewood season this weekend with the highlight being a performance of Beethoven's Ninth Symphony on Sunday afternoon.

Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul will be soloists with chorus being members of the Berkshire Music Center.

Verdi's Te Deum is scheduled to lead off the concerrt.

On Friday pianist Jeanne-Marie Darre will perform in Liszt's Totentanz and Piano Concerto No. 1.

Pianist Jorge Bolet will be the soloist Saturday with Liszt's Piano Concerto No. 2.

Other works Saturday will be the prelude to Wagne "Tristan and Isolde," Brahm's Symphony No. 4 and Liszt's "The Ruins of Athens."

Sunday Register
NEW HAVEN, Conn.
Circ. 115,186

AUG 1 4 1966

● The Boston Symphony Orchestra's Berkshire Festival enters its eighth and final week of the 1966 season **Monday** with the second concert in the Festival of Contemporary American Music. This "festival within a festival" begins **this evening** with a program in the Tanglewood Theatre. For the three Boston Symphony Orchestra concerts next weekend Erich Leinsdorf will conduct two works by Franz Liszt on each of the Friday and Saturday evening programs. Jeanne-Marie Darre will be solist on Friday and Jorge Bolet will be heard with the Orchestra on Saturday. Leinsdorf will close the Festival on Sunday afternoon with a performance of Beethoven's Ninth Symphony.

Friday evening's concert will begin with Bruckner's Symphony No. 4 and continue with Liszt's Totentanz with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in a performance of the Piano Concerto No. 1 by Liszt Preceding Friday's nine o'clock Boston Symphony Orchestra concert, Saturday's soloist Jorge Bolet will appear at the Weekend Prelude at 7 p.m. Bolet will play seven Liszt piano transcriptions of works by Schubert, Chopin, and Schumann. The Weekend Prelude program will also include The Spinning Song from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoletto" also transcribed by Liszt and performed by Bolet.

Amherst Record
AMHERST, Mass.
Weekly Circ. 3,162

AUG 1 8 1966

TANGLEWOOD PERFORMERS this weekend will include French pianist Mme. Jeanne-Marie Darre (above) who will play with the BSO in Liszt's Piano Concerto No. 1 and pianist Jorge Bolet who will play with the BSO in Liszt's Piano Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378

AUG 1 8 1966

JORGE BOLET, the Cuban-American pianist, will play with the Boston Symphony Orchestra at Tanglewood in Liszt's Piano Concerto No. 2, on Saturday evening, Aug. 20. Also on the program will be the Brahms Symphony No. 4 and the Liszt Fantasy on "The Ruins of Athens."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Ridgefield Press
RIDGEFIELD, Conn.
Weekly Circ. 3,221

AUG 1 8 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Bulletin
WILTON, Conn.
Weekly Circ. 3,259

AUG 1 7 1966

Berkshire Music Festival with the Boston Symphony Orchestra and guest artists, through Aug. 22, Tanglewood, Lenox, Mass.

Sing Out '66 returns to Ezio Pinza Theatre in Stamford Aug. 15 through 20 to mark the first official performance of the Sing Outs, which have since been performed on 326 college campuses, and at army bases around the world.

CAIRO HERALD
[illegible] 1966
RAVENNA NEWS HERALD
Friday, August [illegible], 1966

ATHENS, N. Y.
HERALD
W. 500

AUG 1 8 1966

Thomas Paul, Basso in his fourth season with the New York City Opera, will appear with the Boston Symphony Orchestra at Tanglewood in this season's final concert, Beethoven's Symphony No. 9 on Sunday afternoon, August 21.

News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200

AUG 1 8 1966

Tanglewood This Weekend

The final weekend of concerts at Tanglewood will begin Friday with the featured soloist being Mme. Jeanne-Marie Darre, French pianist. She will play List's Piano Concerto No. 1. Eric Leinsdorf will conduct the Boston Symphony Orchestra.

Other features of the weekend program include the presentation of Liszt's Piano Concerto No. 2 on Saturday evening with Jorge Bolet, the Cuban-American pianist. Also on the program will be Brahms Symphony No. 4 and Liszt Fantasy on "The Ruins of Athens."

For the final concert of the season Sunday afternoon the Boston Symphony Orchestra, directed by Mr. Leinsdorf, will present Beethoven's Symphony No. 9 and also the Te Deum of Verdi. Featured soloists for the symphony include Thomas Paul, Basso, and Richard Cassilly, tenor.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 19 1966

Liszt in Final Tanglewood Billing

The Boston Symphony Orchestra's Berkshire Festival at Tanglewood concludes its 1966 season with three concerts this this weekend.

Tonight's concert at 9 will begin with Bruckner's Symphony No. 4 and continue with Liszt's Totentanz with Jeanne-Marie Darre as soloist. Miss Darre will also be heard in a performance of the Piano Concerto No. 1 by Listz.

Preceding tonight's concert, tomorrow's soloist Jorge Bolet will appear at the weekend prelude at 7. Mr. Bolet will play seven Liszt piano transcriptions of works by Schubert, Chopin, and Schumann.

The weekend prelude program will also include The Spinning Song from Wagner's "The Flying Dutchman" and a concert paraphrase from Verdi's "Rigoletto" also transcribed by Liszt and performed by Mr. Bolet.

Mr. Leinsdorf has chosen to begin tomorrow evening's festival concert with the Prelude to Wagner's "Tristan and Isolde" and Brahms' Symphony No. 4. He will then conduct Liszt's Fantasy of "The Ruins of Athens."

Tomorrow's program will close with Mr. Bolet joining the conductor and orchestra for a performance of the Piano Concerto No. 2 by Liszt.

Sunday afternoon's program, which brings the Boston Symphony Orchestra's 85th season to a conclusion, will begin with Verdi's Te Deum. The major work at this concert will be a performance of Beethoven's Symphony No. 9 with Phyllis Curtin, Eunice Alberts, Richard Cassilly, and Thomas Paul as the soloists. The chorus will consist of members of the Berkshire Music Center, the orchestra's summer center for the advanced study of music.

NEW YORK TIMES
Friday, August 19, 1966

Music: Traditional Tanglewood Finale

Beethoven 9th Restored to Its Climactic Place

Miss Darre Is a Soloist in Weekend's Events

By HAROLD C. SCHONBERG
Special to The New York Times

LEE, Mass., Aug. 21—For some years, it had been the custom to end the Berkshire Music Festival with a Sunday afternoon performance of the Beethoven Ninth Symphony. Last summer, the custom went by the boards, when Wagner's "Lohengrin," all of it, was spread over the weekend, an act at a time. Today the old custom was restored, bringing sighs of relief to the tradition-minded. Erich Leinsdorf conducted the Boston Symphony in Beethoven's monumental work. The soloists were Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul.

For the most part, the repertory of the final weekend was conventional, but each program did have one work that was a little unusual. This afternoon, it was Verdi's "Te Deum," that short but beautiful, simple and intense choral work of the composer's old age. It was a more fitting accompaniment to the Ninth Symphony than the Beethoven symphony or overture that is nearly always juxtaposed.

•

For the Verdi is a choral work that, like the last movement of the Ninth, breathes humanity and compassion. Tightly organized, not extravagant in its resources, it has no solos, except for two phrases toward the end that come from within the chorus, and it is a long way from the melodramatic splendors of the Verdi Requiem. Verdi himself was a freethinker, but the "Te Deum" has the kind of inner passion and belief that is infinitely bigger than conventional religious mouthings.

It was extremely well sung by the festival chorus, the group of students at the Berkshire Music Center, and was conducted by Mr. Leinsdorf with characteristic clarity and intelligence. The music proceeded in a straight line, without any attempt at expressive devices. This is a score that has no use for romantic frills or the extroversion of Italian opera, and Mr. Leinsdorf wisely avoided both.

Whitestone
Erich Leinsdorf

In a weekend that contained the Bruckner Fourth Symphony, the Brahms Fourth, the prelude to Wagner's "Tristan und Isolde" and the two Liszt piano concertos, there were two works that call for special discussion. Both were Liszt works for piano and orchestra, and both are seldom encountered any more — the Fantasy on Themes From Beethoven's "Ruins of Athens" and the "Totentanz."

The Fantasy caused something of an amused sensation when it was resurrected here two summers ago. Jorge Bolet was the pianist then as he was again Saturday night. That summer, Mr. Leinsdorf programed Beethoven's "Ruins of Athens" in its entirety, and he thought it would be interesting to present Liszt's commentary on it for piano and orchestra. It had not been played in public for generations, though old-timers at least knew it from an old Petri recording.

It is Liszt pretty much at his worst, and it is so bad it turns out the highest of high camp — a wonderful chromo that can be listened to with a most satisfactory feeling of superiority. Its old-fashioned bravura rings magnificently false, and when the silly "Turkish March" arrives, all embroidered and dress-up, there are audience grins all over the place. And so it turns out great fun. It is interesting to note that Mr. Leinsdorf did not conduct it in its entirety. The "tempo di marcia" section was cut. Perhaps the serious Mr. Leinsdorf could take just so much and no more.

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But the "Totentanz" is an entirely different kettle of fish. It is a set of variations on the "Dies Irae" and represents Liszt at his most flamboyant, his most daring, his most exciting. This, too, has its old-fashioned moments, but the work has authentic sweep in the hands of a big virtuoso, and some of its harmonies are breathtaking. Liszt was one of the most daring innovators of his age, and in a way even greater as a seminal force than Wagner.

Jeanne-Marie Darré was the pianist on Friday evening, and she also played the Liszt E flat Concerto. She played both works with the particular elan that is hers and hers alone. Her piano playing has immense vitality, propelled by a phenomenal technique. But she is made of blood, bone and brain, like most of us, and she is not a piledriver. Mr. Leinsdorf used the entire string section of the Boston Symphony, and often seemed to forget that there was a soloist. Nobody could play through the racket, and in the "Totentanz," and somewhat less in the concerto, Miss Darré resorted to desperate pounding.

Liszt did not have this kind of orchestra in mind, and Mr. Leinsdorf should have cut his forces, sending some violinists home for the night. Even the powerful Mr. Bolet, in the second concerto, had his troubles coming through. Otherwise, the accompaniments were perfectly dovetailed with the keyboard, and both pianists turned in superior examples of romantic playing. Miss Darré with typical bounce and ebullience, Mr. Bolet with eloquence and style.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Town Times
OAKVILLE, Conn.
Weekly Circ. 3,378
AUG 18 1966

RICHARD CASSILLY, tenor, will appear with the Boston Symphony Orchestra on Sunday, Aug. 21, in Beethoven's Symphony No. 9. Also on the program will be the Te Deum of Verdi. This is the final concert of the 29th season of the Boston Symphony at Tanglewood, Lenox, Mass. 7

WHISTON PRESS
CLIPPING SERVICE
BUFFALO, N. Y.
Schenectady, N. Y.
Gazette
AUG 19 1966 047

WAMC-FM Will Air Berkshire Festival Sun.

The final Berkshire Festival concert of the 1966 season will be heard live on WAMC-FM (90.3 mc.) Sunday starting at 2:30 p.m.

* * *

Broadcast direct from the Music Shed at Tanglewood, the Boston Symphony Orchestra Erich Leinsdorf, Verdi's "Te Deum" and Beethoven's Ninth Symphony will be heard.

Joining the orchestra in both works will be the full Berkshire Festival Chorus and four distinguished soloists: Jane Marsh, soprano and winner of the recent Tchaikovsky Competition in Moscow; Eunice Alberts, contralto; Richard Cassilly, tenor; and Thomas Paul, bass.

With this performance, WAMC, the FM station of Albany Medical College, concludes its first season of live Tanglewood broadcasts. A few performances were recorded due to time conflicts and these will be heard later in the week. Monday through Thursday chamber and baroque music will be heard at 8 p.m. over WAMC, the FM station of Albany Medical College.

Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 31,564
AUG 20 1966

BOSTON SYMPHONY Tanglewood concerts in Lenox, Mass., conclude this weekend. Erich Leisdorf conducts at 8 tonight in a program by Brahms and Liszt; and on Sunday at 2:30 he will conduct Beethoven's Ninth Symphony. Tickets: $7, $6.50, $6, $5.50, $4.50, $4 and $3.50. Box office: 1-413-637-1600.

SCHENECTADY UNION STAR
Saturday, August 20, 1966

Leinsdorf To Conduct At Festival

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The program tomorrow afternoon, which Leinsdorf also will conduct, will include Verdi's "Te Deum," and Beethoven's "Symphony No. 9" with Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul as soloists. The chorus for the Beethoven work will consist of members of the Berkshire Music Center.

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Transcript (e)
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Circ. 13,503
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Box 2078, Boston 02106 • 742-4200
Town Times
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Weekly Circ. 3,378
AUG 18 1966

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WHISTON PRESS
CLIPPING SERVICE
BUFFALO, N. Y.
Schenectady, N. Y.
Gazette
AUG 9 1966

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* * *

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Circ. 31,564
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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
AUG 20 1966

Music: Old Wine in Lenox

Jorge Bolet Uncorks Some Vintage Liszt

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., Aug. 19—There is going to be an awful lot of Franz Liszt's music during the final week of the Berkshire Music Festival, and the amenities were launched at this evening's weekend prelude. Jorge Bolet devoted an hour to Liszt piano music, and, if that were not enough, he devoted his program to the kind of repertory not heard for at least a generation.

Mr. Bolet played nothing but transcriptions. Including the encores, there were five Schubert songs, two of the Chopin songs, the famous two—"The Maiden's Wish" and "My Joys"—that Josef Hofmann used to play all the time, and two of the Schumann, Paganini's "La Campanella" and the wonderful paraphrase from Verdi's "Rigoletto."

Some fifty years ago, these were the bread and butter of pianists. Then they fell on evil days. In the nineteen-thirties they were scorned as meretricious "tinsel." No respectable musician would be caught dead playing them. And to the young generation of the West in the period right after World War II, they were completely unknown territory, despised but never heard.

●

Those of us who grew up with them and had a sneaking admiration for the transcriptions—we would never admit to it in public, of course—developed an inferiority complex. What was wrong with our taste?

But there are signs of change. Some of the operatic paraphrases have been turning up, and here and there a pianist will dip into this or that aspect of Liszt. Jorge Bolet always has been something of a Lisztianer, and in the past he has played his share of the composer. But he has never come heavily in for this material, "The Paraphrases," which still are considered de trop in many circles.

The trouble is that people have a tendency to listen to them the wrong way. When we hear one of the transcriptions that Bach made of Vivaldi music, we never think of Vivaldi. We accept the music as by Bach. Why, then, when we hear a transcription of a Schubert song by Liszt, should we think of Schubert?

The songs are translations into the keyboard idiom, in which the melodic content is for the most part left uncharged. But the mind of Liszt throws new light on the harmonies, and the music suddenly becomes as idiomatic for the piano as it had been for the voice. The time has passed when we should feel ashamed of liking these in-

Jorge Bolet

genious, likable products of a vanished age.

As for the various operatic paraphrases, they are transcendental. They take material from the opera in question and create entirely original superstructures, during which the pianist is posed a series of problems that still are challenging, exciting and even heroic.

Nobody is saying that this kind of music is to be taken as seriously as a Beethoven quartet. Of course, it isn't. But in the hands of a proper pianist, one with a grand line and unlimited technique, the music can still sound wonderful and make a thrilling impact.

Mr. Bolet is that kind of pianist. His technique is quite on the Horowitz order, and while he does not have that special kind of sonority, his tone is deep, full and capable of much nuance. He is a pianist who constantly has been growing, and he is one of the relatively few pianists who feels comfortable in the kind of literature he played this evening.

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One thing is that he takes it not as a stunt, though he does not try to dodge the acrobatic element that is so much a part of the writing. He plays it with the kind of simplicity that makes the virtuoso passages fall into place as music.

Once in a while he is tempted to linger and become a bit sentimental. That happened in the Chopin-Liszt "My Joys." A faster tempo would have helped. But seldom during the course of the little recital was there anything but dignified, poetic playing that had shape, cohesion and a singing line.

In all respects it was beautiful, and, in the "Rigoletto" paraphrase, it was simply immense. We need this kind of approach to the piano, just as we still need this literature to show what the piano can do.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
AUG 21 1966

Today's Radio Notes

The final Berkshire Festival concert of the season will be heard on WGBH-FM at 2:30 p.m., with Erich Leinsdorf conducting the Boston Symphony in two works: Verdi's "Te Deum" and Beethoven's Ninth Symphony. Jane Marsh, soprano, winner of the recent Tchaikovsky Competition in Moscow, will be among the soloists.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1966

Music Review

BSO Nears End of 85th Season

By JAY C. ROSENFELD

THE FINAL WEEKEND of the Tanglewood season began last night with two novelties on the compact program. Erich Leinsdorf led the Boston Symphony Orchestra in the first Berkshire performance of the Bruckner fourth symphony and introduced to the festival audiences the eminent French pianist Jeanne-Marie Darre, one of a short but celebrated list of mature artists who for one reason or another have not been known to the United States.

* * *

BRUCKNER was a slightly older contemporary of Brahms. He was a sort of pathetic fellow evidently, in some ways denied or at least reluctantly granted acceptance by his own colleagues. It pleased him to call this symphony his "Romantic". I have named it in my own catalogue the "nicht zu schnell" ("not too fast") symphony for it is so that he asked that three of the four movements be played. It wanders amiably but interminably among more pleasant, even epic, thoughts than one usually finds in the work of the always pious but often gloomy man, who always remained personally a rustic, back-countryman in his social relationships.

Leinsdorf played it with leisurely pace and ample space between sections large and small. James Stagliano played his French horn solos, notably the opening drop of a fifth, without breaking it. The conductor singled him out after the completion of the hour-long symphony to take special credit.

* * *

ONE OF the features advanced this season by Leinsdorf has been a survey of the romantic concertos—mainly for piano it developed—and so we have had a fairly complete hearing of the concertos of Schumann, Saint-Saens and, starting last night, of Liszt. How far apart could two men live on the same planet at the same time? Liszt wrote his first concerto at about the same relative age as Bruckner did his fourth symphony. Liszt, however, was the paradoxical religio- sophisticate frequenting feudal courts and entertaining their ladies, the heroic darling of the century much as Byron had been the center of that type society in his day.

Madame Darre is an ideal interpreter of Liszt. A formidable pianist and a master of bravura, she played with lucidity and dramatic strength. I dislike the phrases which might be applied here as a paraphrase of 'enry 'iggins: "Why does a woman play like a man?" Yet there is nothing else which quite conveys the nature of Madame Darre's playing so well. There is a style in pianism which is appropriately epicene, and Darre proved herself a prime exponent.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 21 1966

At Tanglewood

Romantic Flurry Brings Season Close to End

By R. C. HAMMERICH

LENOX—It is fitting, in a way, that a musical season which has the romantic concerto as its theme should near its end with a flurry of Liszt.

4 Works of Liszt

Liszt was probably the most romantic of the musical romancers of the romantic 19th century, and Erich Leinsdorf chose to present four of his concerto-like works for piano and orchestra at Tanglewood this weekend.

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There are also, many opportunities for a pianist to bang and thump the keys and stretch his finger muscles with great chords, runs and densely chromatic cascades.

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Leinsdorf lost no time in exhorting the musicians to full effort at the outset, and he never let them fall into a routine posture.

Packed With Energy

The first movement was packed with energy and tension, the middle movements were unusually propulsive and the last was brawny with the power of kettledrums and brass.

There was no hint that the symphony is one of the most frequently played. It was full of life.

The concert opened with a prelude to Wagner's "Tristan and Isolde" which insinuated itself through the audience with quiet relentlessness and consummate beauty of tone.

It is unlikely that those sitting in the best acoustical areas at Tanglewood and Symphony Hall in Boston these days have ever heard an orchestra that can produce beautiful tones more consistently.

Telegram
WORCESTER, Mass.
Circ. 61,129
AUG 20 1966

Music:

Berkshire Festival Features 2 Pianists

By RAYMOND MORIN
Telegram Music Critic

LENOX — It is a rare event when two distinguished pianists perform individually from the same platform at a festival concert.

This was the case at the opening concert last night of the Berkshire Music Festival's eighth and final weekend at Tanglewood. Attendance was 5,174.

The reason for this odd circumstance was the combination of Tanglewood events on Friday nights. Weekend Prelude, beginning at 7 p.m., featured Jorge Bolet in a set of piano transcriptions by Franz Liszt.

Main concert was given by the Boston Symphony Orchestra, Erich Leinsdorf conducting, at 9 p.m. Soloist was Jeanne-Marie Darre, pianist in the Liszt "Todtentanz" or "Dance of Death" and Piano Concerto No. 1 in E Flat Major. Orchestral work was Symphony No. 4 in E Flat, "Romantic," by the Austrian composer Anton Bruckner.

Bolet created a sensation with his scholarly, unfettered, brilliant performances of the Liszt transcriptions.

Three by Schubert

In three by Schubert ("Hark, Hark, the Lark," "Linden Tree," and "Where") Bolet kept sentiment and fanfare to a minimum although he couldn't quite disguise the flossiness of "Where."

Others by Chopin and Schumann were fine displays of technical control that could not entirely redeem the simple melodies that Liszt embellished to the hilt. Chopin's "Maiden's Wish" was a typical example.

Bolet played the "Spinning Song" from Wagner's "Flying Dutchman" rhythmically and incisively. The concert paraphrase from Verdi's "Rigoletto" was a fireworks display in the "Old War Horse" tradition.

Heavy applause and shouts of "bravo" were rewarded with several encores, including a dazzling performance of Paganini-Liszt's "La Campanella."

One doesn't find an excess of "romance" in Bruckner's 4th, but to some, this is a long, tiresome romance. Last night's performance took more than one hour.

It had plenty of lift, even brilliant sound, and Leinsdorf exacted it so that scattered patterns were strongly allied. Moods ranged from rhapsodic to sprightly and tender.

The slow movement was a memorable experience in rich nuance, notably from violas, flutes and cellos. Tricky byplays in woodwinds and brasses were under Leinsdorf's command.

Heavy brass proclamations in the finale were most compelling.

There were a number of Bruckner devotees in last night's audience, and they were loud in their enthusiasm. To others, it must have been eventless, at least in part. To all, the most impressive feature was Leinsdorf conducting the work from memory.

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Justified

Last night's results justified the act. While the orchestra, especially brasses, sounded out the dire theme of final retribution, Miss Darre toiled away brilliantly at Liszt's keyboard absurdities. This served to prove that Miss Darre is well supplied with technical ammunition, and remarkable strength. Poetic fragments also disclosed a sensitive artist.

Leinsdorf will conduct the Boston Symphony in tonight's progam, which includes the Prelude to Wagner's "Tristan und Isolde" and Brahms' Symphony No. 4 in E Minor, Opus 98.

Bolet will be soloist in the "Fantasia" from Beethoven's "The Ruins of Athens" and Liszt's Piano Concerto in A Major, No. 2.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

AUG 20 1966

Music: Old Wine in Lenox

Jorge Bolet Uncorks Some Vintage Liszt

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., Aug. 19—There is going to be an awful lot of Franz Liszt's music during the final week of the Berkshire Music Festival, and the amenities were launched at this evening's weekend prelude. Jorge Bolet devoted an hour to Liszt piano music, and, if that were not enough, he devoted his program to the kind of repertory not heard for at least a generation.

Mr. Bolet played nothing but transcriptions. Including the encores, there were five Schubert songs, two of the Chopin songs, the famous two—"The Maiden's Wish" and "My Joys"—that Josef Hofmann used to play all the time, and two of the Schumann, Paganini's "La Campanella" and the wonderful paraphrase from Verdi's "Rigoletto."

Some fifty years ago, these were the bread and butter of pianists. Then they fell on evil days. In the nineteen-thirties they were scorned as meretricious "tinsel." No respectable musician would be caught dead playing them. And to the young generation of the West in the period right after World War II, they were completely unknown territory, despised but never heard.

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Those of us who grew up with them and had a sneaking admiration for the transcriptions—we would never admit to it in public, of course—developed an inferiority complex. What was wrong with our taste?

But there are signs of change. Some of the operatic paraphrases have been turning up, and here and there a pianist will dip into this or that aspect of Liszt. Jorge Bolet always has been something of a Lisztianer, and in the past he has played his share of the composer. But he has never come heavily in for this material, "The Paraphrases," which still are considered de trop in many circles.

The trouble is that people have a tendency to listen to them the wrong way. When we hear one of the transcriptions that Bach made of Vivaldi music, we never think of Vivaldi. We accept the music as by Bach. Why, then, when we hear a transcription of a Schubert song by Liszt, should we think of Schubert?

The songs are translations into the keyboard idiom, in which the melodic content is for the most part left uncharged. But the mind of Liszt throws new light on the harmonies, and the music suddenly becomes as idiomatic for the piano as it had been for the voice. The time has passed when we should feel ashamed of liking these in-

Jorge Bolet

genious, likable products of a vanished age.

As for the various operatic paraphrases, they are transcendental. They take material from the opera in question and create entirely original superstructures, during which the pianist is posed a series of problems that still are challenging, exciting and even heroic.

Nobody is saying that this kind of music is to be taken as seriously as a Beethoven quartet. Of course, it isn't. But in the hands of a proper pianist, one with a grand line and unlimited technique, the music can still sound wonderful and make a thrilling impact.

Mr. Bolet is that kind of pianist. His technique is quite on the Horowitz order, and while he does not have that special kind of sonority, his tone is deep, full and capable of much nuance. He is a pianist who constantly has been growing, and he is one of the relatively few pianists who feels comfortable in the kind of literature he played this evening.

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One thing is that he takes it not as a stunt, though he does not try to dodge the acrobatic element that is so much a part of the writing. He plays it with the kind of simplicity that makes the virtuoso passages fall into place as music.

Once in a while he is tempted to linger and become a bit sentimental. That happened in the Chopin-Liszt "My Joys." A faster tempo would have helped. But seldom during the course of the little recital was there anything but dignified, poetic playing that had shape, cohesion and a singing line.

In all respects it was beautiful, and, in the "Rigoletto" paraphrase, it was simply immense. We need this kind of approach to the piano, just as we still need this literature to show what the piano can do.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 20 1966

Music Review

BSO Nears End of 85th Season

By JAY C. ROSENFELD

THE FINAL WEEKEND of the Tanglewood season began last night with two novelties on the compact program. Erich Leinsdorf led the Boston Symphony Orchestra in the first Berkshire performance of the Bruckner fourth symphony and introduced to the festival audiences the eminent French pianist Jeanne-Marie Darre, one of a short but celebrated list of mature artists who for one reason or another have not been known to the United States.

* * *

BRUCKNER was a slightly older contemporary of Brahms. He was a sort of pathetic fellow evidently, in some ways denied or at least reluctantly granted acceptance by his own colleagues. It pleased him to call this symphony his "Romantic". I have named it in my own catalogue the "nicht zu schnell" ("not too fast") symphony for it is so that he asked that three of the four movements be played. It wanders amiably but interminably among more pleasant, even epic, thoughts than one usually finds in the work of the always pious but often gloomy man, who always remained personally a rustic, back-country-man in his social relationships.

Leinsdorf played it with leisurely pace and ample space between sections large and small. James Stagliano played his French horn solos, notably the opening drop of a fifth, without breaking it. The conductor singled him out after the completion of the hour-long symphony to take special credit.

* * *

ONE OF the features advanced this season by Leinsdorf has been a survey of the romantic concertos—mainly for piano it developed—and so we have had a fairly complete hearing of the concertos of Schumann, Saint-Saens and, starting last night, of Liszt. How far apart could two men live on the same planet at the same time? Liszt wrote his first concerto at about the same relative age as Bruckner did his fourth symphony. Liszt, however, was the paradoxical religio- sophisticate frequenting feudal courts and entertaining their ladies, the heroic darling of the century much as Byron had been the center of that type society in his day.

Madame Darre is an ideal interpreter of Liszt. A formidable pianist and a master of bravura, she played with lucidity and dramatic strength. I dislike the phrases which might be applied here as a paraphrase of 'enry 'iggins: "Why does a woman play like a man?" Yet there is nothing else which quite conveys the nature of Madame Darre's playing so well. There is a style in pianism which is appropriately epicene, and Darre proved herself a prime exponent.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

AUG 21 1966

At Tanglewood

Romantic Flurry Brings Season Close to End

By R. C. HAMMERICH

LENOX—It is fitting, in a way, that a musical season which has the romantic concerto as its theme should near its end with a flurry of Liszt.

4 Works of Liszt

Liszt was probably the most romantic of the musical romancers of the romantic 19th century, and Erich Leinsdorf chose to present four of his concerto-like works for piano and orchestra at Tanglewood this weekend.

Friday night there was "Todtentantz" ("Dance of Death"), a frightful work, and the Piano Concerto No. 1.

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Lyrical Sections

The No. 2 concerto is a one-movement symphonic poem with several gracefully lyrical sections.

There are, also, many opportunities for a pianist to bang and thump the keys and stretch his finger muscles with great chords, runs and densely chromatic cascades.

Bolet, who is known for his affinity for Liszt, demonstrated his facility for it Friday evening when he played a group of Liszt's song transcriptions for the prelude audience with a wealth of agility and expression.

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Before intermission the orchestra played a Brahms Symphony No. 4 that was filled with massive strength.

Leinsdorf lost no time in exhorting the musicians to full effort at the outset, and he never let them fall into a routine posture.

Packed With Energy

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The concert opened with a prelude to Wagner's "Tristan and Isolde" which insinuated itself through the audience with quiet relentlessness and consummate beauty of tone.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

AUG 21 1966

Today's Radio Notes

The final Berkshire Festival concert of the season will be heard on WGBH-FM at 2:30 p.m., with Erich Leinsdorf conducting the Boston Symphony in two works: Verdi's "Te Deum" and Beethoven's Ninth Symphony. Jane Marsh, soprano, winner of the recent Tchaikovsky Competition in Moscow, will be among the soloists.

Telegram (m)
WORCESTER, Mass.
Circ. 61,129

AUG 20 1966

Music:

Berkshire Festival Features 2 Pianists

By RAYMOND MORIN
Telegram Music Critic

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Bolet will be soloist in the "Fantasia" from Beethoven's "The Ruins of Athens" and Liszt's Piano Concerto in A Major, No. 2.

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
AUG 21 1966

Music: Pianist Jorge Bolet Plays at Tanglewood

By RAYMOND MORIN
Telegram Music Critic

LENOX — Last night's Tanglewood concert, next to the last of this Berkshire Music Festival, was a romantic splurge. It was attended by 9,178.

Erich Leinsdorf conducted the Boston Symphony Orchestra in the Prelude to Wagner's opera "Tristan and Isolde" and Brahms' Symphony No. 4 in E Minor, Opus 98.

Pianist Jorge Bolet created much the same furor as he did at Friday night's weekend Prelude with a recital of Liszt' transcriptions.

Last night, his efforts remained with Liszt — Fantasia on Themes from Beethoven's "The Ruins of Athens" and Piano Concerto No. 2 in A Major.

With all due respect to Leinsdorf's discerning treatment of the Brahms' Fourth, the more memorable music was Wagner's Prelude. Leinsdorf's specialty is Wagner, just as his predecessors, Koussevitsky and Munch, rose to greatest heights with Tchaikovsky and the French impressionists, respectively.

Four Seasons

During his four seasons as conductor of the Boston Symphony, Leinsdorf has worn well. His Beethoven, Brahms and Bruckner have been typical of his astuteness, lucid thought, and clear transmission.

Last night Wagner was much more than these surface assets. The music had marvelous emotional impact — the kind that must be inspired as well as conducted.

The Prelude was brought to a mighty peak of volume and tension; then receded as steadfastly to whispered sound. There was beautiful control over disgressions of volume, not only within phrases but on single tones.

Speed was unusually slow, but with such beauty of sound, haste would have damaged, or at least lessened the effect.

There was valid reason to take issue with Leinsdorf over some of his tempos in the Brahms' symphony. However, a fringe benefit was articulation, also instrumental superiority. We've rarely heard the Boston Symphony brasses played with such penetration. Even the quiet chorale of the third movement came out right.

Leinsdorf's approach to the total work was a monument of contemplation, a philosophical recital by the composer.

First Movement

The first movement was somewhat elastic, but remained sweeping and noble. In the remaining three movements, symphony progressed through tenderness and gaiety to heroic statement as a crowning finale.

Bolet brings to Liszt's music stern suppression of flamboyance and sentimentality.

The man has such a brilliant technique that Liszt's most hazardous "booby traps" are seemingly handled without effort.

Liszt pulled out all the stops in an effort to use Beethoven's "Ruins of Athens" as a super spectacular. It can easily be used as an arena for the colorful virtuoso, but Bolet and the orchestra preserved musical values to the fullest.

In spite of this, when Bolet tackled the concluding "Turkish March" with his powerful hands and flashy finger work, it guaranteed that audience reaction would be ecstatic.

The festival ends this afternoon with an orchestral choral program.

Leinsdorf, the Boston Symphony and Tanglewood Chorus will perform Verdi's "Te Deum" and Beethoven's Symphony No. 9 in D Minor, opus 125.

Soloists for the latter will be Phyliss Curtin, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor and Thomas Paul, bass.

ALBANY TIMES UNION
Sunday, August 21, 1966

FINALE AT TANGLEWOOD—Soprano Phyllis Curtin and tenor Richard Cassilly will sing with the Boston Symphony Orchestra, Erich Leinsdorf conducting, in a performance of Verdi's "Te Deum" and Beethoven's Symphony No. 9. The concert, scheduled for this afternoon at 2:30, will conclude the 1966 season at Tanglewood.

ALBANY TIMES UNION
Sunday, August 21, 1966

In Music

The 1966 season at **Tanglewood** closes this afternoon with a performance of Verdi's Te Deum" and Beethoven's Symphony No. 9, **Erich Leinsdorf** conducting the **Boston Symphony Orchestra** and the **Berkshire Festival Chorus.** The concert begins at 2:30 p.m. in the Music Shed on the Berkshire Festival grounds, Lenox, Mass.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
AUG 20 1966

SATURDAY

BSO Faultless In Performing Bruckner Work

Leinsdorf Conducts Symphony No. 4 In Tanglewood Shed

By R. C. HAMMERICH

LENOX — Once again the Boston Symphony Orchestra under the guidance of Erich Leinsdorf has introduced an audience to a world which overshadowed that presented by a soloist on the same program.

Bruckner Symphony

Friday night the orchestra opened the program at Tanglewood with Bruckner's Symphony No. 4, a work of vast scope which, although about 75 minutes long, is not one of Bruckner's long symphonies.

Leinsdorf conducted it from memory, and it is difficult to believe he could have shaped its spacious sonorities and paced its endless depths with greater understanding.

The orchestra's members performed as if they had never played separately. The ensemble was at least esthetically, if not scientifically, perfect.

Patience Well Rewarded

And the soloists (the woodwinds in the second movement, for instance, and the brass choirs in the third) were virtually faultless.

As is common with Bruckner, the early moments of the symphony aroused a mild sense of impatience. The music takes its own sweet, profound time in indicating where it might be going.

But patience was well rewarded. The almost palpable substance of the performance was cumulative. It was superlative.

Liszt Concerto

Miss Jeanne-Marie Darre was the piano soloist who followed intermission. She played Liszt's "Todtentanz" and his Piano Concerto No. 1.

It was not her fault that the Bruckner Symphony overshadowed her Liszt. She charged into the windy, bombastic passages of the "Todtentanz" with a verve and power surprising in a white-haired lady.

Admittedly, she might have been able to draw somewhat more subtlety of expression from the slower, melodic passages in Liszt, but it was ultimately the comparative lack of substance in the Liszt that made the Bruckner seem so much more satisfying.

However, Miss Darre exhibited great agility on the keyboard, and it will be interesting to see what she chooses to play with the Springfield Symphony Orchestra when she performs with it next season.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
AUG 21 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood) — Today's program at 2:30 p.m., which brings the Boston Symphony Orchestra's season to a conclusion, will begin with Verdi's *Te Deum.* The major work at this concert will be a performance of Beethoven's *Symphony No. 9* with Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul as the soloists. The chorus will consist of members of the Berkshire Music Center.

Prelude Program

Jorge Bolet, pianist, who is scheduled to play Liszt's other piano concerto (No. 2) Saturday night, appeared at 7 for the prelude program to play a collection of the transcriptions Liszt wrote for his own use.

He made about 500 of them and they were highly successful dazzlers. They were successful again Friday, Bolet being called back with bravos several times. He played nine, plus two encores.

There were three Schubert songs, two by Chopin, two from Schumann and one each from Wagner and Verdi.

Mostly Bolet avoided the heavy pounding he has fallen into at other times and concentrated on the incredibly busy and delicate fingering these pieces require.

Difficult to Play

Part of the reason they are not heard on regular programs (aside from the fact that they are 75 years out of style) must be that they are so difficult to play.

Indeed, Bolet, who is a Liszt specialist, seemed to have a little difficulty in getting his fingers warmed up and there were a few slight fumbles during the first piece, Schubert's "Hark, Hark, the Lark."

But the rest of the program was an almost unbelievable demonstration of dexterity and by the time Bolet was involved in his second encore, a transcription of Paganini's "La Campanella," his music was flying.

He is a big, hulking man and it seemed as if he was too big for the nimble speed required.

But Liszt's infinite variety of runs, glissandos, swoops and swirls, heavily chromatic textures and flowery flurries fared very well indeed.

It would be a mistake, however, to downgrade these transcriptions simply because they are flowery and sometimes grandiose. There are many passages of lyrical abundance in them, and Bolet spread them across the great shed with fine grace and sensitivity.

It was a distinct pleasure to hear these melodramatic pieces played with such skill and beauty.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 22 1966

In Brief . . .

The highly successful Berkshire Festival season concluded yesterday indicates that fine music is nurturing a growing audience capable of supporting the 31-year-old institution at Tanglewood as well as the newcomers . . . One of the particular satisfactions voiced by persons who have been close to the Berkshire Music Center over the years was the high quality of the students attending the school this summer. They came from all over the world, with Japan contributing some especially brilliant performers.

That big billboard on Route 7 south of Great Barrington extolling the attractions of Essex County may or may not be a spite sign penalizing the town for its disapproval of a similar atrocity a few miles north. In any case, it is uncalled for . . . The precedent for the Essex County sign was set some years ago when the state Department of Commerce put up a billboard touting the delights of Massachusetts on the east-bound lane of the Massachusetts Turnpike near State Line. The sign is still there, despite protests about its inappropriateness and bad taste.

Telegram (m)
WORCESTER, Mass.
Circ. 61,129
AUG 22 1966

Music: Berkshire Festival Comes to a Close

By RAYMOND MORIN
Telegram Music Critic

LENOX — The 29th Berkshire Music Festival ended in a blaze of glory yesterday afternoon at Tanglewood with an orchestral-choral program by the Boston Symphony Orchestra and Tanglewood Chorus conducted by Erich Leinsdorf.

It was also the closing concert of the Boston Symphony Orchestra's 85th season.

Program was Verdi's "Te Deum" and Beethoven's Symphony No. 9 in D minor, Opus 125.

Soloists for the Finale of the Beethoven Ninth were Phyllis Curtin, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor; Thomas Paul, bass.

Yesterday's audience of 14,178 made a weekend total of 32,602 for the festival's eighth and final weekend.

Receipts Up

Attendance for the entire festival was 236.196 with receipts of $625.944. Figures for the summer festival of 1965 were 242,005 attendance, and box-office proceeds of $605.718.

Beethoven's Ninth Symphony has been a frequent, if not traditional closing work for this festival. Yesterday's performance was neither the greatest (due to the quartet and a mishap in low strings) — nor was it by any means the least impressive.

It was obvious from the tremulant opening of the violins, soon growing to full participation, that the orchestra was in rare form — as was Leinsdorf.

Taking a retrospective view of the entire performance, Leinsdorf's dedication was to the composer's objective. No could one have asked for more total participation by the chorus.

In something more than one hour's performance time, Beethoven built this great monument to the brotherhood of man. Start of terminal elation is that moment in the Finale when the chorus proclaims, from Schiller's "Ode to Joy," "Joy, thou spark from heav'n immortal." Incidentally, it was sung in the original German, and clearly.

Glowing Tone

Discussing an orchestra like the Boston Symphony, perfected mechanics of performance are almost assumed — glowing tone, marvelous precision, immediacy of dynamic changes, polished and unanimous phrasing.

During the Finale, one low string instrument anticipated the beat, and it took on the proportion of a scandal in such a magnificent performance.

Over and above the instrumental virtues, the experience of Beethoven's titanic struggle did materialize. It was initiated in the opening movement with agitation, and a persuasion that the human spirit must prevail.

Reverting to a brighter side, the Scherzo revelled in merriments, then explored the mystical. Here was some of the festival's most exalted music (third movement, Adagio). Each variation had its own brand of serenity.

When this ethereal mood was shattered, full forces embarked on a rather uneven Finale.

Paul gave a wavering announcement of the vocal entreaty, "Oh friends, no longer these tones of sadness" The quartet was balanced to the degree that all voices were articulate, with slight domination in soprano. Pitch was not always relative.

Powerful Voice

Tenor Cassilly discharged his role with an attractively lyrical, powerful voice. The two women's solo voices were adequately functional.

The chorus was superb. It not only supplemented orchestral quality and verve, but produced resonant, balanced parts, and sang the text as if that was all that really mattered.

Had the order of performance been reversed, the Verdi's "Te Deum" would not have suffered a total eclipse. It was reverent, compelling. And, for a change, it did not sound like a sacred work by Verdi in which he brought his religious characters too close to the operatic stage.

Singing in Latin, the men's voices brought a richly modulated quality to the opening sequence. Sudden transition to the hugeness of the 'Sanctus" was overwhelming.

Progress was smooth in alternating men's and women's voices of the double chorus. Character of the text and music was vividly upheld from the full-voiced "In te speravi" to the deveoutly powerful "Dignare, Domine."

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
AUG 22 1966

Season Closes At Tanglewood On Exalted Note

By R. C. HAMMERICH

LENOX — There were 14,178 listeners at Tanglewood Sunday afternoon to help raise a great shout of approval when the final chords of Beethoven's Symphony No. 9 came to an end.

31st Summer

The Boston Symphony Orchestra's 31st summer at Tanglewood (and its 85th year of life) also came to an end.

The performance of the famous choral symphony earned its ovation. The symphony is a great one and it was given first-class treatment.

Erich Leinsdorf, conductor, gave it a touch of Toscaninni. There was an aura of electric urgency about it that was reminiscent of that conductor's driving force.

Inner Melodies

And there was a glowing transparency that let the inner melodies be illuminated beautifully. The little woodwind ensembles that appear during the first and second movements, for instance, were clearly articulate.

We don't recall having heard the rhythmic second moveemnt played with more hypnotic momentum nor the third with more flowing, leisurely grace.

Beethoven must have known that he had to come up with a dramatic fourth movement to avoid an anticlimax.

Thundering Drums

Sunday it began with thundering drums and the first voice, Thomas Paul's bass, boomed out with forthright strength. It was soli din the lowest register, too, a blessing when one remembers how baritones sound on this assignment.

Richard Cassilly, tenor, sang his solo with a hint of wobble and a ringing, heroic power that was a match for Paul's strength.

The two ladies, Phyllis Curtin, soprano, and Eunice Alberts, contralto, were not allowed by the score to display their voices in solos, but they easily matched the men's voices in vigor and style during the quartets.

Bright Soprano

Miss Curtin's bright soprano was especially evident, as were the sopranos in the 125-member chorus, during the late passages that require them to soar persistently and brilliantly high above everyone.

Earlier the chorus already had acquitted itself handsomely with a performance of the beautiful Te Deum for double chorus and orchestra from Verdi's "Quattro pezzi sacri."

It was an exalted afternoon, a noble way to end the season.

LBANY TIMES UNION
Monday, August 22, 1996

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Tanglewood Closes With a Triuphant Ninth

By JOAN SIMMONS

The season at Tanglewood closed on a triumphant note Sunday afternoon as 14,178 people took advantage of their last opportunity to enjoy the Boston Symphony in its rural home this summer.

In keeping with the occasion the program consisted of Verdi's "Te Deum" and Beethoven's Symphony No. 9. Both works could be described as triumphant.

The Festival Chorus, made up of students at the Berkshire Music Center, joined Erich Leinsdorf and the Boston Symphony Orchestra in the performance. Opening with the a cappella male voices of the "Te Deum laudamus," the concert came to a thunderous halt with the final chords of Beethoven's "Chorus Symphony" amidst tumultuous applause.

Verdi, ever the master of composition for the voice, makes his hymn of praise a combination of solemnity and celebration. The voices of the chorus alternate in restrained prayer-like passages and full - voiced rejoicing. Written for a double chorus, the work at times seemed a bit too demanding for the Tanglewood voices in some of the middle passages but for most of the second half they performed admirably, ending in a high crescendo of hope followed by the shrill whisper of violins.

Beethoven's Ninth Symphony, his masterpiece, is a traditional choice for occasions of celebration. A "final movement" symphony, as opposed to the usual method of making the first movement the most prominent, the Ninth has an intense quality of building to a climax. A very fitting way to end a season.

Leinsdorf, seeming in a particularly festive mood, conducted the orchestra and chorus with vibrance. The inordinant demands of the final movement on the vocalists were handled with apparent ease. Phylis Curtin soprano and Thomas Paul, bass along with contralto Eunice Roberts and tenor Richard Cassilly performed the solo and quartet passages with usual clarity, backed by the sureness of the chorus prepared by Iva Dee Haitt.

The concluding weekend opened Friday evening with the Prelude concert devoted to the piano transcriptions of Liszt performed by Jorge Bolet. Friday evening's concert included Bruckner's Symphony No. 4 and Liszt's Piano Concerto in E flat major, No. 1 with Jeanne-Marie Darre soloist. Saturday the orchestra played Brahms Symphony No. 4 and Liszt's Piano Concerto in A major, No. 2 with Jorge Bolet as soloist.

In all, 32,602 people attended the concluding concerts of the Tanglewood season.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 22 1966

Music Review

Mixed Moments as Tanglewood Adjourns – Like Unto the Entire Summer Season

Boston Symphony Orchestra in its final weekend of concerts at Tanglewood. Erich Leinsdorf conducting.

By FRANK N. PATTERSON

Friday

The final weekend of concerts by the orchestra at Tanglewood was much like unto the entire summer season. Azure sky, scented zephyrs, woodland trysts, flowered meadows, warm charity, fine romance and good grief.

However, with all this accent on the high color and filmy trappings of sister nature, more than the presence of propriety is required to maintain her presentable. Should one doubt the ability of Boston's fastidious orchestra under its equally fastidious conductor, Erich Leinsdorf, to be capable of managing proper demeanor in so compromising an environment, he is all wet.

There was a time, perhaps, but indulgence has been replaced with a detached air that flirts with knowing concern.

Thus it was not at Friday's Prelude that the B.S.O. or the masterful playing of pianist, Jorge Bolet, created over-hoydenish paths with the lieder of Schubert or Schumann.

It was rather the gross persistence of Franz Liszt's technical genius carrying some appropriate and more inappropriate art towards an occasional artful, but more frequently artless end. Bach perhaps, Verdi likely, Wagner indeed, but such lieder as "Hark, Hark, the Lark", "Der Lindenbaum" and "Wohin" — no. These are indeed pitiful match for the exploitive fingers of piano virtuosi Liszt.

It wasn't until late Friday night that anything like the true Franz Liszt was heard. Certainly there had been a finger fracturing performance of his "Todtentanz". But this too has the character of transcription on that most frequently quoted theme in music literature, "Dies Irae".

It was the E-flat Piano Concerto that displayed the extent of his ability. There is still insignificant bombast, more pomp than circumstance, however, taken as architectural sonority with sensations as a chaser, one may become a trifle intoxicated. The vulgarity is at least momentarily masked by the musical violence.

The finest surprise of the evening was provided by the fact that both these pieces were tackled by a woman. The works demand the heroic, muscular, unhesitating decision of at least two extraordinary pianists. Mme Jeanne-Marie Darre is not two pianists, but neither is she an ordinary woman. She has at least proven that the hiring of men only for Liszt concerti is definitely a breach of the laws of fair hiring practices.

By LOUIS S. CUCCINELLO

Saturday

Perhaps the strain of the summer season had begun to take its toll Saturday night, for while the concert was generally satisfying the orchestra was not up to the standard of previous weeks. The lack of precision at the entrances were far too many and at times the cohesion within the orchestra left something to be desired.

The opening half of the Saturday night concert featured Brahms' "Symphony No. 4 in E minor." This symphony is more economically written than the other three. In the third movement marked Allegro giocoso Brahms used a sonata-form instead of the expected scherzo. Some feel the symphony should end at this point but Brahms saw fit to complete the work with a movement constructed in the form and tempo of the Chaconne

Following the intermission two works by Liszt were performed — "Fantasia on Themes from Beethoven's 'The Ruins of Athens,' " for Piano and Orchestra and "Piano Concerto in A Major, No. 2." with Jorge Bolet as soloist.

Mr. Bolet plays with a strong touch indicative of his massive frame. He has an energetic approach to the music but at times his trills and octave passages seem somewhat labored.

* * *

Sunday

If the Boston Symphony Orchestra and company had any worries about attendance Sunday's audience obviated any such concern. The largest audience this reviewer has seen at Tanglewood this year and perhaps the most enthusiastic swarmed over the grounds earlier than usual for this final day of the 1966 season. Nor were they disappointed, for long after the first vehicles left the parking area the chanting and applause could still be heard coming from the Shed.

The orchestra made amends for any inaccuracies of the previous night and returned to the precise and sensitive instrument exhibited all summer.

The final program was Verdi's "Te Deum for Double Chorus and Orchestra" and Beethoven's Ninth. Special mention should be made of Iva Dee Hiatt who prepared Festival Chorus for Sunday. This chorus of youngsters is as fine as any comparable group anywhere. With the exception of a few isolated "S" sounds the diction was most commendable. Phrasing an intonation were all executed and the unified dynamic shadings was evidence of much preparation

The soloists who contributed to this successful afternoon were Phyllis Curtin, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor and Thomas Paul, bass. Of the four Mr. Cassilly was the only stranger to the followers of the Boston Symphony Orchestra. His career has been largely in opera — primarily with the New York City Opera.

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Morning Globe
BOSTON, Mass.
Circ. 234,733

AUG 22 1966

The ARTS

Tanglewood Breaks Box-Office Record

By MARGO MILLER
Globe Critic

LENOX—The 85th season of the Boston Symphony began last September in Symphony Hall and ended Sunday afternoon at Tanglewood with performances of Beethoven's Ninth. The Berkshire Festival part of the orchestra's operation showed its usual increase in box office receipts—236,196 persons paying $625,944.50. The 1965 totals were 242,005 and $605,718.

Records are a Tanglewood constant. The grand-daddy of American festivals was aided by eight week-ends of clear skies, itself a record unmatched in Tanglewood's 29 years. Despite the prolonged drought, the great lawns are as green and lush as ever, and in the wildlife department the visitations of birdsong, pleasant if distracting, have been replaced by a stroll of skunks in the ambulatory of the music shed.

Music festivals, by nature conservative, are carried in programming by the war horses and guided in ticket buying by the popular soloist or conductor. Erich Leinsdorf, no longer the Boston Symphony's "new man," drew, Detroit's Ehrling and Minneapolis' Skrowaczewski did not.

Among the soloists only Van Cliburn is sure box office (Stern and Serkin were missing this summer). Opera goes, a staged, concert version of Mozart's "The Magic Flute" brought over 10,000 — 4000 of these sprawled on the lawns. For the annual pops concert there was saxophonist Stan Getz and Arthur Fiedler, for the Berkshire Music Center gala cannon in the 1812 Overture and Teddy Kennendy reciting Copland's "Lincoln Portrait."

The 1966 festival had a theme, The Romantic Concerto. What this turned out to have meant, only music center students, orchestra wives, the local press know, for Tanglewood is a single ticket, or possibly a weekend ticket, market. The finale of the season belonged to the Liszt piano concertos. And as has become customary now on Friday evenings, the 7 p.m. weekend prelude is given over to seldom-played music of the featured composer. This Friday's prelude had Jorge Bolet playing nine of Liszt's piano transcriptions, of Schubert lied and Wagner and Verdi arias.

Friday's soloist was Jeanne-Marie Darre and her Liszt concerto was No. 1 in E. Flat Major. On Saturday Bolet did No. 2 in A Major. Each pianist also did a complementary work for piano and orchestra. So the grand rhetoric of the E. Flat was preceded by "Dance of Death," Liszt's grandiose paraphrase on a gruesome 14th century fresco, "Triumph of Death." And the gentle, lyric A. Major was introduced by Litzt's adroit, amusing Fantasia on Themes from Beethoven's "Ruins of Athens."

Mme. Darre's work was, I thought, not nearly as illuminating of either Liszt or of pianism. Both the "Todtentanz" and the E-Flat passed as keyboard crushers. And the Baldwin Piano Company's new concert grand favors the booming bass register. This sonority was appropriate to the "Dies Irae" theme of "Todtentanz" but proved unwieldy, or untamed by Mme. Darre, in the Concerto. Bolet, on the other hand, had an easier task, in repertory, at least. And he succeeded in the extraordinary aplomb of the music.

Sunday's concert was made up of two works. The Ninth closed the season, and Verdis "Te Deum," which opened the program, can in retrospect be regarded as a hymn of praise by the box office. Just over 14,000 attended, or what is known by the natives as "having a few people down at Tanglewood." The performances, unhappily were the work of tired men. Erich Leinsdorf, who conducted, delivered a static Verdi and an immobile Beethoven. Berkshire music Center students made up by the chorus for both works. Solists in the Ninth were Phyllis Curtin, soprano; Eunice Alberts, contralto; Richard Cassilly, tenor, and Thomas Paul, bass.

Tanglewood over, the orchestra goes now on vacation. The 86th season begins Sept. 23-24, with Mahler's Symphony No. 3.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 22 1966

Music Review

Another Tanglewood Finale

By JAY C. ROSENFELD

AN AUDIENCE of 14,178 started to cheer before the last note of the Beethoven's ninth symphony had ceased to sound at the final concert of the Berkshire Festival at Tanglewood yesterday afternoon. The thrilling performance which Erich Leinsdorf had conducted at the head of the Boston Symphony Orchestra was a glorious finish to the season.

Leinsdorf had started his program with a very impressive "Te Deum" from "Quattro Pezzi Sacri" of Verdi. The festival chorus, trained by Iva Dee Hiatt, made an ominous entrance unaccompanied, and when the orchestra joined them soon after, the tonal effect was tremendous. A short opportunity for soprano solo was notably done by Jo-Anne Lanier.

* * *

THE BEETHOVEN choral symphony, in relation to his other symphonies, stands as a cathedral to its parish churches. It has the grandeur of great simplicity in the major themes of all four movements. It is the only one of his symphonies which enlists voices. It calls for four soloists and a choir that yesterday did sing their hearts out and heads off.

The symphony is in D minor but, as the voices become involved, the mode turns to a reverent jubilation expressed in the major key on the same tone. Beethoven could not have known this would be the last of his symphonies, but its construction seems to have been conceived as though it were knowingly to be the keystone of his arch. None other of his works yields to inspection and analysis so clearly. After the eloquent cello recitative in the final movement, the themes of the first three movements are reviewed before the last great principal theme is played.

* * *

BEETHOVEN wrote as though he sensed he were writing for eternity, and Leinsdorf played him as though he, too, so understood him. This might have been the reason for taking the scherzo at such a moderate and comfortable tempo, maintaining the same speed in the presto. In the big last movement, the conductor's deliberate poise purloined a little of the recitative character from the cellos. Later, when it became the moment for baritone Thomas Paul to sing the same declaration from the Schiller "Ode to Joy," it resumed its intended inflections.

The soloists were highly effective. Soprano Phyllis Curtin and contralto Eunice Alberts sang only in quartet but tenor Richard Cassilly had a short individual assignment which was on the same high plane established at the outset. The choral movement snowballs in dramatic tension as all the elements of the score focus on a climatic goal. Leinsdorf played it as a surveyor or an architect might have built.

* * *

ON THE PRECEDING evening, an audience of 9178 came to hear the orchestra play the prelude to Wagner's "Tristan and Isolde" and the Brahms fourth symphony, and to hear Jorge Bolet as piano soloist in Liszt's Fantasia on themes from Beethoven "The Ruins of Athens" and the same composer's A Major concerto. Bolet's hands literally gobbled up any and every fistful of notes. He has uncanny technical competence and wields it most often in the service of the music although this Liszt is like an upside-down iceberg, with eight-ninths, if that is the right percentage, of its substance superficial.

The Tristan prelude gave the orchestra one of its best chances to show its caliber. The tone in the cellos in the initial phrase grew tangibly before our ears. Leinsdorf himself seemed a bit mesmerized by it and took an extra long pause before resuming his progress. And in the Brahms E Minor, his deliberateness, which vexed me otherwheres, could not have pleased me more.

* * *

ATTENDANCE figures for this season, we would guess, will prove gratifying to the Tanglewood box-office, but the audience has reason for equal satisfaction. The programs have not been particularly venturesome, but the performances have been, for the most part, superlative. The invitation extended to the prize winners of the Tchaikovsky competition in Moscow was an inspiration, and their subsequent acceptance and appearance was of the greatest interest. At any other level than that on which the festival operates, the qualification "routine" might be construed as damning; however, when "routine" is "superlative," it has another significance. We who are so zealous for "our" festival do not foresee that it will become repetitive.

In addition to the two Liszt works Saturday evening, the program included Wagner's Prelude to "Tristan and Isolde" and the Brahms Symphony No. 4, in E minor, Op. 98. Leinsdorf's control and the orchestra's precision perhaps hindered the romantic sweep of this symphony, the most favored of the Brahms symphonies but despite the tight performance, both orchestra and conductor performed magnificently. A special recognition must go to the Tympanist, Charles Smith, whose performance and amazing sense of rhythm and total control of the beat has been consistently excellent and exciting throughout the entire season, though most profoundly so this weekend in the Brahms.

Mr. Leinsdorf's affinity for and fondness of Wagner has been much in evidence, both this season and last. His love of this German master's compositions even interceeded last year, when the traditional concluding performance of Beethoven's Ninth was replaced by the complete performance of Wagner's "Lohengrin" in concert form, spread over the weekend, an act for each concert. This year, Beethoven's Ninth was back in all its resounding splendor. The Boston Symphony orchestra, the Berkshire Music Center School's Chorus as well as the soloists, Phyllis Curtin, soprano, Eunice Alberts, contralto, Richard Cassily, tenor, and Thomas Paul, bass, and the conductor gave this final work the magnificent treatment it deserved. This truly is Beethoven's masterpiece. . .a masterpiece of construction as well as sheer musical beauty and the fourth and final movement unfolds to the verses of Schiller's "Ode to Joy," ending on a poignant, profound and hopeful note. A fitting farewell to a glorious season at Tanglewood and the applause of the large audience was thunderous, calling back Director Leinsdorf and the soloists again and again.

This summer's festival at Tanglewood included 24 concerts in the 6,000-seat Music Shed, seven programs of chamber music, eight open rehearsals, two benefit concerts and five programs in the Festival of Contemporary American Music, plus 25 performances by the members of the Berkshire Music Center. This year's festival had a total attendance of 182,838 to the 24 regular Boston Symphony programs. 7,696 attended the seven Chamber Music programs. A total of 24,369 attended the eight open rehearsals on Saturday mornings for the benefit of the Orchestra's pension fund The Gala Evening given for the benefit of the Berkshire Music Center attracted 7,035 and the Boston Pops at Tanglewood had an attendance of 14,258. Grand total attendance this year for all performances was 236,196 and ticket sales amounted to $625,944.50. In contrast, in 1936 the Boston Symphony Orchestra first performed in the Berkshires, giving three concerts in a large tent before audiences totaling 15,000.

The 1967 Tanglewood season will begin on June 30 and continue until Augl 20. It can be expected and sincerely hoped that the Boston Symphony, with Erich Leinsdorf at its head, will continue to make music together in the beautiful Berkshires with the superb grace and flawless musicianship that have become their symbol, for many years to come.

S.M.

WATERBURY
CONN.
MERIDEN

14,178 Hear Finale At Tanglewood

The final weekend of Tanglewood concluded with the grand and traditional performance of Beethoven's glorious Ninth Symphony on Sunday afternoon. The audience of 14,178 was also treated to the premiere Tanglewood performance of the seldom-heard Verdi "Te Deum," for Double Chorus and Orchestra.

Friday and Saturday evenings' programs were devoted primarily, in the style of the Romantic Concerto, to concerto-like works for the keyboard of Franz Liszt, perhaps the most romantic of composers of that era. Both evenings featured pianists, Friday, the alert and technically proficient Jeanne-Marie Darre, performed Liszt's "Todtentanz" Paraphrase on the "Dies Irae," and his Piano Concerto in E-flat major, No. 1. Saturday, Cuban-born Jorge Bolet, played "Liszt's Fantasia on Themes" from Beethoven's "The Ruins of Athens," and his "Piano Concerto in A major, No. 2." Bolet also performed nine of Liszt's "Paino Transcriptions" as well as two encores on Friday evening at the 7 o'clock Prelude Concert.

Friday night's concert began with Bruckner's Symphony No. 4 in E-flat, "Romantic." This is a long syphony, in the style of Bruckner, lasting for a good 75 minutes. It is not, however, his longest.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
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AUG 22 1966

Tanglewood 1966:

'Weekend Prelude' Among Highlights

By R. C. HAMMERICH

LENOX — Attendance totals at Tanglewood — which ended its season Sunday — have been a matter of interest (especially to Berkshire shopkeepers) for 31 summers, but this summer the "weekend prelude" gave them stiff conversational competition.

The possibility that the all-time seasonal attendance record might be broken (it wasn't) often took second place in speculation about the prelude experiment.

Receipts Set Record

Nobody talked about the possibility that the record for receipts from ticket sales might be broken (it was).

Last year the Boston Symphony Orchestra administrative staff agreed that it might be helpful if weekend travelers to Tanglewood did not have to rush to be on time for the Friday night starting time at 8. It was decided to start this year at 9.

Erich Leinsdorf, music director, suggested that a 45 or 50-minute concert of small-scale music be offered at 7 for nearby residents. It would, they agreed, also provide opportunity to present seldom-heard music composed by the principal composer appearing on the regular weekend programs.

Certain Amount of Tension

There was no precedent for the early (prelude) programs at Tanglewood and there was a certain amount of tension concerning their success.

On the first couple of Fridays

See TANGLEWOOD Page Two

son progressed, experienced lawn-watchers were also talking about how there had been no weekend rains to reduce attendance at the big concerts. Optimists were predicting another record-breaking year.

Total Attendance 236,196

As it turned out the attendance was 236,196 and the ticket sales $625,944.50.

The figures set a record for ticket sales and fall into second place for attendance.

Still in first place for attendance is 1965 with 242,005. There were 233,845 in 1963 and 224,320 in 1964.

Difficult to Explain

The fall-off this year is difficult to explain, although it can be partially identified. The 24 major weekend concerts in the shed were up from 178,987 to 182,838, but the seven Tuesday-night chamber-music programs, the eight open rehearsals, the Pops concert and the Gala evening all were down a few hundred so the net loss was 5909.

There was speculation, also, that the newly established summer season of the Philadelphia Orchestra in its new amphitheater at Saratoga Springs would encroach on Tanglewood's audiences.

Only nine of Saratoga's concerts coincide with weekend concerts at Tanglewood, but inasmuch as attendance at the big weekend concerts at Tanglewood increased by 3851 while the decrease in the other events dropped by 9760. it would seem that no loss can be attributed to Saratoga this year.

Esthetic Success

But aside from the head count, the season was considered an esthetic success by members of the orchestra staff.

Special events included a concert version Aug. 6 of Mozart's "Magic Flute," performances on three occasions by some of the winners in the Tchaikovsky competitions this year in Moscow, and the live color telecast of the Aug. 14 program.

"The Magic Flute" program was recorded on tape for telecast from Boston and the Bell Telephone Hour filmed Tanglewood activities during five weeks for telecast this fall.

Six Members Retire

Six members of the orchestra retired with the Sunday program: Richard Burgin, associate conductor and former concertmaster; Henri Girard, bass; Rosario Mazzeo, bass clarinet; Osbourne McConathy, horn; Georges Moleux, principal bass; K Vinal Smith,, tuba.

It was the orchestra's 85th year, its 31st summer at Tanglewood.

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Transcript-Telegram (e)
HOLYOKE, Mass.
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AUG 22 1966

14,000 Attend Final Tanglewood Performance

The mighty music of Beethoven's Ninth Symphony concluded the Berkshire Festival's 31st season at Tanglewood in Lenox, with more than 14,000 present for the last Boston Symphony orchestra concert on Sunday afternoon. Director Erich Leinsworf led the orchestra and the Berkshire Festival chorus of 125 voices, plus four soloists, Phyllis Curtin, Eunice Alberts, Richard Cassily, and Thomas Paul.

Tis symphony was a favorite of the last Serge Koussevitzky for presentation toward the end of the Berkshire Festival, where the great music shed and open spaces provide room for its powerful sweep. It was received with cheers on Sunday afternoon.

This has been an especially successful Berkshire Festival, blessed wtih rain-free weekends and marked by the appearance of unusually fine soloists, among them winners of the Moscow competition. Mr. Leinsdorf's choice of romantic concertos to highlight each program turned out to be a popular one. The attention paid to a variety of instrumental soloists in no way dimmed the brilliance of the orchestra. There were also this year an interesting variety of vocal music, both choral and solo.

The innovation of the Friday "weekend prelude" brought interesting music and talented performers to the attention of concert-goers who could manage to arrive early on that night. There were usually somewhat more than 2000 listeners on hand for this extra offering, many of them picnicking on the lawns, and they heard some musical treats.

The idea was to delay the opening of the main Friday night concert for the benefit of late-arriving weekenders. The prelude was a compensation for those in the area who could come earlier, and it worked out well in just that way.

The Festival broke all records in ticket sales this year, although attendance was just under last year's record. This seeming disparity was due to the fact that fewer people attended the Berkshire Center student concerts and the mid-week chamber music concerts although attendance was up for the high-price weekend concerts by the Boston Symphony. Competition from the new music festival at Saratoga, N.Y., is discounted. Tanglewood is now so easy to reach for Massachusetts and Connecticut music lovers that it does not have to depend on New York, though obviously it has a large New York clientele. There is room for both programs.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Banner (e)
BENNINGTON, Vt.
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AUG 22 1966

FINAL CONCERT — The last concert of the 29th Berkshire Festival Season at Tanglewood ended on a dramatic note Sunday afternoon when Erich Leinsdorf brought his baton down on the final notes of Beethoven's "Ninth Symphony" and Schiller's "Ode to Joy" and the crowd of 14,180 music lovers burst forth in waves of unending applause.

(Beaumont)

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Continued From Page 1

2300 or 2400 listeners showed up at 7, and Leinsdorf said he was "pleased and delighted with the acceptance by the audience of this idea."

Near the end of the season, after Harry Stedman, head usher, estimated that the average prelude attendance was about 2000, Leinsdorf found no reason to change his mind.

Many Surprised

Sandford Sistare, chief of the press office, said many on the orchestra staff have been surprised that the size of the prelude audiences reached 2000 and, he said, there has been no indication that plans for the 1967 season won't include more preludes.

"There has been an increase in the number of picnickers on Fridays," he said, "and the orchestra likes that."

In the meantime, as the season progressed, experienced lawn-watchers were also talking about how there had been no weekend rains to reduce attendance at the big concerts. Optimists were predicting another record-breaking year.

Total Attendance 236,196

As it turned out the attendance was 236,196 and the ticket sales $625,944.50.

The figures set a record for ticket sales and fall into second place for attendance.

Still in first place for attendance is 1965 with 242,005. There were 233,845 in 1963 and 224,320 in 1964.

Difficult to Explain

The fall-off this year is difficult to explain, although it can be partially identified. The 24 major weekend concerts in the shed were up from 178,987 to 182,838, but the seven Tuesday-night chamber-music programs, the eight open rehearsals, the Pops concert and the Gala evening all were down a few hundred so the net loss was 5909.

There was speculation, also, that the newly established summer season of the Philadelphia Orchestra in its new amphitheater at Saratoga Springs would encroach on Tanglewood's audiences.

Only nine of Saratoga's concerts coincide with weekend concerts at Tanglewood, but inasmuch as attendance at the big weekend concerts at Tanglewood increased by 3851 while the decrease in the other events dropped by 9760. it would seem that no loss can be attributed to Saratoga this year.

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But aside from the head count, the season was considered an esthetic success by members of the orchestra staff.

Special events included a concert version Aug. 6 of Mozart's "Magic Flute," performances on three occasions by some of the winners in the Tchaikovsky competitions this year in Moscow, and the live color telecast of the Aug. 14 program.

"The Magic Flute" program was recorded on tape for telecast from Boston and the Bell Telephone Hour filmed Tanglewood activities during five weeks for telecast this fall.

Six Members Retire

Six members of the orchestra retired with the Sunday program: Richard Burgin, associate conductor and former concertmaster; Henri Girard, bass; Rosario Mazzeo, bass clarinet; Osbourne McConathy, horn; Georges Moleux, principal bass; K Vinal Smith,, tuba.

It was the orchestra's 85th year, its 31st summer at Tanglewood.

Show Support

Borucki said there was movement within the ranks of

Philippine Campaigner

White was a member of a cavalary regiment that trained across the United States from Ethan Allen, Vt., to Seattle, Wash., back in 1899 and from there boarded a ship to serve in the Philippine campaign.

"I can't go along with it," White said of the anti-war movement. "There are a lot of poor people over here and no one knows the situation. Yes, we are doing the right thing."

Other support came from Harold Patterson of 143 West St., Easthampton, past-commander of the World War I Barracks of Easthampton and Edward Borucki of Southampton, past-commander of the Pearl Harbor Veterans.

Grim Determination

A few moments before, the veterans—set off by a variety of organizational caps — had worked their way up the hillside through the trees separating the parking lot and the midway with the same grim determination that filled them years earlier on the hills of Cuba, Europe and the Pacific—when it was their turn to answer the call of their nation.

But Sunday they came, not because their nation summoned them again, but because of a number of the young men who [illegible] sets veterans' tribute to fighting men in Viet Nam.

The laughing, shouting vo[illegible] of the amusement seekers, [illegible] ging with honking, blaring tu[illegible] of the rides filtered in through [illegible] the open doors of the ballroo[illegible] to clash with the voices of the veterans as they sang "Our Na[illegible] tional Anthem," led by the First Naval District Band of Boston.

Continued From Page 1

2300 or 2400 listeners showed up at 7, and Leinsdorf said he was "pleased and delighted with the acceptance by the audience of this idea."

Near the end of the season, after Harry Stedman, head usher, estimated that the average prelude attendance was about 2000, Leinsdorf found no reason to change his mind.

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Box 2078, Boston 02106 • 742-4200

Gazette (e)
WORCESTER, Mass.
Circ. 94,357

AUG 22 1966

At Tanglewood

Final Concert Heard by 14,000

By JOHN F. KYES
Gazette Music Critic

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 29 1966

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ALBANY TIMES UNION
Wednesday, August 24, 1966

Journal
LAKEVILLE, Conn.
Weekly Circ. 3,587

AUG 25 1966

Last Tanglewood Reviews

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Perhaps I am being hypercritical, but it seemed to me that, on the whole, the orchestra sounded tired, which would hardly be surprising after the eight strenuous weeks they have just completed. With the exception of the slow movement, which was beautifully played, none of the music seemed to come through as it should. The audience clearly did not share this opinion: there were the customary roars of applause at the end of the concert.

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Bee
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The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

AUG 28 1966

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TROY TIMES RECORD
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 22 1966

Whitestone

FINAL AUDIENCE of the season at Berkshire Festival yesterday heard the Boston Symphony Orchestra and festival chorus in Verdi's "Te Deum" and Beethoven's Ninth Symphony. The concert marked the closing of the 30th year of the orchestra in the Berkshires.

Tanglewood, Saratoga Play Happy Tune

Sunday's presentation at Tanglewood of Beethoven's Ninth Symphony marked the end of the 85th season of the Boston Symphony Orchestra. Final attendance figures for the Berkshire Music Festival portion of the orchestra's season indicated its ability to co-exist comfortably with its new neighbor, the Philadelphia Orchestra at the Saratoga Performing Arts Center.

A new Tanglewood box office record was set this season with receipts of $625,994.50 paid by 236,196 patrons. The comparable figures for 1965 were $605,718 paid by 242,005 persons. A weather record for the Festival's 30 years was also established, with eight weekends of clear conditions.

The largest-drawing soloist for the Tanglewood season was pianist Van Cliburn, whose performance on Saturday, July 23, drew 14,375 persons. The total for that weekend was 32,291. Van Cliburn also provided Saratoga with its best day of the season on Saturday, Aug. 6, when he attracted 11,000 out of a weekend high total there of 25,000. The Saratoga Center's capacity is 12,100, with 5,100 inside and 7,000 on the lawn. Tanglewood capacity is 6,037 in the Shed.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
SEP 11 1966

Music

Tanglewood Tops Saratoga Attendance

By RAYMOND MORIN
Telegram Music Critic

Now that all returns are available, it can be definitely established that the new Saratoga Performing Arts Festival had no appreciable effect on attendance at the Berkshire Music Festival at Tanglewood, Lenox.

Saratoga's total attendance for 42 performers (including matinees and open rehearsals) by the New York City Ballet and Philadelphia Orchestra was 169,255.

At Tanglewood 236,196 persons attended 41 events, including chamber music programs, open rehearsals, Boston Pops, and gala for the Berkshire Music Center.

Attendance Increase

The average increase in attendance at Tanglewood was approximately 1,730 for each event.

Saratoga Springs is 75 miles from Tanglewood. The cities of Albany, Troy, Schenectady, Amsterdam and Glens Falls are all within a radius of 30 miles of Albany.

Actually, attendance at Tanglewood fell 5,809 short of the 1965 summer festival. Proceeds were $20,000 more in 1966, due to the increased price of tickets.

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The 1967 Berkshire Music Festival has been announced for eight weeks from June 30 through Aug. 20.

Saratoga's future plans include some form of weather protection for its amphitheater, lengthening of the season by three or four weeks, and a revision of box-office facilities.

SCHENECTADY GAZETTE
Tuesday, August 30, 1966

47

Tanglewood Festival's Total Attendance 236,196

NE

Total attendance for all events of the summer Tanglewood Festival, near Lenox, Mass., was 236,196, slightly lower than the 242,005 of last year and more than the 224,320 who attended in 1964.

* * *

Ticket sales this year amounted to $625,944.50, an increase over the sales of last year, which amounted to $605,718.

Breakdown of attendance figures for this season show that 190,534 persons attended the orchestra and chamber music programs; 38,627 attended the open rehearsals and the Boston Pops at Tanglewood, and 7,035 attended the gala evening for the benefit of the Berkshire Music Center.

* * *

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A total of 41 soloists participated as well as six guest conductors.

Berkshire Music Center enrollment this summer was 350.

Six members of the orchestra retired at the conclusion of the Tanglewood season, which also concluded the orchestra's 85th season. They are Henri Girard, bass; Rosario Mazzeo, bass clarinet; Osbourne McConathy, horn; George Moleux, principal bass, and K. Vinal Smith, tuba. Also retiring is associate conductor Richard Burgin.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573
AUG 25 1966

TANGLEWOOD

By MICHAEL A. DELIZIA

The great Wagner *vs.* Brahms debate which raged among critics, conductors and public long after the deaths of both composers, and which has been known to raise tempers to this day, was of little concern Saturday night to the Tanglewood audience. The first half of the program consisted of the Prelude to Wagner's *Tristan and Isolde*, and Brahms' Symphony No. 4, in E minor, Op. 98; great compositions flawlessly performed.

The Prelude to Tristan and Isolde sounds rather tame, perhaps even a little dull, to our ears nowadays, but there was a time when the critics found its chromaticism outrageous. This chromaticism, by which Wagner meant to express "longing, insatiable longing, forever springing up anew, pining and thirsting," reminded one 19th Century critic of the painting of an Italian martyr whose intestines are slowly being wound out on a spool! Neither was Brahms' 4th Symphony very well received by his contemporaries, who found it too "classical" and "cerebral."

The distinction between Wagner the radical and Brahms the conservative was not evident Saturday night, however. The years have brought a certain amount of cool limpidity to the Wagner score, while the Brahms symphony has come to be recognized as, to put it bluntly, an immortal masterpiece. Brahms' 4th Symphony is part of music's high canon. It is one of the most beautiful pieces of music ever written. It is one of those compostions about which it can be said that hearing it performed is genuinely ennobling; one is a better human being for having heard it.

Composer-pianists have a habit of writing concerti, etudes, fantasies, and the like, which go beyond mere virtuosity into the realm of the near-unplayable. Liszt, Rachmaninoff and Bartok come to mind.

It is one thing for a master pianist like Liszt to sit down and perform one of his own compositions, but it is quite another for a performer to pick up an unfamiliar score by Liszt, master it, and then perform it without error.

Pianist Jorge Bolet's dazzling performance of two compositions by Liszt, Saturday night, was analogous to a backward triple mid-air somersault performed by a crack aerialist. There was little room for error left by the savage energy with which Bolet attacked Liszt's Fantasia of Themes from Beethoven's "The Ruins of Athens." He was able to summon up a good deal of sensitivity and finesse, too, where these things were required in the A major piano concerto. But one listens to

JORGE BOLET

Liszt to be dazzled, not to be moved, and there was plenty of exciting virtuosity in Bolet's performance. The response of the audience, needless to say, was overwhelming.

Conversation overheard at intermission, after the performance of Brahms' 4th:

Middle-aged Lady: (evidently ennobled) . . . every instrument. That Leinsdorf! I could hear every single instrument in the orchestra.

Middle-aged Gentleman: The composition was very well orchestrated, too, you know.

Middle-aged Lady: How true! That's the genius of Beethoven for you. He was deaf, did you know that?

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910

SEP 11 1966

Music — Tanglewood Tops Saratoga Attendance

By RAYMOND MORIN
Telegram Music Critic

Now that all returns are available, it can be definitely established that the new Saratoga Performing Arts Festival had no appreciable effect on attendance at the Berkshire Music Festival at Tanglewood, Lenox.

Saratoga's total attendance for 42 performers (including matinees and open rehearsals) by the New York City Ballet and Philadelphia Orchestra was 169,255.

At Tanglewood 236,196 persons attended 41 events, including chamber music programs, open rehearsals, Boston Pops, and gala for the Berkshire Music Center.

Attendance Increase

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Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

AUG 25 1966

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POPS AT TANGLEWOOD-AUGUST 3

153

TROY MORNING RECORD
Monday, July 25, 1966

Stan Getz Tanglewood Soloist Aug. 3

Arthur Fiedler has announced the program he will conduct at the annual Boston Pops, concert at Tanglewood, Lenox, Mass., Aug. 3. Stan Getz, who will be saxaphone soloist, will join the celebrated Pops conductor and the orchestra for the world premier of Sauter's Tanglewood Concerto, dedicated to the soloist and conductor.

The Aug. 3 concert will begin with Sousa's Washington Pots March followed by the Overture to William Tell by Rossini In addition to the Tanglewood Concerto the first ha on the concert will also include the final dance from Ginastera's "Estancia."

After intermission Mr. Fiedler will conduct the waltzes from Strauss' "Tales of the Vienna Woods" with Toni Noichi as the zither soloist. Stan Getz will conclude the Pops concert with selections from "My Fair Lady" by Loewe.

The annual appearance of Mr. Fiedler and the Pops Orchestra at Tanglewood is for the benefit of the Boston Symphony Orchestra's Pension Fund. The three concerts since 1963 have been heard by more than 40,000 persons. A large attendance in the huge music shed and on the lawns is expected.

KINGSTON, N. Y.
FREEMAN
D. 18,000

JUL 26 1966

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202

JUL 29 1966

AMSTERDAM RECORDER
Thursday, July 28, 1966

Boston Pops Program Set By Fiedler

Arthur Fiedler has announced the program he will conduct at the annual Boston Pops at Tanglewood concert on Aug. 3. Stan Getz, who will be saxophone soloist, will join the celebrated conductor and the orchestra for the world premiere of Sauter's Tanglewood Concerto, dedicated to the soloist and conductor.

The Aug. 3 concert will begin with Sousa's Washington Post March followed by the Overture to "William Tell" by Rossini. In addition to the Tanglewood Concerto the first half of the concert will also include the Final Dance from Ginastera's "Estancia."

Following the intermission Fiedler will conduct the Waltzes from Strauss' Tales of Vienna Woods with Toni Noichl as the zither soloist. Stan Getz will then perform five compositions for saxophone and orchestra. Fiedler will conclude the Pops concert with selections from "My Fair Lady" by Loewe.

The annual appearance of Fiedler and the Pops Orchestra at Tanglewood is for the benefit of the Boston Symphony Orchestra's pension fund. The three concerts since 1963 have been heard by more than 40,000 persons. Tickets for the Pops concert are now available at the Festival Ticket Office, Tanglewood, Lenox, Mass., 01240. Telephone (413) 637-1600. General admission tickets to the lawns will be available at 4 p.m. on Wednesday, the day of the performance.

Banner (e)
BENNINGTON, Vt.
Circ. 5,168

JUL 25 1966

SCHENECTADY GAZETTE
Friday, July 29, 1966

Tanglewood Schedules Four Major Concerts

Four major orchestral concerts will highlight the busiest week of the 1966 Berkshire Festival at Tanglewood opening Wednesday with the "Boston Pops at Tanglewood" program at 8 p.m.

* * *

Arthur Fiedler has invited saxophonist Stan Getz to be soloist in this annual program for the benefit of the Boston Symphony Orchestra's pension fund. Several favorite encores will be presented for the special occasion.

Three Boston Symphony Orchestra programs will be given on Friday, Saturday and Sunday. Stanislaw Skrowaczewski, music director of the Minneapolis Symphony, will be the guest conductor on Friday and Sunday and Erich Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" Saturday evening.

The Friday 9 p.m. program will open with Prokofiev's second suite from "Romeo and Juliet" and 'cellist Leslie Parnas will perform the Saint-Saens "Cello Concerto" with the orchestra. The Friday evening concert will close with Schumann's "Symphony number 4." Skrowaczewski will make his first appearance at Tanglewood on Friday.

* * *

The Weekend Prelude program on Friday at 7 p.m. will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach and the "Organ Fantasia in F minor, K. 608," Mozart, with John Ferris as organist.

The cast for the Saturday 8 p.m. performance of "The Magic Flute" includes George Shirley as Tamino; Jane Marsh,

AT TANGLEWOOD — Leslie Parnas, 'cellist, will be the soloist in the Saint-Saens 'Cello Concerto with the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for the 9 p.m. program on Friday. Stanislaw Skrowaczewski will conduct the performance.

Joanna Simon and Batyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night. Monostatos will be sung by Nico Castel and Pamina by Judith Raskin. The Three Spirits will be sung by Miss Marsh, Miss Simon and Miss Godfrey with the Priests sung by Robert Jones and Ara Berberian. Ezio Flagello will be Sarastro, Anne Elgar will sing Papagena and Jones and Berberian will be the two men in armor.

* * *

Grant Johannesen will be soloist in the Saint-Saens "Piano Concerto number 4" Sunday in the 2:30 p.m. program. This concert will also include Medea's "Meditation and Dance of Vengeance" by Samuel Barber and Beethoven's "Symphony number 3."

The two and a half hour open rehearsal for the benefit of the Boston Syhphony Orchestra's pension fund will be held Saturday, opening at 10:30 a.m.

The Knickerbocker News
ALBANY, N. Y.
D. 55,475

AUG 4 1966

PENSIVE MOOD—Jazz saxophonist Stan Getz thinks about the sound in his solo performance last night at Tanglewood with Arthur Fiedler and the Boston Pops Orchestra.

Getz as Soloist

By R. E. KRIEGER

LENOX, Mass.—The Boston Pops moved in for a one-night stand last night at Tanglewood under the direction of Arthur Fiedler and with jazz saxophonist Stan Getz in the soloist spot.

The feature of the concert that attracted some 14,258 people into the shed and on the lawns around it, was Eddie Sauter's "Tanglewood Concerto," a world premiere recorded on the spot by RCA Victor.

The concerto was undistinguished and Getz's solos seemed few and far between with that liquid, limpid tone that he is famous for, being submerged behind the full force of the "Pops" Orchestra.

Hit Number

The big hit before intermission was "The Girl From Impanema," the recording of which some years back brought Getz to the attention of people not jazz-oriented.

In the jazz firmament, he had been known for years for his earlier work with the "Four Brothers", a wild swinging group that eventually was absorbed, (Getz and all) into one of Woody Herman's innumerable herds.

For "The Girl", Getz brought on stage some of the men in his group and they in turn were backed by sections of the Boston Pops.

It was enough to make the mind boggle, yet finally we could hear Getz at his best and swingingest.

The concert opened with the Pops' rousing version of the "Washington Post March" followed by the overture to "William Tell", the quieter portions indistinguishable under the cries and talk of writhing humanity outside the shed.

Waltz Section

Some Strauss waltzes filled the void after intermission until Mr. Getz returned in four compositions for saxophone and orchestra.

The waltz section, incidentally, showed off the "Pops" orchestra to perfection, bringing a roar of applause from the crowd.

Getz, bespectacled and serious and looking more like a college professor than what most people think a jazz musician looks like, was absolutely splendid in his second appearance.

His "Three Ballads for Stan" and "Where Do You Go?" had him at his inventive best and showing that astonishing control and technique for which he is justly famous.

Other numbers in this section were "The Bad and the Beautiful" and "A Song After Sundown."

The Pops closed out the evening with scads of selections from "My Fair Lady" . . . a foolproof way to end the evening.

SCHENECTADY GAZETTE
Tuesday, August 2, 1966

Fiedler Pops Concert At Lenox Tomorrow

The annual Boston Pops at Tanglewood concert will be presented tomorrow evening at Tanglewood, Lenox, Mass., with Arthur Fiedler conducting.

Stan Getz will be the featured saxophone soloist for the event with Toni Noichl as zither soloist in the "Waltzes" from Strauss' "Tales of the Vienna Woods."

During the three appearances of the Boston Pops Tanglewood since 1963, they have been heard by more than 40,000 persons. The concerts are given as a benefit for the Boston Symphony's pension fund.

The program will feature the world premiere of Sauter's "Tanglewood Concerto," dedicated to Getz and Fiedler.

Also included are the Sousa "Washington Post March," the Overture to "William Tell" by Rossini and the "Final Dance" from Ginastera's "Estancia."

Following the "Tales of the Vienna Woods," Getz will perform five compositions for saxophone and orchestra. Fiedler will conclude the Pops concert with selections from "My Fair Lady" by Loewe.

Tickets for the Pops concert are available at the Festival Ticket Office, Tanglewood, Lenox, Mass. General admission tickets to the Tanglewood Lawns will be available at 4 p.m. on Wednesday.

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 26 1966

POUGHKEEPSIE JOURNAL
Tuesday, August 2, 1966

Program Listed For 'Pops' Concert

Arthur Fiedler, who makes his annual appearance at Tanglewood with the Boston Pops Orchestra tomorrow, has listed additions to the program for the benefit of the Boston Symphony Orchestra Pension Fund. As made known previously Mr. Fiedler will begin the concert at Lenox, Mass., with Sousa's "Washington Post March," then the overture to "William Tell" by Rossini.

Stan Getz, soloist for tomorrow night's program, will perform the world premier of Eddie Sauter's "Tanglewood Concerto" which was dedicated to the soloist and Mr. Fiedler. Mr. Fiedler also has invited Mr. Getz to play "The Girl from Ipanema" by Gimbel-Jobim.

The five compositions for saxophone and orchestra to be played by the soloist and the Boston Pops under Mr. Fiedler's direction now will include the traditional "Eili, Eili"; "Three Ballads for Stan" and "Where Do You Go?" by Wilder; "The Bad and the Beautiful" and "A Song After Sundown" by Raksin. Mr. Fiedler and the Pops also will play "Tales from the Vienna Woods," waltzes by Strauss and selections from "My Fair Lady" by Loewe. Included in the selections from the popular musical and motion picture are "Get Me to the Church on Time," "Wouldn't It Be Loverly," "I've Grown Accustomed to Her Face," "I Could Have Danced All Night," "On the Street Where You Live," "The Rain in Spain" and "With Little Bit of Luck."

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615

JULY 26 1966

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,581

JULY 31 1966

'Pops' Concert Set at Tanglewood

Arthur Fiedler has made known the program he will conduct at the annual Boston Pops at Tanglewood concert on Wednesday at Lenox, Mass. Stan Getz, who will be saxophone soloist, will join the Pops conductor and the orchestra for the world premiere of Sauter's Tanglewood Concerto, dedicated to the soloist and conductor.

Wednesday's concert will begin with Sousa's Washington Post March, after which the Overture to "William Tell" by Rossini will be presented. In addition to the Tanglewood Concerto the first half of the concert also will include the Final Dance from Ginastera's "Estancia."

After the intermission Mr. Fiedler will conduct the Waltzes from Strauss' Tales of the Vienna Woods, with Toni Noichl as the zither soloist. Mr. Getz then will perform five compositions for saxophone and orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 26 1966

CATSKILL MAIL
Friday, August 5, 1966

Chit Chat

Among those from this area attending the Boston Pops Concert, Arthur Fiedler conducting the Boston Symphony Orchestra at Tanglewood on Wednesday night were Mrs. Harold E. Gardner, Spring Street, and Mrs. George W. Brown, Prospect Ave. A delightful program, including Overture from William Tell, Tales from Vienna Woods, and concluding numbers of the hits from "My Fair Lady", was enjoyed by a large audience.

134

TIMES UNION
ALBANY, N. Y.
D. 71,635 S. 127,627

AUG 5 1966

Saxophonist Stan Getz Plays at Disadvantage

By JOAN SIMMONS

A formula that combines the Boston Pops Orchestra with traditional popular favorites as the "William Tell" Overture and selections from "My Fair Lady" is bound to be a box office success as it was proved Wednesday evening when 14,258 attended the annual Boston Pops concert at Tanglewood.

Unfortunately what makes a splash in ticket sales need not be of much note in quality, as was also the case at Tanglewood Wednesday evening.

The concert, an annual benefit for the Boston Symphony Orchestra pension fund, was the occasion of the world premiere of Eddie Sauter's Tanglewood Concerto for Saxophone and Orchestra. The Concerto would perhaps make effortless listening if it were not for the temptation to see how many tunes incorporated in the conce to could be identified.

Stan Getz as saxophone soloist was at a disadvantage from the beginning. Even in the Music Shed he could barely be heard beneath the overwhelming sound of the orchestra. From areas of the lawn he did not seem to be heard at all.

In addition to the concerto, which is dedicated to Getz and Arthur Fiedler, director of the Pops, Getz played the "Girl from Ipanema," in which his own quartet joined the orchestra, and several brief compositions for saxophone and orchestra. All of these suffered from a setting not suited to this type of music.

Despite its artistic failures, the concert was a rousing success if viewed as the money raising project that it is. Crowds jammed the lawns and swarmed around the Music Shed where all of the reserved seats were occupied. But even as a crowd pleaser it had its failings as the constant rumbling from the lawn expressed discontent with the accoustics.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

AUG 9 1966

The Teenager's Viewpoint—

Tanglewood Bossa Nova

By TOM TALKS TURKEY

Like many of my teenaged counterparts, I had never attended a Tanglewood concert, until last Wednesday, that is. Now I kick myself for not going up there sooner. Perhaps what I am going to describe will send you up there soon for what will probably be one of the more entertaining and thoroughly enjoyable evenings of this or any other summer.

I was the guest of Mr. Lee Goldman and his family, partly, I think, out of a certain amount of sympathy toward my limited background in the field of classical entertainment, and mostly because they were sure I would enjoy the concert. They were correct on both counts.

Pleasant Ride

The ride up to Lee is a pleasant one which takes only 45 minutes or so along the Massachusetts Turnpike. The scenery is grand, green and gorgeous (pretty neat, huh?), and that is by no means an exaggeration, just bad poetry.

The concert this evening featured Arthur Fielder and his Boston Pops Orchestra with guest saxophone soloist, Stan Getz. Steady readers of this column know of my admiration for Mr. Getz, who is definitely one of the great jazz leaders of our time. The combination promissed to be an interesting one, and needless to say, I was not disappointed, but more of that later.

The grounds of the concert area are indeed beauiful and a perfect site for such goings-on. The Big Shed, a huge, tent-like, sideless affair was the showplace for the artists and had a seating capacity for thousands (ten, I think, but I may be wrong). Much of the audience, however, is seated outside the Shed, on the grass — more precisely, on chairs and blankets which in turn are on the lawn. Dress is varied and always colorful. Some men wear suits, others wear sports jackets, still others wear sports shirts, and there are even some who wear dungarees and sweat shirts.

Oh, yes, it does get cold up there in those scenic Berkshires, and most people bring an extra coat or sweater for the later-in-the-evening-chills that have a habit of of setting in at about 9 or so.

Just a last few words about the grounds. The grass is lush and soft and, wonder of wonders, green. For you local readers, this may be hard to believe, but take my word for it. There are lots of trees around the perimeter of the grounds, as well as a few fountains and the such thrown in for good measure. For the literary-minded, the house of Nathaniel Hawthorne is visible from the Big Shed, and may prove interesting, although I did not take time out to pay a visit.

The concert itself was really something. Although I'll probably get killed for it, I'll say something that's been itching to get out all week: that Boston Pops really swings. They play a march the way it should be played, and don't let anyone fool you, it's not as easy as it sounds. The William Tell Overture was rousing and really moved. Stan Getz was barely audible on his first number, "Tanglewood Concerto," but he made up for it on "The Girl From Ipanema." He was really brilliant during the second half of the concert, and it was a sheer delight for me to hear him.

So much for the review of the concert; the really important thing here is the entire mood at Tanglewood. It is friendly and casual. Picnic baskets are all over the place, and this seems the most popular way to eat dinner up there. The sights and sounds are fabulous and definitely worth the trip alone, without the music.

Tanglewood is not square. What it is is an experience in enjoyment. If you want to enjoy some of the finest music in the world (in my opinion), and I do mean enjoy, go up to Tanglewood some evening. Your time couldn't be better spent.

Have any problems? Maybe Tom can help. Address all letters to Tom Talks Turkey, care of The Springfield Union. Letters of a general interest will be printed. No names used, unless desired.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 8 1966

Bud-Nipping Needed

To the Editor of THE EAGLE:

I commend Mr. Rosenfeld for his accurate review of the Boston Pops concert at Tanglewood Aug. 3. Like so many others, we had anticipated a pleasant evening enjoying the Pops program in the beautiful quiet setting which has always pervaded, but, instead, we could hear nothing but the squeals, laughter, and cacophony of a certain contingent of teen-agers. We waited until well after the intermission thinking that surely by then they would quiet down, but we were mistaken.

Must Tanglewood be taken over by rowdyism or will it be nipped in the bud now before it blossoms into riot or disorder?

I hope some steps will be taken before the Gala Evening of Tanglewood on Parade.

MAMIE STARKS,
211 Walker St.,
Lenox.

ALBANY TIMES UNION
Thursday, July 14, 1966

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

JUL 13 1966

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 13 1966

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 14 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 13 1966

Tickets on Sale For Boston Pops With Stan Getz

LENOX — The ticket sale for the annual Boston Pops at Tanglewood concert begins at the Festival Ticket Office today. Arthur Fiedler will conduct the Pops Orchestra in a concert Aug. 3 for the benefit of the Boston Symphony Orchestra's Pension Fund. Fiedler has invited saxophonist Stan Getz to be soloist with him.

All seats in the Tanglewood Music Shed will be reserved. The ticket office is open from 9 a.m. to 6 p.m. weekdays and from 9 a.m. through intermission on Berkshire Festival concert nights. Mail orders may be sent to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01241.

Item (e)
LYNN, Mass.
Circ. 34,355

SEP 3 1966

GETZ AND FIEDLER ON CHANNEL 2 — Jazz saxophonist Stan Getz (left), teams with conductor Arthur Fiedler when the Boston Pops performs on Channel 2 Tuesday, at 8 PM. Recorded last month at Tanglewood, the full-length concert includes the premiere of "Tanglewood Concerto" by Sauter, a work the composer dedicated to Getz and Fiedler.

Jazz 'n Symphony On 'Pops' Special

Jazz great Stan Getz teams with conductor Arthur Fiedler for a special Boston Pops concert Tuesday, at 8 PM on Channel 2.

Recorded by WGBH-TV in the Music Shed at Tanglewood last month, the program marks the first time saxophonist Getz has appeared with the Pops.

Fiedler himself flew in from San Francisco for this one concert, and National Educational Television asked Channel 2 to produce the television program for national distribution.

Highlight of the concert is the "Tanglewood Concerto" by Sauter, a work the composer dedicated to Getz and Fiedler. Sauter's Concerto received its world premiere at Tanglewood and Sept. 6 will mark the first telecast of the work.

To open his program Fiedler chose the "Washington Post March" by Sousa. This will be followed by Rossini's "William Tell" Overture, the Tanglewood Concerto and Gimbel-Jobin's "The Girl from Ipanema."

After intermission comes Tales from Vienna Woods, waltzes by Johann Strauss with zither soloist Toni Noichl, four compositions for saxophone and orchestra (soloist: Stan Getz) and concludes with a medley of songs from "My Fair Lady."

The concert was produced for television by Jordan Whitelaw and directed by William Cosel.

ngland Newsclip Agency, Inc.
78, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
SEP 4 1966

Nets Ready to Shift Into High Gear

By ELIZABETH SULLIVAN

With practically everyone away over Labor Day, ABC elected Tuesday to start its new season, thus jumping ahead of CBS and NBC; although NBC is throwing in a few premieres on Thursday.

There are 34 new shows on the agenda. ABC has 16, NBC 10, and CBS eight.

Not all the shows will be successes. Come January and the duds will be off the air.

All the new ABC shows are covered in today's TV Week magazine, a pullout section in the Sunday Globe Magazine.

A glimpse of the week's highlights favors sports. Football is no longer associated with cold weather. The N.F.L., A.F.L. and N.C.A.A. football games get under way this week (Groans from the womenfolk!)

The Clay - Mildenberger heavyweight championship fight is scheduled for Saturday afternoon, via satellite from Frankfurt, Germany.

What's for milady?

The Miss America Pageant Saturday night.

And the children?

Both NBC and CBS have revamped their Saturday morning programs so that there are cartoons by the carload.

Notations for today, and throughout the week:

The N.F.L. game hits the air at 4:30 p.m. on Ch. 4—Buffalo and San Diego.

If the Red Sox game is finished by 6 p.m., "What's Happening in China?" may be seen on Ch. 5. There will be five sessions in all on this topic. Roving Ambassador W. Averell Harriman and Edwin O. Reischauer are among the participants.

Also for today: A. Philip Randolph, A.F.L.-C.I.O. vice president, is Face the Nation guest at 12:30 p.m. on Ch. 4 with the repeat on WBZ at 6:30 p.m.

Atty. Gen. Edward W. Brooke, who was to appear on Issues and Answers last week, will make the appearance today—on Ch. 7 at 2:30 p.m. He got caught in a Virgin Island storm last week and was unable to get back to the states in time for the telecast.

William P. Bundy, Asst. Sec. of State for Far Eastern Affairs, will be interviewed on Meet the Press at 1 p.m. (Ch. 10) and the usual repeat on Ch. 5 at 11:30 p.m. today. He'll discuss the election in South Viet Nam.

Monday — Good news for cooks. Julia Child, the French Chef, resumes her delicious recipes on Ch. 2 at 8 p.m. Coming up: entrees and crepes for dessert.

Ch. 5 inaugurates a special full-hour of news, weather and sports beginning at 11 p.m., and viewers will see Bob Copeland (formerly of Ch. 4) delivering the weather forecasts. Don Gillis will be on hand with sports, while Roger Goodrich (of Syracuse, Rochester, N.Y.; Cleveland, Toronto) and Dick Wood, a native of Quincy, two new faces, will cover the news.

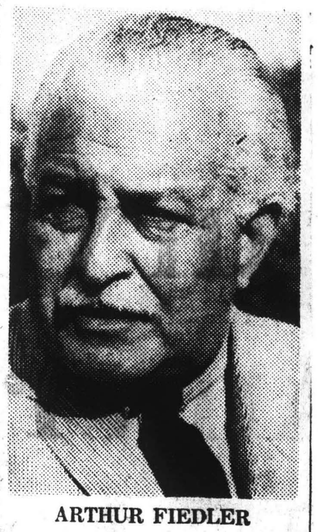
Meteorologist Norman J. Macdonald returns to Ch. 4 for the Mon.-Fri. weather reports at 11 p.m.

Tuesday—A Boston Pops concert, with Arthur Fiedler, conductor, taped at Tanglewood last month, is the special on Ch 2 at 8 p.m. Stan Getz, saxophonist, made his first appearance with the Pops in the concert.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JULY 13 1966
TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 26 1966

Tanglewood Concerto To Premiere Aug. 3

The annual Boston Pops at Tanglewood concert on Aug. 3 will be the occasion for the world premiere of the Tanglewood Concerto of Sauter. Saxophone soloist Stan Getz will join conductor Arthur Fiedler and the Boston Pops Orchestra in the performance of this work dedicated to the soloist and conductor.



ARTHUR FIEDLER

The annual appearance of Fiedler and the Boston Pops at Tanglewood is for the benefit of the Boston Symphony Orchestra's pension fund. The three concerts held since 1963 have been attended by more than 40,000 people.

The concert will also include Sousa's Washington Post March, Rossini's Overture to "William Tell," the Final Dance from Ginastera's "Estancia" and selections from "My Fair Lady." Toni Noichl will be zither soloist in waltzes from Strauss' Tales of Vienna Woods. In addition to the Concerto, Stan Getz will perform five selections for saxophone and orchestra.

Tickets for the Pops concert are available at the Festival Box Office, Tanglewood, Lenox, Mass. General admission tickets to the lawns will be available at 4:00 on the afternoon of the performance.

Sunday Journal
PROVIDENCE, R. I.
Circ. 200,259
SEP 4 1966

FM Music for This Week

JAZZ SAXOPHONIST Stan Getz will join Arthur Fiedler for a special Boston Pops concert recorded in the Music Shed at Tanglewood last month, Tuesday at 8 p.m. on Channel 2. Highlight of the concert is the *Tanglewood Concerto* by Sauter, a work the composer dedicated to Getz and Fiedler. The program will also include works by Sousa, Rossini, Johann Strauss and Loewe.

WPJB-FM's *At the Opera*, Friday at 7 p.m., will feature a recording of Donizetti's *Lucia Di Lammermoor*, played by the Rome Opera House Orchestra under the direction of Erich Leinsdorf. Soloists will be Roberta Peters as Lucia, Jan Peerce as Edgardo, Philip Maero as Lord Enrico, Giorgio Tozzi as Raimondo, Piero De Palma as Lord Arturo Bucklaw and Mario Carlin as Normanno.

Haydn's *Symphony No. 99*, Strauss' *Death and Transfiguration*, and Dvorak's *Symphony No. 8 in G* will be played by the Cleveland Orchestra under the direction of George Szell, Monday at 9 p.m. on WCRQ-FM.

MORE REVIEWS AND PICTURES
ON PAGE 191

ngland Newsclip Agency, Inc.
78, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

SEP 4 1966

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By ELIZABETH SULLIVAN

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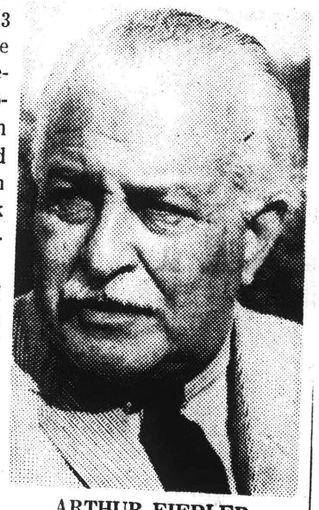

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The concert will also include Sousa's Washington Post March, Rossini's Overture to "William Tell," the Final Dance from Ginastera's "Estancia" and selections from "My Fair Lady." Toni Noichl will be zither soloist in waltzes from Strauss' Tales of Vienna Woods. In addition to the Concerto, Stan Getz will perform five selections for saxophone and orchestra.

Tickets for the Pops concert are available at the Festival Box Office, Tanglewood, Lenox, Mass. General admission tickets to the lawns will be available at 4:00 on the afternoon of the performance.

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PROVIDENCE, R. I.
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MORE REVIEWS AND PICTURES
ON PAGE 191

GALA-AUGUST 10

KINGSTON, N. Y.
FREEMAN
D. 18,000

AUG 1 1966

Sen. Kennedy Will Narrate Lincoln Portrait, Tanglewood

The annual Gala Evening at Tanglewood for the benefit of the Berkshire Music Center will take place Sunday, Aug. 10 with a special appearance of Sen. Edward M. Kennedy of Massachusetts.

Beginning at 3:30 p. m. there will be continuous performances by members of the Music Center through the supper hour. The Gala Concert with the Boston Symphony Orchestra and the Berkshire Orchestra conducted by Erich Leinsdorf and Aaron Copland will begin 8 p. m. in the music shed.

Mr. Copland will conduct his own Lincoln Portrait with Sen. Kennedy as the narrator.

Tickets for the Gala Evening are currently available at the Festival Ticket Office, Tanglewood, Lenox, Mass. Reserved and general admission tickets will admit the holder to all events on Aug. 10.

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970

AUG 4 1966

TED TO NARRATE FOR MUSIC

LENOX (AP) — Sen. Edward M. Kennedy, D-Mass., is scheduled to appear as the narrator when the Boston Symphony Orchestra performs Aaron Copland's "Lincoln Portrait" at Tanglewood Aug. 10, it was announced today. The composer will conduct.

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755

AUG 3 1966

Tanglewood plans gala

A gala evening at Tanglewood, Lenox, Mass., is planned for Aug. 10, for the benefit of the Berkshire Music Center. Beginning at 3:30 there will be continuous performances by members of the center through the supper hour. A concert with the Boston Symphony Orchestra and the Berkshire Music Center Orchestra conducted by Erich Leinsdorf and Aaron Copland will begin at 8 p.m. in the Music Shed.

There will be separate performances by each orchestra, but the two will combine in the Copland work "El Salon Mexico."

Mr. Leinsdorf will close the concert with Wagner's "Ride of the Valkyries" and Tchaikovsky's "Overture, 1812." George Bisacca is providing real cannon and the personnel to fire them at the appropriate places in the score. Weather permitting, there will also be fireworks immediately after the concert.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 3 1966

Gala Evening

Ted Kennedy Will Narrate Lincoln Tale at Tanglewood

AP

Sen. Edward M. Kennedy

Composer Aaron Copland

Tanglewood's gala evening Aug. 10, will mix politics and fireworks with extensive musical offerings.

Sen. Edward M. Kennedy will narrate Aaron Copland's "Lincoln Portrait," while Mr. Copland himself conducts.

Mr. Copland, who retired last year as chairman of faculty of the Berkshire Music Center, will begin the 8 p.m. main concert, by conducting Brahms' "Variations on a Theme of Hyadn."

The evening will have an explosive windup with Erich Leinsdorf conducting the combined Boston Symphony and BMC orchestras in Wagner's "Ride of the Valkyries" and Tchaikovsky's "1812 Overture."

Cannons To Be Fired

During the performance of the "1812 Overture," several cannons and salute guns placed on the lawn near Tanglewood's main house will be fired at appropriate places in the score.

The cannons and the personnel to fire them will be

Ted Kennedy
Continued on Page 19

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771

AUG 4 1966

Copland, Kennedy On Gala Program At Tanglewood

The gala evening at Tanglewood for the benefit of the Berkshire Music Center will take place on Aug. 10. Beginning at 3:30 in the afternoon there will be continuous performances by the members of the Music Center through the supper hour. The gala concert with the Boston Symphony Orchestra and the Berkshire Music Center Orchestra conducted by Erich Leinsdorf and Aaron Copland will begin at 8 in the music shed. Mr. Copland, who last year retired as chairman of the faculty of the Music Center, will begin the concert with Brahms' Variations on a Theme of Haydn. Veronica Tyler, who placed second in the Tchaikovsky voice competition this year, will be soloist with Mr. Leinsdorf and the Boston Symphony Orchestra in Korngold's Marietta's Lied (3C) and SI, MI Chiamano Mimi from Puccini's "La Boheme."

Mr. Copland will then conduct his own Lincoln Portrait with Sen. Edward M. Kennedy as narrator.

At the intermission Mr. Leinsdorf will award prizes to the members of this summer's Music Center, who have distinguished themselves at this summer's session.

Following the interval the combined Boston Symphony and Berkshire Music Center Orchestras will be on stage in the great music shed, and Aaron Copland will conduct the nearly 200 instrumentalists in his El Salon Mexico. Mr. Leinsdorf will close the concert with Wagner's Ride of the Valgyries and Tchaikovsky's Overture, 1812. In the Tchaikovsky work several cannons and salute guns will be fired at the appropriate places in the score. The guns will be in place on the lawn near the Main House of Tanglewood. The cannon and personnel to fire them have been provided by George Bisacca of Eastover in Lenox. Immediately after the concert (weather permitting) there will be a display of fireworks.

Tickets for the gala evening are now available at the festival ticket office, Tanglewood, Lenox.

Journal (m)
PROVIDENCE, R. I.
Circ. 66,826

AUG 4 1966

KENNEDY AT CONCERT

Lenox, Mass. — (AP) — Sen. Edward M. Kennedy, D-Mass., is scheduled to appear as the narrator when the Boston Symphony Orchestra performs Aaron Copland's "Lincoln Portrait" at Tanglewood next Wednesday, it was announced yesterday. The composer will conduct. The Copland work will be part of the annual benefit concert for the Berkshire Music Center.

Banner (e)
BENNINGTON, Vt.
Circ. 5,168

AUG 4 1966

Senator To Narrate at Tanglewood

LENOX — Sen. Edward M. Kennedy will narrate Aaron Copland's "Lincoln Portrait," while Composer Copland conducts at the gala evening at Tanglewood next Wednesday. The program starts at 3:30 p.m. and will include extensive musical offerings, fireworks, etc. The combined Boston Symphony and Berkshire Music Center orchestras conducted by Erich Leinsdorf will provide the windup of the evening.

CATSKILL, N. Y.
MAIL
D. 4.000

AUG 4 ,1966

Sen. Kennedy Will Narrate Lincoln Portrait, Tanglewood

The annual Gala Evening at Tanglewood for the benefit of the Berkshire Music Center takes place Sunday, Aug. 10 with a special appearance of Sen. Edward M. Kennedy of Massachusetts. Beginning at 3:30 p.m. there will be continuous performances by members of the Music Center through the supper hour. The Gala Concert with the Boston Symphony Orchestra and the Berkshire Orchestra conducted by Erich Leinsdorf and Aaron Copland begins at 8 p.m. in the Music Shed. Mr. Copland will conduct his own Lincoln Portrait with Sen. Kennedy as the narrator.

Post
WALLINGFORD, Conn.
Weekly Circ. 6,975

AUG 4 1966

Boston Orchestra

The Tanglewood Music Festival has scheduled a gala evening for Wednesday, Aug. 10. At 4 p.m. there will be benefit performances by the departments of the Berkshire Music Center and at 8 p.m. in the shed the Boston Symphony Concert Orchestra will perform. Ticket prices range fom $2.50 to $6 and may be purchasd at the main gate.

SYRACUSE
Herald Journal
D. 133,303

AUG 5 1966

Gala Evening slated

Tanglewood, Lenox, Mass. - The Gala Evening at Tanglewood for the benefit of the Berkshire Music Center will take place Wednesday. Beginning at 3:30 in the afternoon there will be continuous performances by the members of the music center through the supper hour.

The Gala Concert with the Boston Symphony Orchestra and the Berkshire Music Center Orchestra conducted by Erich Leinsdorf and Aaron Copland will begin at 8 in the music shed.

Copland, who last year retired as chairman of the faculty of the music center, will begin the concert with Brahms' Variations on a Theme of Haydn.

Veronica Tyler, who placed second in the Tchaikovsky Voice Competition this year, will be soloist with Leinsdorf and the Boston Symphony Orchestra in Korngold's Marietta' Lied and Si, Mi Chiamano Mimi, from Puccini's "La Boheme."

Copland will then return to the podium to conduct his own Lincoln Portrait with Sen. Edward M. Kennedy of Massachusetts as the narrator.

At the intermission, Leinsdorf will award prizes to the members of this summer's music center, who have participated in session.

Following the interval, the combined Boston Symphony and Berkshire Music Center Orchestras will be on stage in the great music shed, and Copland will conduct the nearly two hundred instrumentalists in his "El Salon Mexico."

Leinsdorf will close the concert with Wagner's Ride of the Valkyries and Tchaikovsky's Overture, 1912. In the Tchaikovsky work several cannons and salute guns will be fired at the appropriate places in the score. The guns will be in place on the lawn near the Main House of Tanglewood. The cannon and personnel to fire them have been provided by George Bisacca of Eastover in Lenox. Immediatily after the concert (weather permitting) there will be a display of fireworks.

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,095

AUG 5 1966

Kennedy To Narrate 'Lincoln Portrait'

LENOX, Mass. (AP) — Sen. Edward M. Kennedy, D-Mass., is scheduled to appear as the narrator when the Boston Symphony Orchestra performs Aaron Copland's "Lincoln Portrait" at Tanglewood Aug. 10, it was announced yesterday. The composer will conduct.

The Copland work will be part of the annual benefit concert for the Berkshire Music Center.

News (e)
FRAMINGHAM, Mass
Circ. 15,882

AUG 6 1966

Gala Evening At Tanglewood

TANGLEWOOD, LENOX — The Gala Evening at Tanglewood for the benefit of the Berkshire Music Ctr. will take place Aug .10. Beginning at 3:30 in the afternoon, there will be continuous performances by the members of the Music Center through the supper hour. The Gala Concert with the Boston Symphony Orchestra and the Berkshire Music Center Orchestra conducted by Erich Leinsdorf and Aaron Copland will begin at 8 in the music shed. Mr. Copland, who last year retired as chairman of the faculty of the Music Center, will begin the concert with Brahms' Variations on a Theme of Haydn. Veronica Tyler, who placed second in the Tchaikovsky Voice Competition this year, will be soloist with Mr. Leinsdorf and the Boston Symphony Orchestra in Korngold's Marietta's Lied (3C) and SI, MI Chiamano Mimi from Puccini's "La Boheme."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

AUG 5 1966

Kennedy Narrates 'Lincoln Portrait'

... 'Gala' Bill Wednesday

The Gala Evening at Tanglewood for the benefit of the Berkshire Music Center will take place Wednesday.

Beginning at 3:30 in the afternoon there will be continuous performances by the members of the music center through the supper hour.

The Gala Concert with the Boston Symphony Orchestra and the Berkshire Music Center Orchestra conducted by Erich Leinsdorf and Aaron Copland will begin at 8.00 in the music shed.

Mr. Copland, who last year retired as chairman of the faculty of the music center, will begin the 8 o'clock concert with Brahms' Variations on a Theme of Haydn.

Veronica Tyler, who placed second in the Tchaikovsky Voice Competition this year, will be soloist with Mr. Leinsdorf and the Boston Symphony Orchestra in Korngold's Marietta's Lied (3C) and SI, MI Chiamano Mimi from Puccini's "La Boheme."

Mr. Copland will then return to the podium to conduct his own Lincoln Portrait with Senator Edward M. Kennedy as the narrator.

At the intermission of the evening concert Mr. Leinsdorf will award prizes to the members of this summer's Music Center who have distinguished themselves at this summer's session.

Following the interval the combined Boston Symphony and Berkshire Music Center Orchestras will be on stage in the music shed, and Aaron Copland will conduct the nearly two hundred instrumentalists in his El Salon Mexico.

Mr. Leinsdorf will close the concert with Wagner's Ride of the Valkyries and Tchaikovsky's Overture, 1812. In the Tchaikovsky work several cannons and salute guns will be fired at the appropriate places in the score.

The guns will be in place on the lawn near the main house of Tanglewood. The cannon and personnel to fire them have been provided by George Bisacca of Eastover in Lenox.

Immediately after the concert (weather permitting) there will be a display of fireworks.

Tickets for the Gala Evening are now available at the festival ticket office, Tanglewood, Lenox.

Reserved seat and general admission tickets will admit the holder to all events Aug. 10.

Albany Knickerbocker News
Tuesday, August 9, 1966

HERALD TRIBUNE GAZETTE
Tuesday, August 9, 1966

Cannon to Salute Gala Evening at Tanglewood

Several real cannon and salute guns will be fired from places on the lawn near the main house of the Tanglewood, Lenox, Mass., grounds for a performance of Tchaikovsky's "Overture, 1812," a part of the Gala Evening at Tanglewood program tomorrow.

* * *

The cannon and personnel to fire them have been provided by George Bisacca of Eastover in Lenox.

The Gala Evening at Tanglewood opens at 3:30 p.m. with continuous performances by members of the Music Center through the supper hour.

The Gala Concert with the Boston Symphony Orchestra and the Berkshire Music Center Orchestra will begin at 8 p.m. in the music shed and will be conducted by Erich Leinsdorf and Aaron Copland.

The Tanglewood Gala is an annual benefit for the Berkshire Music Center.

* * *

Copland, who last year retired as chairman of the faculty of the Music Center, will begin the evening concert with Brahms' "Variations on a Theme of Haydn." Veronica Tyler, who placed second in the Tchaikovsky voice competition this year, will be solist with Leinsdorf and the Boston Symphony Orchestra in Korngold's "Marietta's Lied (3C)" and "Si, Mi Chiamano Mimi" from Puccini's "La Boheme."

Copland will then return to the podium to conduct his own "Lincoln Portrait" with Senator Edward M. Kennedy of Massachusetts as the narrator.

During the intermission Leinsdorf will award prizes to those members of this summer's Music Center who have distinguished themselves during the summer's session.

* * *

Then the combined Boston Symphony and Berkshire Music Center Orchestra will play Copland's "El Salon Mexico" with Copland conducting. Leinsdorf will conduct the final part of the concert, including Wagner's "Ride of the Valkyries" and the "Tchaikovsky Overture." With over 200 instrumentalists and the cannon and salute guns, the affair should be unusual.

Tickets for the Gala Evening are now available at the Festival ticket office at Tanglewood, Lenox, Mass. General admission tickets will be available on the day of the program.

A Kennedy Will Narrate For Tanglewood Gala

LENOX, MASS.—Fireworks, real cannon for Tchaikovsky's Overture, 1812, Senator Edward M. Kennedy narrating Aaron Copland's Lincoln Portrait, the Ride of the Valkyries, and a performance by Veronica Tyler, one of the Moscow competition winners, all will be part of the gala evening at Tanglewood tomorrow.

Actually there will be continuous performances beginning at 3:30 p.m. and continuing into the evening.

The gala concert will begin at 8 p.m. in the Music Shed with Mr. Copland conducting Brahms' Variations on a Theme of Haydn.

Miss Tyler will be soloist with Erich Leinsdorf and the Boston Symphony Orchestra in Korngold's Marietta Lied and "Si, mi, chiamano Mimi from Puccini's "La Boheme."

Mr. Copland will then conduct his Lincoln Portrait with Senator Kennedy narrating.

During intermission there will be the awarding of prizes by Mr. Leinsdorf to members of this year's Music Center, followed by the combined Boston Symphony Orchestra and the Berkshire Music Center Orchestras (some 200 instrumentalists) under Mr. Copland who will conduct his El Salon Mexico.

Mr. Leinsdorf will chose the concert with The Ride of the Valkyries and the 1812 overture.

Immediately after there will be a display of fireworks.

Buffalo Evening News
D. 279,780 SAT. 292,741

AUG 6 1966

STRING ART QUARTET of Buffalo will perform Wednesday and Thursday evenings at 8:30 in the Circle Art Theater, works of Debussy, Rossini and Schubert, in a recital in addition to the film "Electra."

* * *

UB CHORUS director R. S. Beckwith had the treasurable opportunity of meeting with famed composer Igor Stravinsky during the recent Lincoln Center Summer Music Festival, and discussing details of the Stravinsky "Oedipus Rex," which Dr. Beckwith will present here in October, with the UB Men's Glee Club.

The recent festival was devoted to Stravinsky works and related composers, with Lukas Foss as artistic director, Richard Dufallo assisting as conductor.

* * *

BERKSHIRE FESTIVAL annual "Gala Evening" for the benefit of the Berkshire Music Center will be held Wednesday evening, with the Boston Symphony Orchestra under Erich Leinsdorf and Aaron Copland.

Senator Edward M. Kennedy will be narrator in the Copland "Lincoln Portrait." Soloist will be soprano Veronica Tyler, who won second prize in the recent Tchaikowsky Competition in Moscow.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

AUG 6 1966

TANGLEWOOD BENEFIT SLATED WEDNESDAY

LENOX—The Gala Evening at Tanglewood for the benefit of the Berkshire Music Center will be Wednesday, Aug. 10.

Starting at 3:30 p.m. there will be continuous performances by members of the music center through the supper hour. The Gala Concert, with the Boston Symphony Orchestra and the Berkshire Music Center Orchestra conducted by Eric Leinsdorf and Aaron Copland, will begin at 8 p.m. in the Music Shed.

his "El Salon Mexico." Mr. Leinsdorf will close the concert with Wagner's "Ride of the Valkyries" and Tchaikovsky's 1812 Overture.

In the Tchaikovsky work several cannons and salute guns will be fired at the appropriate places in the score. The guns will be in place on the lawn near the main house of Tanglewood. The cannon and personnel to fire them have been provided by George Biacca of Eastover in Lenox. Following the concert a fireworks display will be held, weather permitting.

Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

AUG 7 1966

MUSIC

MASSACHUSETTS

LENOX (Berkshire Festival, Tanglewood)—Wednesday, 8 p.m., Gala Concert in the Music Shed with the Boston Symphony and Berkshire Music Center Orchestras conducted by Erich Leinsdorf.

Friday, 9 p.m., Sixten Ehrling will conduct *Symphony No. 1* by Sibelius and Tchaikovsky's *Symphony No. 4*.

Saturday, 8 p.m., Erich Leinsdorf will conduct Hindemith's *Symphonic Metamorphosis*, Lisa's Scene and Arioso from Tchaikovsky's *The Queen of Spades* and *Dawn and Siegfried's Rhine Journey* from *Gotterdammerung*. Jane Marsh and Stephen Kates, winners in the Tchaikovsky Music Competition, will also perform.

Sunday, 2:30 p.m., Masuko Ushioda of Japan and the American pianist Misha Dichter, winners in the Tchaikovsky Music Competition, will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra.

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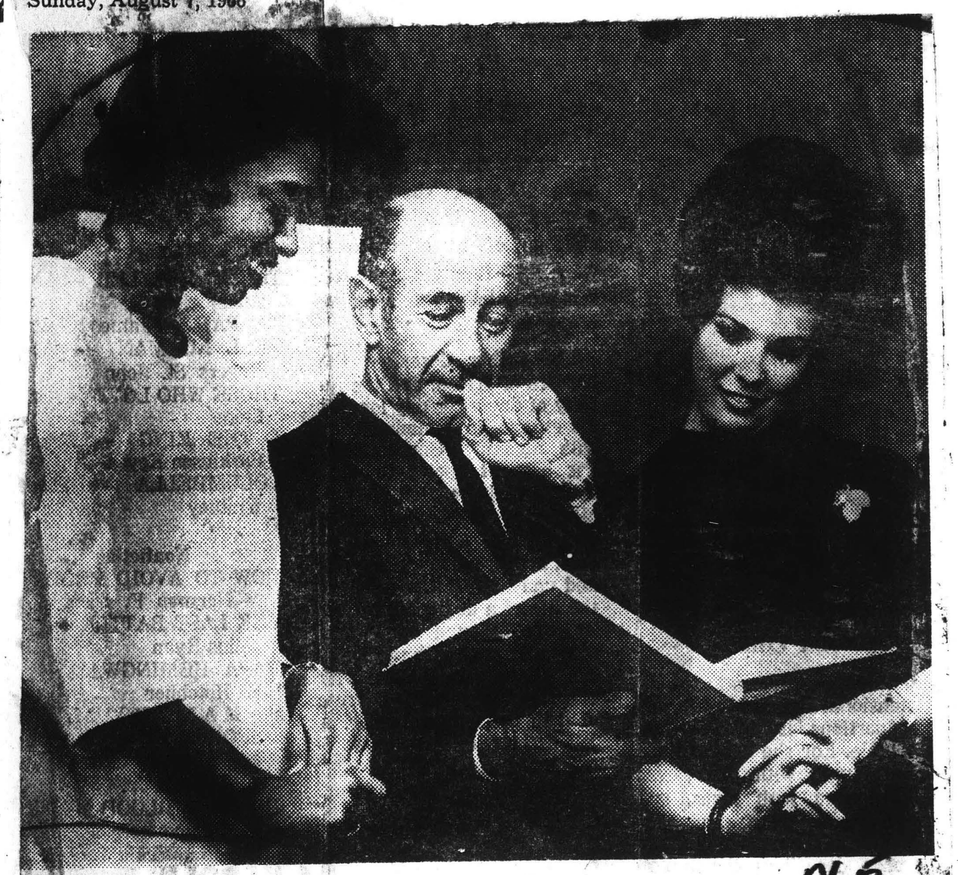
ALBANY TIMES UNION
Sunday, August 7, 1966



CAREERS IN THE MAKING — Erich Leinsdorf, director of the Boston Symphony Orchestra, discusses next weekend's Tanglewood programs with Veronica Tyler, left, and Jane Marsh, second and first place winners in the annual Tchaikovsky Voice Competition. Miss Marsh has just signed an exclusive contract with RCA Victor.

'Gala Concert' Wednesday

Special guests at the annual Gala Evening at Tanglewood for the benefit of the Berkshire Music Center will include Aaron Copeland and Senator Edward M. Kennedy.

Begginning at 3:30 there will be continous performances by the members of the Music Center through the supper hour. The Gala Concert, with the Boston Symphony Orchestra conducted by Erich Leinsdorf and Aaron Copland, will begin at 8:00 p.m. in the Music Shed on the Lenox, Mass., grounds.

Copland, who resigned last year as Chairman of he faculty of the Music Center, will open the concert with Brahm's Variations on a Theme of Hayden. Later in the evening he will conduct his own Lincoln Portrait which will be narrated by Senator Kennedy.

Soprano Veronica Tyler, who placed second in this year's Tchaikovsky Voice Competition, will be soloist with Leinsdorf and the Boston Symphony in Korngold's "Marietta's Lied" and in an aria from Puccini's "La Boheme."

During intermission, Leinsdorf will award prizes to members of the Center who have distinquished themselves at this summer's session.

Following the interval, the combined Boston Symphony and Berkshire Music Center Orchestras will be led by Copland in a performance of the latter's El Salon Mexico.

The concert will close with Leinsdorf conducting the rearly 200 musicians in Wagner's Ride of the Valkyries and Tchaikovsky's 1812 Overture.

Several cannon and salute guns will be fired during the Tchaikovsky work at approprite places in the score. The guns will be placed on the lawn near the Main House of Tanglewood. A fireworks display will follow the concert.

Tickets for the Gala Evening are available at the Tanglewood box office in Lenox, Mass. Reserved seats are $6, $5, $4, and $3.50 with general admissions on sale for $2.50 on the day of the program.

The Pilot
BOSTON, Mass.
Weekly Circ. 153,000
AUG 13 1966

Sen. Kennedy Reads Copland's 'Lincoln'

LENOX, Mass.—(UPI)—Sen. Edward M. Kennedy, in a new role as a dramatic narrator, read a touching tribute Wednesday night to an assassinated President at the Tanglewood Music Festival.

About 6,000 persons sat in the Festival shed or sprawled on the grass outside to hear Kennedy read Aaron Copland's "Lincoln Portrait" to a background of music performed by the Boston Symphony. He was given a standing ovation and brought back for four bows.

Proceeds from the concert went to the Berkshire Music Center, the symphony's summer music school.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
AUG 12 1966

Edward Kennedy Does A Role at Tanglewood

LENOX, Mass., Aug. 11 (UPI)—Senator Edward M. Kennedy appeared last night in a new role as a dramatic narrator at the Tanglewood music festival, reading a touching tribute to an assassinated President.

About 6,000 persons sat in the festival shed or sprawled on the grass outside to hear the brother of President Kennedy narrator in Aaron Copland's "Lincoln Portrait" with the Boston Symphony. He was given a standing ovation.

Proceeds from the concert went to the Berkshire Music Center, the symphony's summer music school.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 11 1966

Sen. E. M. Kennedy And Soprano Share Tanglewood Gala

Sen. Edward M. Kennedy and Soprano Veronica Tyler were the stars at the Gala Evening at Tanglewood last night.

Sen. Kennedy narrated Aaron Copeland's "Lincoln Portrait", while the composer conducted the work.

Veronica Tyler sang "Dupuis le Jour" from Charpentier's "Louise" and "Si, Mi Chiamano Mimi" from Puccni's "La Boheme," as Ehrich Leinsdorf conducted the Boston Symphony Orchestra.

Awards were presented to the prize winners at the Berkshire Music Center at intermission.

In the program's second half, Aaron Copland conducted his "El Salon Mexico" and Mr. Leinsdorf directed Tchaikovsky's "1812 Overture."

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
AUG 12 1966

6,000 Hear Ted's 'Lincoln Portrait'

LENOX (UPI) — There stood Sen. Edward M. Kennedy, D-Mass., reading a touching tribute to an assassinated President.

And in the background was the moving music of the Boston Symphony Orchestra. Some 6,000 persons sat in rows or sparwled on the dewy grass or munched on box lunches.

It was The Gala Evening at the Berkshire Music Center Wednesday and Kennedy was the honored guest. He read Aaron Copland's "Lincoln Portrait."

A standing ovation brought Kennedy back for four bows.

Proceeds from the concert went to the Berkshire Music Center, the symphony's summer music school. The center was set up in 1940 when Serge Koussevitsky was director of the symphony.

An official at Tanglewood said Kennedy was invited because of the slose connection between the family and the orchestra, and his friendship with conductor Erich Leinsdorf.

The spokesman said, "The orchestra performed the mass in the cathedral after the death of Presidnet John F. Kennedy and of course there was that benefit this year for the mentally retarded children's fund in Symphony Hall."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 13 1966

'1812 Overture'

Performance This Week a First For Both Eastover and the BSO

Whitestone

Light from two cannons firing a split second apart made it seem as though BSO assistant conductor Charles Wilson, at right, had two left arms as he cued cannoneers.

LENOX — George Bisacca, impressario of the cannon section in the Boston Symphony Orchestra's performance of Tchaikovsky's "1812 Overture" at Tanglewood Wednesday, has been firing cannons on his Eastover resort for several years, but this was his first performance with a symphony orchestra.

It was also a first for the use of live cannon fire by the BSO, or its Pops Orchestra, according to its public relations official, Sanford Sistare. He said that when the orchestra decided to play the overture, someone suggested that cannons be used, as called for by Tchailkovsky. The orchestra contacted Bisacca and he agreed to perform.

Bisacca used six cannons and had six assistants. Though none had performed with an orchestra before, according to officials of the orchestra, they performed perfectly.

One of the problems was the time it took for the sound of the music to travel from the stage in the Shed, where the orchestra was set up, to the lawn in front of the main house, where the cannoneers were set up. It was necessary to make some arrangement to eliminate this time lag for a flawless performance.

George Biscacca
Cannon impressario

To accomplish this, BSO assistant conductor Charles Wilson, at the site of the cannons, was equipped with earphones bringing the orchestra's performance to him instantaneously, and a closed-circuit TV picture of BSO conductor Erich Leinsdorff on the podium. With these and a copy of the score, Wilson gave the cannoneers their cues.

The cannoneers instruments included a large Civil War cannon, a 12-pound naval howitzer, two Civil War six pounders, and a small Naval brass-tube cannon, all more than 100 years old, and a sixth cannon of more recent vintage. The last was the first one Bisacca had bought in acquiring his collection. It was manufactured by the Dixie Gun Works.

Five of the six cannons were loaded with nearly a pound of powder, according to John Valeri of Eastover, a member of the crew. Aluminum foil was used to pack the charges and accounted for the brilliant flashes that were even seen by those facing the orchestra in the shed. The sixth cannon was loaded with a small bag of powder.

Bisacca fired the two largest cannons himself and directed the firing of the other four. After Wednesday's performance it could be they will be in demand by the several other symphony orchestras which play outdoor concerts during the summer. The question then will be, will the cannoneers have to join the musician's union?

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 11 1966

Whitestone

GALA GUEST at last night's annual Tanglewood concert for the benefit of the Berkshire Music Center was Sen. Edward M. Kennedy, second from right, here chatting with Boston Symphony Orchestra director Erich Leinsdorf, Mrs. Kennedy and composer Aaron Copland.

PAGE ONE

Tanglewood Gala Concert Draws 6,635

A crowd of 6,635 was on hand for last night's firework-studded gala concert at Tanglewood, performed by the combined forces of the Boston Symphony and Berkshire Music Center Orchestras.

Erich Leinsdorf, musical director of the BSO, and Aaron Copland, professor emeritus of the Berkshire Music Center faculty, shared the conducting honors for the program, which is presented annually for the benefit of the Berkshire Music Center's scholarship fund.

A feature of the evening was Sen. Edward M. Kennedy's narration of Copland's "Lincoln Portrait" while Copland conducted.

A highlight of the evening was the awarding, at intermission, of several prizes to students of the Berkshire Music Center, many of whom participated in the gala concert. The Henry B. Cabot award for excellence of performance, established by the BSO membership association in honor of the orchestra's long-time chairman of the board of trustees, was presented by George Zazofsky, president of the association. The award was shared by Per Andreas Brevig, a Norwegian trombonist who is currently completing a graduate course of study at the Juilliard School of Music, and Don A. Erlich, a violist from Roslyn Heights, N.Y.

Other Awards

Leinsdorf presented the remainder of the awards, which included the High Fidelity Magazine prize, awarded each year to a talented member of any department at the Berkshire Music Center. Miss Phyllis M. Bryn-Julson of Moorhead, Minn., a student at Syracuse (N.Y.) University, was the recipient of this year's prize.

The Albert Spalding prize for outstanding instrumental accomplishment was presented to Rob Roy McGregor Jr., trumpet, of Midland, Mich. The combined Koussevitzky memorial conducting prize and the Eleanor R. Crane memorial prize was awarded to Lawrence Foster of Los Angeles, Calif.

Several other prizes were awarded back stage before the intermission. They included the Stuart Haupt memorial prize, to John R. Fenstermaker of Indianapolis; the Benjamin Silverstein prize, to Masako Yandgida of Tokyo; and the Gregor Piatigorsky prize, which was shared by James B. Kregor of Beverly Hills, Calif., and Jerome Patterson of Easton, Conn.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
AUG 12 1966

Tanglewood's Gala Evening

It was the annual Gala Evening Benefit Program at Tanglewood, Wednesday; actually starting at 3:15 in the afternoon, with simultaneous and continuous performances by members of the Berkshire Music Center. First, the Berkshire Music Center Fellowship singers in a delightfully rendered program of Schutz, Scarlatti, Beethoven, Debussy, Granados, Ravel and Webern in the chamber music hall.

On the main house porch, a wind quintet and sextet alternately performed Mozart and Nielsen, the Tanglewood Institute Orchestra giving good account of assorted works in the theatre-concert hall. String quartets and contemporary, music more avant garde, really, preceded the always charming choral cocktail before and during picnic lunches enjoyed on and around the main house lawns.

About 7,000 attendants, behaving in definitely more orderly manner than for the Pops Concert, were undoubtedly awed and impressed by the appearance of Sen. Edward Kennedy, who narrated, very simply, the text for Aaron Copland's stirring "Lincoln Portrait," directed by the composer.

Beginning the evening's program at 8:00 Copland also conducted the laudable Boston Symphony Orchestra in Brahms' Variations on a Theme of Haydn." Leinsdorf took over then for a thrilling and deeply touching performance by Veronica Tyler, (and the orchestra), second prize winner in the recent Tschaikowsky vocal competition, of Korngold's "Marietta's Lied," and Puccini's "Si, Mi Chipmano Mimi" from La Boheme. As Leinsdorf later said during the prize-awarding intermission, Miss Tyler has an "uncanny ability to sing any intervals with perfect pitch" and placement.

Surprisingly clear and companionably integrated was the second half, when the BSO was joined by the Berkshire Music Center Orchestra, about 180 in all together. Copland happily directed his stringless "El Salon Mexico" in which he captures the Mexico of the tourists, admittedly through themes borrowed from collections of various authors, erudite and otherwise, the works connected with a popular dance hall in Mexico City.

Again Leinsdorf took the podium, for Wagner's swinging "Ride of the Valkyries," which was definitely topped by Tschaikowsky's 1812 Overture, complete with Civil War cannons and salute guns borrowed from Eastover, the cannoneers directed Charles Wilson. Signifying a great historical event, the French siege of Moscow, progress and retreat was easily followed, the national anthems ringing out with grand spirit, the final victorious hymn, "God Preserve Thy People," an uplifting climax. But the cannonades were the high point, aimed over Stockbridge Bowl, no casualties reported as yet, until a brilliant display of fireworks brought the popular-classico celebration to a light-hearted close.

Concerning the Berkshire Music Center, Erich Leinsdorf noted that since 1940, 5700 students had attended, 650 from foreign countries, with 18 singers in the current Metropolitan roster, others as heads of schools, orchestra directors, performers and teachers all over the world. Before the actual student awards, Leinsdorf also singularly thanked the guest artists with appropriate and heartfelt phrases.

Banner (e)
BENNINGTON, Vt.
Circ. 5,168
AUG 12 1966

Down in Berkshire

Tanglewood Concert Successful

LENOX — The fireworks - studded concert at Tanglewood Wednesday was attended by a crowd of 6,635. The combined forces of the Boston Symphony and the Berkshire Music Center Orchestras presented the program for the benefit of the Center's scholarship fund. A feature of the evening was Sen. Edward M. Kennedy's narration of Aaron Copland's "Lincoln Portrait" while the composer conducted. Erich Leinsdorf, musical director of BSO, and Copland of the Center faculty shared the conducting honors.

Herald (m)
BOSTON, Mass.
Circ. 159,508
AUG 11 1966

Vein of Tragedy Marks Reading By Senator 'Ted'

By DAVID R. ELLIS

LENOX—The vein of tragedy in American politics was touched Wednesday night by the Boston Symphony Orchestra as Sen. Edward M. Kennedy read Aaron Copland's "Lincoln Portrait."

There was an ironic interplay with Sen. Kennedy, the brother of a martyred president, reading a work about another martyr.

Senator "Ted" won the best hand of the night from an audience of more than 6000 people at The Gala Evening of the Berkshire Music Center. Kennedy was called back for four bows.

(Continuel on Page Eleven)

Tragedy Marks Reading by 'Ted'

hony orchestra, would prove a powerful drawing card on any stage, entertainment or political.

The concert was held for the benefit of the Berkshire Music Center, the symphony's Summer music school. The center was established in 1940, when the symphony was under the direction of Serge Koussevitsky.

The weather was hot and muggy, bringing out the best and the worst in feminine attire.

In the acres of parking area, every other car seemed to be from New York, people coming across the line, only 10 miles or so west, to hear how the brother of their Senator Kennedy sounded.

A Tanglewood official said that Sen. Kennedy had been invited to join in the benefit performance because of the connection between the family and the orchestra, as well as his friendship with Erich Leinsdorf.

WIFE, SISTERS ATTEND

"The orchestra performed the Mass in the Cathedral after the death of President Kennedy and of course there was that benefit this year for the mentally retarded children's fund in Symphony Hall," he said.

Sen. Kennedy flew in from Washington to Barnes Airport in Westfield about 6:30 p.m. and drove the rest of the way to Lennox.

In addition, his wife, Joan and two sisters, Mrs. Patricia Lawford and Mrs. Eunice Shriver, came from Hyannisport to attend the concert.

Following the performance, a reception for the principals was given by Mrs. Serge Koussevitsky in her home.

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Gazette (e)
WORCESTER, Mass.
Circ. 94,357

AUG 11 1966

'A Gala Evening' At Tanglewood

By JOHN F. KYES
Gazette Music Critic

LENOX — "A Gala Evening" at Tanglewood, for the benefit of the Berkshire Music Center, last night mingled tradition with highly novel aspects. The attendance of 6,635 below the phenomenal totals of the past

Gazette Review

two years was several times as great as throngs drawn before the present regime.

Tradition began at 3:15 with student programs. Heard were soloists and a choral group from the Fellowship Singers, the Tanglewood Institute Orchestra, and separate wind and string programs by the Instrumental Fellows. Tanglewood composers displayed their music.

Evening Concert

In the eveing concert, the committee headed by Mrs. Serge Koussevitzky showed its ability to mingle showmanship with sound musical values and inspiration. It presented such potent performers as Aaron Copland, Veronica Tyler, Sen. Edward M. Kennedy and the Berkshire Music Center Orchestra, in addition to the full forces of the Boston Symphony Orchestra and Erich Leinsdorf.

Copland, who retired last year from leadership of the Center, appeared in the dual role of conductor and composer. What he did with the Boston Symphony Orchestra in Brahms' "Variations on a Theme of Haydn" was excellent, but still the least exciting thing on the program.

'Lincoln Portrait'

As composer and conductor, Copland produced a tremendously effective "Lincoln Portrait," building up from thoughts of the land and folk from which Lincoln sprang, and bringing in hints of "Camptown Races" before the stirring words of Lincoln on slavery and other national matters were pronounced with the utmost simplicity and meaning by Senator Kennedy. He did not make the mistake of trying to produce a "Lincoln voice." He let the might words speak for themselves.

Veronica Tyler, soprano who recently won second prize at Moscow, earned and received the evening's finest salute. Her tones in familiar arias from "Louise" and "La Boheme" were an ecstatic mingling of purity and richeness. She seemed at all times to be singing with her whole being.

Devoted Support

Leinsdorf and the orchestra gave Miss Tyler the most devoted support.

The rest of the evening was an experience in sound, from the highly varied rhythms of Copland's "El Salon Mexico" to Leinsdorf's eloquent reading of the "Ride of the Valkyries" and the "1812 Overture," all done by the combined student and Boston orchestras of about 175 players. The sonorities were tremendous and given highly appropriate musical vehicles. The Overture was climaxed with the firing of a cannon and salute guns and fireworks on the lawn. Firewarks over the lake kept the audience from rushing away too quickly.

Sun (e)
HUDSON, Mass.
Circ. 2,750

AUG 12 1966

Brother Reads Tribute To Late President

LENOX, Mass. UPI — There stood Sen. Edward M. Kennedy, D-Mass., reading a touching tribute to an assassinated President.

And in the background was the moving music of the Boston Symphony Orchestra. Some 6,000 persons sat in rows or sprawled on the dewy grass or munched on box lunches.

It was The Gala Evening at the Berkshire Music Center Wednesday and Kennedy was the honored guest. He read Aaron Copland's "Lincoln Portrait."

A standing ovation brought Kennedy back for four bows.

Proceeds from the concert went to the Berkshire Music Center, the symphony's summer music school. The center was set up in 1940 when Serge Koussevitsky was director of the symphony.

An official at Tanglewood said Kennedy was invited because of the close connection between the family and the orchestra, and his friendship with conductor Erich Leinsdorf.

The spokesman said, "The orchestra performed the Mass in the Cathedral after the death of President John F. Kennedy and of course there was that benefit this year for the mentally retarded children's fund in Symphony Hall."

Among those in attendance were Kennedy's wife Joan and his two sisters, Mrs. Patricia Lawford and Mrs. Eunice Shriver.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 11 1966

Music Review

Exciting Gala at Tanglewood

By JAY C. ROSENFELD

THE ANNUAL "evening" of the Berkshire Music Center started in mid-afternoon yesterday with a voice recital by fellowship singers in the Tanglewood Chamber Music Hall. It continued with demonstrations to show every facet of the school's training resources, culminating in a display of fireworks over Stockbridge Bowl after the "gala" concert in the Shed.

This is not quite an accurate description, for the fireworks actually began at the concert in which the Boston Symphony Orchestra and the Berkshire Music Center Orchestra combined in a program conducted alternately by Aaron Copland, the first director of the Center, and Erich Leinsdorf, the music director of the Boston orchestra.

* * *

AFTER THE FIRST program of the afternoon, there followed a proud parade of exhibits to show what the Center accomplishes — and how well it does so. The Tanglewood Institute Orchestra gave the next program in the Theatre-concert hall, then came a program of wind music by instrumental fellows on the porch of the main house, then, in succession, a string chamber music program in the chamber music hall, the Tanglewood Composers Forum, a choral concert on the porch and finally, the main event, the gala concert.

Copland led the orchestra in the Brahms "Variations on a Theme by Haydn," and in two of his own compositions, "Lincoln Portrait" and "El Salon Mexico." Leinsdorf did the accompaniments to two arias by Moscow prize winner Veronica Tyler, and the Wagner "Ride of the Valkyries" and the Tchaikovsky "1812 Overture" — with real cannon off in the gardens.

* * *

THE CONCERT was exciting from beginning to end. Miss Tyler, whose talents the Boston Orchestra had appreciated and commandeered long before she gained Moscow recognition, sang just plain exquisitely. The first phrase of her "Depuis le jour" from Charpentier's "Louise" was intoned and shaped to display all her abaundant natural talent and her concentrated discipline. The young lady makes an exceptionally appealing impact, both in her appearance and in her manner. She continued to intrance her audience with "Si, mi chiamano Mimi," from Puccini's "La Boheme." They may call her "Mimi," but the poignancy of her art warrants an expression denoting beauty.

Sen. Edward M. Kennedy needs no instructions on appearnig before a large audience, but his participation in musical events has not been a great part of his activities, it would seem, for he was not prepared for the ovation he received on entering and at the completion of his task as the narrator in the "Lincoln Portrait." The short text which Copland himself had selected and written was delivered not only with excellent voice and impressive articulation but, we thought we discerned, a deep appreciation of the message and its significance.

* * *

COPLAND'S MUSIC itself stands tall and erect, and the short musical epilogue after the narration rises to a spirit of sublimity that does things to one's spine.

Before the second half of the program got under way, Leinsdorf awarded the various prizes which have been established by individuals and institutions to the outstanding members of the Center's students. The president of the Boston orchestra members association, violinist George Zazofsky, was called upon to award the prizes the orchestra personnel have established in honor of orchestra president Henry B. Cabot, who has served on the board of trustees 34 years, and as chairman 21 years.

Trans[illegible] Telegram (e)
H[illegible]KE, Mass.
Cir[illegible],771

AUG 11 1966

Gala Evening Said Festive At Tanglewood

The annual Gala Evening at Tanglewood was a more festive occasion than ever Wednesday night. The threatening clouds kept their distance and picknickers by the hundreds started arriving in mid-afternoon to enjoy varied musical events that went right through the evening to a 10.30 display of fireworks.

This event is given for the benefit of the Berkshire Music Center and the gifted students of this summer school performed in a series of instrumental and choral programs held in the various buildings and on the porch of the main house. For the main concert in the big music shed at night, the student orchestra — "all our kids," as director Erich Leinsdorf called them — played with the Boston Symphony Orchestra in the second part of the program.

It was a short bright program with two especially interesting features. One was the magnificent singing of Veronica Tyler, second prize winner at the Tchaikovsky competition in Moscow, who sang "Depuis le Jour" from Louise by Charpentier and "Si, Mi Chiamano Mimi" from La Boheme, by Puccini. This young soprano has a strong mellow voice without a trace of sharpness in it. Her presentation was a delight.

The major advance billing was for Sen. Edward M. Kennedy, who appeared with the orchestra as narrator in Aaron Copland's "Lincoln Portrait." This highly dramatic composition combines the spoken word with the full orchestra in a most impressive way. The composer led the orchestra and Sen. Kennedy spoke the glowing words of Lincoln's polemic against slavery in a clear, strong voice—an excellent performance which the senator had not rehearsed with the orchestra.

Mr. Copland also conducted the opening piece, Brahms' Variations on a Theme of Haydn, Op. 56a.

During the intermission Mr. Leinsdorf and George Zazofsky of the Boston Symphony Orchestra presented awards to Berkshire Music Center students who have done outstanding work as instrumentalists and conductors. These were all students in their 20's who have remarkable musical careers already on their record. They won their deserved applause from an audience of 6635 [illegible] was predominantly young people.

[illegible] super-orchestra, the stu[illegible] and the BSO, played a very [illegible] and catchy "El Salon Mexico" by Aaron Copland under the composer's baton. It was gay and fun, in keeping with the tome of the gala. Then Leinsdorf returned to the podium to lead a bold "Ride Of The Valkyrie." The finale was a great choice presented with style — Tchaikovsky's 1812 Overture, with five real cannon shooting from the lawn of the main house, followed by fireworks from the lake.

[illegible] Knickerbocker News
Wednesday, August [illegible], 1966

TANGLEWOOD — The gala evening (which began with continuous performances at 3:30 p.m. today) features Aar-

Boston Symphony Orchestra in Brahms 'Variations on a Theme of Haydn at 8 p.m. today, followed by Veronica Tyler's soloist with Erich Leinsdorf conducting the orchestra in Korngold's Lied and 'Si, mi, chiamano Mimi from Puccini's "La Boheme." Senator Edward M. Kennedy narrates Copland's Lincoln Portrait. At Tanglewood, Lenox, Mass.

ALBANY TIMES UNION
Thursday, August 11, 1966

T-U at the Concert

A Gala Evening At Tanglewood

By JOAN SIMMONS

LENOX, Mass.—Although the word "gala" is generally overworked, when applied to Wednesday evening's extravaganza, "Gala evening at Tanglewood" it is indeed apt.

A marathon concert beginning at 3:30 p.m. ended shortly after 10 p.m. with a burst of fireworks, the only way to cap a performance that included a vast array of musical talent, Senator Edward M. Kennedy, Aaron Copland conducting his own work, and the 1812 Overture done up in splendor with two full orchestras, cannon and salute guns.

An annual event, the gala evening is essentially a recital for students at the Berkshire Music Center. For three hours the students performed, displaying all areas of performance, culminating in a vocal supper program at 6:30.

At 8 p.m., conductor Eric Leinsdorf and the Boston Symphony Orchestra took the stage joined by guests Aaron Copland, Senator Kennedy and Soprano Veronica Tyler to present the evening's formal concert amidst a general atmosphere which pervaded the festival grounds.

Brahm's superb set of "Variations on a Theme of Haydn" conducted by Mr. Copland, opened the concert. Copland appeared as a wizard evoking magical sounds form the instruments with a flourishing wave of his wand. His purely orchestral master-piece is a perennial concert favorite for reasons quite obvious in the lyrical beauty of Wednesday's performance.

Switching the emphasis to the vocal, Miss Tyler sang Charpentier'a "De puis le jour" from "Louise." and Puccini's "Si, mi chiamano Mimi" with all of the finesse which won her second prize in this year's Tchaikowsky Competition in Moscow, a rich vocal charm that has become familiar to Tanglewood audiences this summer.

EDWARD KENNEDY

As Mr. Leinsdorf again surrendered the podium to Mr. Copland, Senator Kennedy came forward to narrate the dramatic Copland composition, "Lincoln Portrait."

The brass and percussion underlined and accentuated the poetic narration of the words of the 16th President.

At the intermission, the Berkshire Music Center Orchestra joined the Boston Symph9uy on stage as Leinsdorf presented awards to students at the center who have distinguished themselves this summer.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 10 1966

Tanglewood Rehearses 1812 Overture

PAGE ONE

Whitestone

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Union (m)
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Circ. 79,331
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Evening Globe
BOSTON, Mass.
Circ. 145,838
AUG 10 1966

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Trombonist Richard Raum of Weymouth is a member of the center orchestra, and Donald Teeter of Boston is in the organ and piano division and active in rehearsals and concerts of the Tanglewood Choir.

Times (m)
NEW YORK, N. Y.
Circ. 635,619
AUG 12 1966

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Proceeds from the concert went to the Berkshire Music Center, the symphony's summer music school.

Sunday Herald
BOSTON, Mass.
Circ. 280,099
AUG 21 1966

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Boston, and the heavily populated cities are being deprived while New Yorkers have a choice of many musical programs.

The distance to and from Tanglewood is too great for many and it would seem that a change in the musical programming and location is called for.

ESTHER O'BRIEN

Springfield

ewood

the orchestra in "Variations on a Haydn," and in two compositions, "Lin-" and "El Salon Leinsdorf did the ac- to two arias by winner Veronica Wagner "Ride of" and the Tchai- Overture" — with in the gardens.

* *

CERT was exciting to end. Miss talents the Boston appreciated and long before she recognition, exquisitely. The her "Depuis le Charpentier's intoned and all her abaun- and her con- ne. The young exceptionally ap- both in her ap- her manner. intrance her mi chiamano uccini's "La Bo- may call her poignancy of an expression

M. Kennedy ructions on appear- large audience, but in musical been a great part it would seem, prepared for the eived on entering completion of his narrator in the ail." The short pland himself had was deliv- with excellent pressive articula- thought we dis- appreciation of and its signifi-

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econd half of the under way, Leins- the various prizes en established by institutions to members of the ts. The president orchestra mem- ciation, violinist sky, was called the prizes the or- have esta- nor of orchestra y B. Cabot, who the board of gus- and as chairman

Albany Times Union
Thursday, August 11, 1966

T-U at the Concert

A Gala Evening At Tanglewood

By JOAN SIMMONS

LENOX, Mass.—Although the word "gala" is generally overworked, when applied to Wednesday evening's extravaganza, "Gala evening at Tanglewood" it is indeed apt.

A marathon concert beginning at 3:30 p.m. ended shortly after 10 p.m. with a burst of fireworks, the only way to cap a performance that included a vast array of musical talent, Senator Edward M. Kennedy, Aaron Copland conducting his own work, and the 1812 Overture done up in splendor with two full orchestras, cannon and salute guns.

An annual event, the gala evening is essentially a recital for students at the Berkshire Music Center. For three hours the students performed, displaying all areas of performance, culminating in a vocal supper program at 6:30.

At 8 p.m., conductor Eric Leinsdorf and the Boston Symphony Orchestra took the stage joined by guests Aaron Copland, Senator Kennedy and Soprano Veronica Tyler to present the evening's formal concert amidst a general atmosphere which pervaded the festival grounds.

Brahm's superb set of "Variations on a Theme of Haydn" conducted by Mr. Copland, opened the concert. Copland appeared as a wizard evoking magical sounds form the instruments with a flourishing wave of his wand. His purely orchestral master-piece is a perennial concert favorite for reasons quite obvious in the lyrical beauty of Wednesday's performance.

Switching the emphasis to the vocal, Miss Tyler sang Charpentier'a "De puis le jour" from "Louise." and Puccini's "Si, mi chiamano Mimi" with all of the finesse which won her second

EDWARD KENNEDY

prize in this year's Tchaikowsky Competition in Moscow, a rich vocal charm that has become familiar to Tanglewood audiences this summer.

As Mr. Leinsdorf again surrendered the podium to Mr. Copland, Senator Kennedy came forward to narrate the dramatic Copland composition, "Lincoln Portrait."

The brass and percussion underlined and accentuated the poetic narration of the words of the 16th President.

At the intermission, the Berkshire Music Center Orchestra joined the Boston Symphony on stage as Leinsdorf presented awards to students at the center who have distinguished themselves this summer.

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Sunday Herald
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ESTHER O'BRIEN

Springfield

162

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

AUG 11 1966

Tanglewood Gala Excites Crowd With Intensity

Audience of 6635 Hears Kennedy And Veronica Tyler

By R. C. HAMMERICH

LENOX — The glamorous game at Tanglewood Wednesday night was Sen. Edward M. Kennedy, but his was not the only exciting voice from the stage of the great shed. The other belonged to Veronica Tyler, soprano.

Kennedy Narrates

Kennedy's voice generated excitement because of its surroundings. He was narrator for Aaron Copland's "Lincoln Portrait," a dramatic setting of excerpts from Lincoln's writings conducted Wednesday by the composer.

There was electricity in the air as he recited the words, deeply embedded in Copland's music and the Boston Symphony Orchestra's sumptuous sound.

Even so, it was preceded by a musical excitement of a different sort, equally as intense. Veronica Tyler, accompanied by the orchestra conducted by Erich Leinsdorf, sang "Depuis le Jour" from Charpentier's "Louise" and "Si, Mi Chiamano Mimi," from Puccini's "La Boheme."

She was magnificent.

Milk and Honey

She sang with sure control and a warmth of tone that was pure milk and honey.

The occasion was the annual "gala" series of one day concerts that present performances by members of the Berkshire Music Center and provide an opportunity to present awards to the summer's prize-winners at the center.

The awards were announced by Erich Leinsdorf, music director, and George Zazofsky, chairman of Boston Symphony Orchestra members, during the intermission of the evening concert.

Phyllis M. Bryn-Julson of Morehead, Minn., high fidelity prize.

Andreas Brevig of Norway and Don A. Ehrlich of Roslyn Heights, N. Y., Henry B. Cabot Prizes.

Rob Roy McGregor, Jr., of Midland, Mich., Albert Spalding Prize for "most promising and outstanding instrumentalist."

Lawrence Foster of Los Angeles, Koussevitzky Memorial Prize for conducting and the Eleanor R. Crane Memorial Prize.

John R. Fenstermaker of Indianapolis, Stuart Haupt Memorial Prize.

John H. Cohen of France, Benjamin H. Delson Prize.

Masako Yanagida of Tokyo, Joseph Silverstein Prize.

James B. Kreger of Beverly Hills, Cal., and Jerome Patterson of Easton, Conn., Gregor Piatigorsky Prizes.

Unusual Sounds

In addition to the excitement of Veronica Tyler's voice and Sen. Kennedy's presence at the evening concert, the air was enlivened by a couple of unusual sounds.

One was the fulsome luxuriousness of the sound from the 180 instrumentalists that made up the orchestra for the second half of the evening concert — the combined Boston Symphony and Berkshire Music Center Orchestras.

Under Copland's direction they played his "El Salon Mexico" with surprising clarity and agility for so large an ensemble.

"1812 Overture"

And under Leinsdorf's direction the giant orchestra lent an appropriate vastness to the Tchaikovsky "1812 Overture."

Also there were cannons, five of them.

The cannons were there to supply reality to the explosions written into Tchaikovsky's overture. They were of civil war vintage, operated by lanyards and pointed across the valley of Stockbridge Bowl. They were augmented by aerial bombs, but they were loud enough by themselves.

It was a spectacular finish.

Soaring Fireworks

But there was more . . . the fireworks soaring over Mahkeenac Lake were visible (and audible) for many miles.

The day's festivities began about 15 minutes after the gates opened at 3.

There were 300 in the chamber music hall when the first concert began. It was a voice recital by Berkshire Music Center Fellowship singers.

Seven Composers

Seven composers from three centuries were on the program — Schutz, Scarlatti, Beethoven, Debussy, Ravel, Granados and Webern. The works presented, except for the first, were for soloists. The first was a rarely heard trio for basses by Schutz.

Then, as the audience grew, two concerts were given at 4.30. A wind sextet and a wind quintet played music by Mozart and Nielsen on the porch of the main house while the Tanglewood Institute Orchestra (about 55 youths played Wagner's overture to "Die Meistersinger," Handel's "Water Music" and Copland's "Outdoor Overture" in the theater concert-hall.

About 1200 had entered the grounds for the 4.30 concerts and by 5.30 when a string quartet began to play Mozart (K. 458) and Beethoven (Op. 59,O. 1) in the chamber music hall and a group of musical adventurers began to play avant garde music in the theater-concert hall, there were about 3000 in the auditoriums and wandering about the spacious lawns.

And when the 8 o'clock choral concert began on the porch of the main house, the audience, many of them with picnic supplies and joyfulness, had grown to 4000.

The total gate count for the day was 6635.

Count Variable

The musical count for the day was variable. Some of it was of student level, some of it casual, some of it surprisingly superior (such as the performance of Beethoven's Op. 59 string quartet), some of it entertaining in the Boston Pops manner (such as Copland's "El Salon Mexico") and some of it really great (most notably Veronica Tyler's vocal magnificence.

The annual Tanglewood gala is becoming more and more impressive. More listeners should try it. Somewhere in eight hours of music in seven concerts there must be something right.

Republican (m)
WATERBURY, Conn.
Circ. 25,302

AUG 16 1966

Tchaikovsky Featured At Tanglewood

Tchaikovsky and the winners of the Tchaikovsky competition in Moscow have been a continuous feature of the concerts for the past few weekends at Tanglewood, summer home of the Boston Symphony Orchestra.

This past week was no exception. The "Gala" Wednesday evening was marked by an inspired performance of Tchaikovsky's 1812 Overture, complete with five firing cannons. It was, in the full sense of the word, a gala evening, with Aaron Copland conducting his eloquent "Abe Lincoln in Illinois," played to the moving narration by Sen. Edward Kennedy. Copland returned to the podium to conduct his spirited, Spanish dance-syncopated "El Salon Mexico.

The program began with the Brahme Variation on a theme by Haydn, Op. 56a, also conducted by Aaron Copland, and two arias by Charpentier and Puccini, sung by Miss Veronica Tyler, second prize winner of the Tchaikovsky competition in Moscow, voice division.

The weekend programs were hardly less glorious. Friday's concert brought the illustrious Sixten Ehrling, director of the Detroit Symphony, to the stage conducting Sibelius' Symphony No. 1 in E minor, Op. 39, and Tchaikovsky's Symphony No. 4 in F minor, Op. 36. This was by far one of the least creative programs of the festival in many years; however, it was played with confidence and expert musicianship of the Boston, and a vigor that served to make the performance of both works, especially the Sibelius, interesting.

Saturday evening's program was changed due to sudden tonsilitis which attacked Miss Jane Marsh Saturday afternoon. Her place was graciously and mastenfully filled by Miss Vernonica Tyler, repeating her performance of Wednesday night with the two popular arias from the operas "Louise" and "La Boheme." She was, with her lyric tone and assured pitch, quite simply, magnificent.

The orchestral program included Hindemith's "Symphonic Metamorphosis of Themes by Carl Maria von Weber, the beautiful Beethovan Overture to Lenore, No. 3, Op. 72, and Wagner's Dawn and Siegfried's Rhine Journey from "Die Gotterdammerun."

The star of Saturday evening's concert was cellist Stephen Kates, also a Tchaikovsky competition second prize winner at Moscow, in his first appearance in the U.S. since he won his award. His tone, in the difficult and demanding Shostakovitch Concerto for Cello and Orchestra, Op. 107, was brittle, hard and stern, assumedly just what the work's rough texture calls for. His technical brilliance and virtuoso musicianship made the performance of this concerto electrifying.

Sunday's program itself started with Wagner's Prelude to Act III, "Lohengrin," and the Brahms' Symphony No. 1 in C minor, Op. 68, before intermission. After the break came the desert and candy part of the program. . .a bit rich, but supremely satisfying and exciting. Masuko Ushioda, Manchurian-born Japanese Violinist, also a second prize winner at the Tchaikovsky's competition in Moscow, played with spirit and talented mastery, the Prokofiev Violin Concerto No. 2 in G. minor.

Misha Dichter, who played the Tchaikovsky Piano Concerto No. 1, in B-flat minor, Op. 23, was also a second prize winner in Moscow. Dichter's performance was stirring and exciting. This concerto, though not at all popular when it was composed in 1875, has become one of the standardized concertos of many pianists' repetoires. . at least those who possess technical brilliance. It is one of Van Cliburn's showpieces and it was with Tchaikovsky's First, as well as Rachmaninoff's Third that he won first prize in Moscow in 1958.

Sandwiched in-between the two ambitious concertos was Gunther Schuller's Two Movements forom "Seven Studies on Themes of Paul Klee." Like the artist about and for whose paintings this piece was written, it is something of an enigma. However, both selections, The Twittering Machine, which really did twitter to the amusement of orchestra and audience, and Little Blue Devil, a creative jazz piece, were enjoyable and just plain fun. Schuller was on hand to recieve the audience's applause and appreciation. He was awarded the Mark M. Horblit Award for 1966 on Saturday. This award, established in 1947 by Horblit, is "to foster and promote the writing of symphonic compositions by composers resident in the United States..." Starting Sunday evening, and continuing during this entire week, there is a Contemporary Music Festival being conducted nightly. This is considered a festival within a festival and attracts many contemporary musicians and composers from all parts of the world. Next weekend marks the 8th and final weekend of the Tanglewood Festival, winding up with performance of Beethovan's Ninth Symphony next Sunday afternoon.

Telegram (m)
WORCESTER, Mass.
Circ. 61,129

AUG 11 1966

Music: Sen. Kennedy Reads With Orchestra

By RAYMOND MORIN
Telegram Music Critic

LENOX —Last night's gala concert at Tanglewood may have broken all records as an extravaganza.

The was the big summer event to raise funds for the Bershire Music Center, educational department of the Boston Symphony Orchestra.

Attendance was 6,635.

Headliner was Sen. Edward M. Kennedy as narrator for the Boston Symphony in Aaron Copland's "A Lincoln Portrait," based on letters and speeches of Abraham Lincoln. Copland conducted.

Vocal soloist was Veronica Tyler, second prize winner in the Tchaikovsky vocal competition in Moscow.

To cap the climax, the Berkshire Center Orchestra of 80 players joined the Boston Symphony under the direction of Erich Leinsdorf and Copland.

The latter conducted the combined orchestra of 180 players in "El Salon Mexico." Leinsdorf led the huge orchestra in a clattering, volume - packed performance of Wagner's "Ride of the Valkyries" from the opera, "Die Walkure" and a performance to end all performances of Tchaikovsky's "1812 Overture" during which a cannon salute was fired on the Tanglewood grounds near the main house and some 200 yards from the Music Shed where the orchestra performed.

It as probably the biggest sound heard in Massachusetts since the Battle of Bunker Hill.

To fittingly crown all this sensationalism, there was a display of fireworks over nearby Stockbridge Bowl.

The orchestra's performance of Brahm's "Variations on a Theme of Haydn" had something less than its usual luster. In part, at least, this can be explained by placid directives from the podium. Copland was conductor.

His workable direction for "El Salon Mexico" was better adjusted to the increased volume of both orchestras, and the slap-dash of this parading folk tunes.

Kennedy

This is the first time that Senator Kennedy has given a major address without being introduced. His entrance on stage was greeted with the usual cordiality shown a Tanglewood soloist.

The performance of "A Lincoln Portrait" was given without benefit of rehearsal.

The senator read Lincoln's words attentively, expressively and with conviction. He watched Copland closely. There were no faltering, retarded, or delayed lines. It was a remarkable performance — additionally so without rehearsal. The reason was that the senator had a commitment in Washington and arrived only shortly before concert time.

Inspired Soloist

Miss Tyler sang as one inspired. She gave a splendid account of herself a couple of years ago in Worcester when she sang in Handel's "Messiah." The young lady has come a long way since then. Last night she sang "Depuis Le Jour" from Charpentier's opera "Louise" with a voice of dramatic intensity. The aria was beautiful of voice and mood.

The lesser test, in this instance, was "My Name is Mimi" from the Puccini opera. She encompassed the spirit of the aria from plaintive to ecstatic. Miss Tyler received an ovation in which conductor Leinsdorf joined. It's a wonder that Leinsdorf wasn't lifted off the podium by the volume of the "Valkyries" and "1812 Overture."

Certainly the Valkyries have never spurred their battlesteeds with so much clangor. Tchaikovsky himself regarded the "1812" as very noisy.

Pop Guns

Even Peter would have been overwhelmed by the splintered uproar of last night. Historically, it was performed as intended. The later fireworks sounded like so many pop guns after that musical bombardment. From 3:15 in the afternoon until the concert time, the Berkshire Center departments gave a demonstration of their achievements in Tanglewood's various concert halls.

Sixten Ehrling of the Detroit Symphony Orchestra conducted the Boston Symphony Friday night in the opening concert of the Berkshire Festival's seventh weekend. The program included Symphony No. 1 by Sibelius and Tchaikovsky's Fourth Symphony.

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Morning Globe
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The program also includes Tchaikovsky's "1812 Overture," whose finale will be enlivened by cannon and salute guns.

The concert will begin at 8:30 p.m., running through a display of fireworks over the lake at the conclusion of the program.

The student orchestra will perform by itself and with the Boston Symphony, which operates the Festival for eight weeks.

Several Boston area musicians have received fellowships for Summer study at Tanglewood.

Pianist Judith R. Geber of Brighton has been active in the instrumental performing department under a grant from Chappel. Baritone Francis Hester, often a soloist with Boston choruses, has been performing with the Tanglewood Choir, under the Edgar B. Stern fellowship.

Virginia Leguia of Brookline is playing flute in the Berkshire Music Center Orchestra, under a Fromm Foundation grant. Composer David Borden, also of Brookline, holds a fellowship from the American Society of Composers, Authors and Publishers (ASCAP).

Trombonist Richard Raum of Weymouth is a member of the center orchestra, and Donald Teeter of Boston is in the organ and piano division and active in rehearsals and concerts of the Tanglewood Choir.

Evening Globe
BOSTON, Mass.
Circ. 145,838

AUG 11 1966

Today in Society

Ted 'Lincoln' Makes a Hit

By MARJORIE SHERMAN

Last night the Kennedys stole the annual Berkshire Music Center Gala right out from under the noses of Erich Leinsdorf and the Boston Symphony Orchestra, to say nothing of composers both living and dead.

Sen. Edward Kennedy, who flew to Westfield from Washington and drove to Tanglewood for the annual program benefiting the Berkshire Music Center, arrived too late to rehearse his role as Narrator in composer Aaron Copland's masterly "Lincoln Portrait." Copland conducted the performance.

Sen. Kennedy even edged Abe Lincoln a little for some of the youthful listeners, like 3-year-old Barry Gould of Maine, who whispered from the corner of the family picnic blanket, "I LIKE Mr. Lincoln, why isn't he President?"

As the senator started: "Fellow citizens, we cannot escape history. That is what Abraham Lincoln said," more than 8000 persons quietly craned their necks to see blonde Joan Kennedy and her sisters-in-law; Mrs. Sargent Shriver, Mrs. Peter Lawford and Mrs. Stephen Smith arrive at their center box seats with Mrs. Leinsdorf and Mrs. Serge Koussevitzky. The Kennedy sisters all wore short chich cotton and bright colors, and Mrs. Koussevitzky looked like a Fragonard painting in her soft grey and white chiffon. She gave a party for 200 after the concert.

Narrator Kennedy captivated the crowd that listened in reverent stillness, both inside the big Shed and for a half mile around on the green lawn outside. In a clear and ringing voice he continued:

"For on the battleground at Gettysburg, this is what he said. He said 'that from these honored dead we take increased devotion to the cause for which they gave the last full measure of devotion, that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom and that government of the people, by the people, and for the people shall not perish from the earth.'"

The audience burst into cheers and applause that stopped the program and held players and people together in a trance of timelessness.

The 1966 award prizes at Tanglewood were:

The Henry Cabot Prize went to Per Brecig, 29-year-old trombone player from Norway and Don Ehrlich, 23-year-old viola player from Roslyn Heights, New York. The Albert Spalding prize for the most promising instrumentalist was awarded to Rob McGregor Jr., 22-year-old trumpeter from Midland, Mich. The Koussevitzky Memorial Conducting Prize and the Eleanor Crane Memorial Prize were received by Lawrence Foster, 24, who was a Conducting Fellow at this Summer session at the Music Center.

SHARING HER childhood memories of Summers at the beautiful Brooks place in Lenox, which her mother gave to the Boston Symphony, Mrs. Curtis Prout (Daphne Brooks), her husband, Dr. Prout, and their daughter Rosamond, of Dover, enjoy a Tanglewood stroll before the concert. (Whitestone)

Among the other prize winners was Masako Yanagida, a 22-year-old violinist from Tokyo who auditioned for Mr. Leinsdorf in Japan last May. Miss Yanagida won the Joseph Silverstein Award. Violinist, John Cohen, 22 (of Morocco) also received an award.

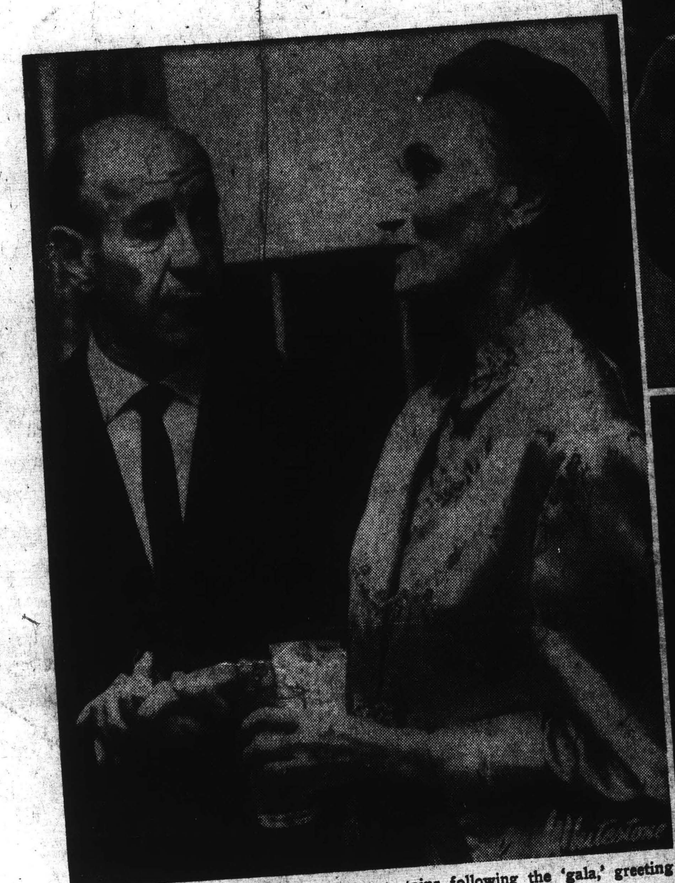
The Music Center, which was founded by the late Serge Koussevitzky in 1940, has offered experience and valuable training to some 5700 young musicians, and alumni are members of orchestras around the world, 32 of them serving in the Boston Symphony Orchestra.

Last night's memorable program closed with the Tschaikovsky 1812 Overture played with cannon and salute guns and fireworks which were mirrored in the lake in brilliant color.

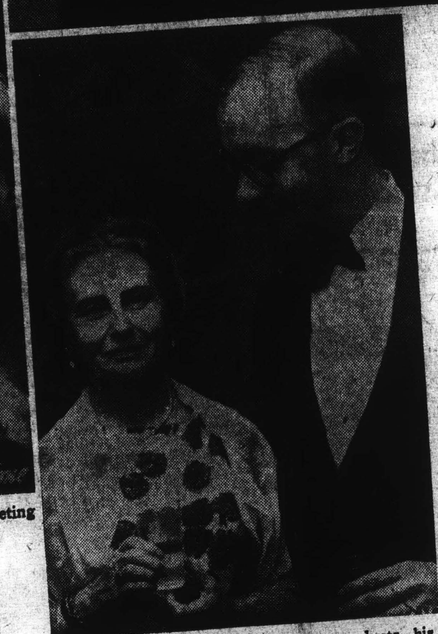
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

AUG 21 1966



Mme. Serge Koussevitzky entertains following the 'gala,' greeting Conductor Erich Leinsdorf.



Composer Aaron Copland (top) conducts his "Lincoln Portrait" at Tanglewood, with Senator Edward Kennedy as narrator. The Boston Symphony Orchestra joined the capacity audience in a standing ovation for this impressive part of the "Gala" benefiting the Berkshire Music Center. Dutchess Anna de Leuchtenberg (above) and Harry Kraut enjoy the party.

Tanglewood:

Brilliant Programs Keep Koussevitsky's Dreams Alive

By Marjorie W. Sherman

When Mrs. Gorham Brooks turned to her young daughter Daphne, during a Boston Symphony Hall concert intermission 30 years ago, to tell her she had decided to give "Tanglewood," the family place in the Berkshires, to Dr. Serge Koussevitzky and the orchestra for Summer concerts, the little girl wanted the beloved conductor to know right away.

Immediately after the concert, they went backstage where the familiar figure, wrapped in his after-concert cape, was, as always, surrounded. with friends. When they told him, he embraced them with tears of joy and told them "this day a most cherished dream is come true."

He lived to see that dream materialize, and hundreds of Boston devotees, joined by thousands of music-minded men and women, make their way to this beautiful heart of the Berkshires from far places.

And here, among the same magnificent hemlocks, elms, and birches where Nathaniel Hawthorne wrote "Tanglewood Tales," when he was the guest of William Aspinwall Tappan in 1848, Serge Koussevitzky opened the

Sherman continued on Page A-34

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FILMED AS BOUND

Senator Kennedy's two sisters, Eunice Smith and Patricia Lawford, are Mrs. Erich Leinsdorf's box guests for the Gala at Tanglewood, where they also attended the handsome party at Mme. Koussevitzky's.

Successfull Tanglewood Gala

★ *SHERMAN*

Continued from Page A-25

$100,000 Music Shed with a memorable performance of Beethoven's Ninth Symphony in 1938.

In 1940, the Berkshire Music Center, another cherished dream, was opened with a theatre, a Chamber Music Hall, and five small studios.

This Center was to draw talented young composers and players and with them, to share their finest skills, the greatest conductors, composers, and performing artists of the world.

Last year the Berkshire Festival welcomed more than a quarter of a million visitors during its eight-week season. This Summer will surpass that figure.

The audience at Tanglewood for this week's annual "Gala" benefitting the Music Center heard an outstanding program that began at 3:15 in the Chamber Music Hall, continued at 6:30 with a Choral Concert, for which Alfred Nash Patterson and Iva Dee Hiatt were conductors, and to the Music Shed at eight, where Senator Edward Kennedy was the narrator and Aaron Copland the conductor for Copland's "Lincoln Portrait."

The brilliant evening ended with cannon and salute guns booming over the lake for the Tchaikovsky 1812 Overture, followed by the burst of fireworks.

Senator Kennedy, who flew from Washington to Westfield and drove over to Tanglewood with his wife, arrived barely in time to take his place on the stage. Joan Kennedy watched from backstage, intent and serious, as her husband read the immortal Lincoln message from Gettysburg.

They joined the senator's sisters, Eunice (Smith) and Patricia (Lawford) in Mrs. Erich Leinsdorf's box, applause still coming from the vast audience of nearly 8000.

The Leinsdorfs and Kennedys, composer Copland, members of the orchestra and the Music Center were among Mrs. Serge Koussevitzky's guests at an after-concert party at her handsome house nearby, as were the dozen prize-winners of this season's awards at the Music Center.

(William H...)

MRS. DENNIS E. DRISCOLL

Virginia Ann Losordo Marries Lt D. E. Dris...

Miss Virginia Ann Losordo, daughter of Mr. and Mrs. Dennis E. Driscoll, son of Mr. and Mrs. John Losordo, of Falmouth, were married in St. Anne's Church, Falmouth, by Rev. Thomas Driscoll, S.J. A reception followed at the Towers Motor Inn, Falmouth. The bride was given in marriage by her father. She wore a peau de soie dress with a princess bodice, accented on the skirt. A beaded pillbox and pearls completed her ensemble. After a trip to Bermuda, the couple will live in Coronado, Calif. Mrs. Driscoll is a graduate of Stoughton High School and attended Bryant College. Her husband, a graduate of Stoughton High School, is a graduate of the Tower Coll... Air Force Officer's Candidate School, Lackland Air Force Base, Texas. He is a graduate of Knox College, Galesburg, Ill., and is a member of the Air Force Reserve Officers Training Corps. Lt. Driscoll is serving at Offutt Air Force Base, Nebraska.

MRS. GEORGE COMEAUX

(Hardina-Guidden)

Reilly, Stoughton, son of Mr. and Mrs. Tex, were married in Immaculate Conception Church, Stoughton, by Msgr. William Reilly Jr. The bride was given in marriage by her brother, William Reilly, Stoughton, was her sister's maid of honor. Christine Comeaux, Beverly Germano, Bridesmaids were Barbara Kelly, Bernice Bartown; Angelica Masis, Norwood; and Kathleen Walham, Stoughton, were bridesmaids. Corpus Christi Tex., was his brother's best man. Ushers were Robert Comeaux, Barytown; Edwin Comeaux, Stoughton; Paul Comeaux, Stamford, Ct.; Daniel Donovan, Millton; Robert Lauzeno, Dedham; and Robert McReilly, Stoughton. Frances Comeaux, Stoughton, was maid of honor. Ushers were Paul Comeaux, Bayrown; Edwin Comeaux, Millton; Daniel Donovan, Stamford, Ct.; Paul Lauzeno, Dedham; and Robert McReilly, Stoughton. After a trip to Bermuda the couple will live in Coronado, Calif. Mrs. Comeaux is a graduated from Stoughton High School of Education, Stoughton, and Daniel Comeaux is a graduate of the Tower College, Galesburg, Ill. Mrs. Comeaux is a member of the Air Force Reserve Officers Training Corps. Lt. Comeaux is a graduate of Knox College, Galesburg, Ill., and is a member of the Air Force Reserve Officers Training Corps.

MRS. BOGISLAV VON WENTZEL

Roberta Nolan Wed to Mr. Gray

Eleanor A. O'Leary Weds Lt. Boremann

Daughter Elizabeth Weds Mr. von Wentzel

Tracy City, Mrs. Fortique was her sister's matron of honor. She wore multicolor chiffon with a matching chiffon band in her hair. The bridesmaids were Phalaenopsis orchids and stephanopsis. Her bouquet was interwoven with orchids and white silk ribbon veil was fastened to her hair. The bridesmaids were Mrs. John Moors Washington, Mrs. John Moors Cabot, sister of the bridegroom, Mrs. Manchester and Mrs. Bogislav von Wentzel, West Germany, sister of Bertram Emmanuel Manchester. Mrs. Lewis Cabot, mother of the bridegroom, was in Mauldin of Ambassador Cabot of Washington, D.C., and Mrs. Lewis Cabot, the bride's brother, John G. L. Cabot, the bride's brother. The bridegroom's father, Mr. Lewis Cabot, is a graduate of Milton Academy and Yasser, the bride received an M.A.T. degree from Wesleyan University. Mr. von Wentzel, son of the late Ernst Hasso von Wentzel of Schwerin, Germany, is a graduate of the Freie Universität, Berlin, where he took his doctorate in political science. He and his bride will live in Berlin.

FILMED AS BOUND

TUESDAY CHAMBER MUSIC

165

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

JUL 1 1966

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LARAMIE, WYO.
BOOMERANG
D. 5,500

JULY 1 1966

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Formed in Lenox, Mass., the quartet consists of Peter Marsh, violin; Delmar Pettys, violin; Paul Hersh, viola; and Donald McCall, cello.

During four seasons residency at Berkshire Music Center, Mass., the four were on the staff of the composition department and acted in an advisory capacity to student composers as well as performing for a seminar in contemporary music various composers' forums.

The quartet has also been in residence at Princeton University and performed several concerts there for the school's seminar in advanced musical studies, as well as participating in readings of new compositions of seminar members.

Lenox Quartet members have been artists - in - residence at Grinnell College, Grinnell, Iowa, since 1962. They achieved national prominence following a Nov. 23, 1959, concert sponsored by the Fromm Foundation and given at the New School in New York. The concert featured the first performances of works by Sessions, Kirchner, Babbitt, and Kremek.

The quartet has appeared on virtually every major chamber music series in the United States and recently completed a tour of Europe highlighted by several concerts at the Spoleto Festival in Italy.

There will be no admission charge for the Tuesday concert.

LARAMIE, WYO.
BOOMERANG
D. 5,500

JULY 3 1966

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Appearing here Tuesday evening will be Peter Marsh, violin; Delmar Pettys, violin; Paul Hersh, viola; and Donald McCall, cello.

Their program will include Mozart's Quartet in D Major, K. 575; Bela Bartok's Quartet No. 4 and Beethoven's Quartet in C Major, Opus 59, No. 3.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 6 1966

Music Review

BSO Chamber Players Open Tanglewood Series

By JAY C. ROSENFELD

THE CHAMBER music concerts at Tanglewood—a series of seven Tuesday evening programs—began last night with a performance by the Boston Symphony Chamber Players. Between two deeply ensconced favorites by Mozart and Schubert, a trio of Francis Poulenc for oboe, bassoon and piano and a duo by Heitor Villa-Lobos for flute and bassoon were fresh and new to the stage of the Theatre-Concert hall and provided unusual exhilaration to the evening.

The Mozart G minor piano quartet, played by Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, and Claude Frank, piano, and the Schubert B flat trio are like the most treasured permanent exhibits in a famous museum in the gallery where old masters are displayed. As music they need no further comment to enhance their place in musical history, but beside the more nearly contemporary pieces which required wind instruments, in this instance they were approached last night with admirable dignity, and a consistent search for tonal quality. They succeeded superlatively in this, to a point where caution seemed an obsession. In the Schubert which ended the program, there was an early release which allowed a little more robust style of playing; however, the Schubert is essentially a dainty morsel and the artists insisted on an exquisite tonal mood to the exclusion of eloquence.

* * *

THE POULENC trio, on the other hand, had the spontaneous exuberance of a children's playground. In addition, it was a sort of confutation, if anyone chooses to maintain that music is exhausted as a means of expression, that all has been said and that one must go to extremes—to freakishness— for the sake of novelty. The Poulenc trio is 40 years old (both he and Villa-Lobos died within the past decade) but the bouncy gaiety of the score is matched by the uncanny insight into the tonal possibilities of the instruments.

Pianist Frank was joined here by Ralph Gomberg, oboe, and Sherman Walt, bassoon. They were far more than mere conveyors of a load of dew-fresh garden products. They were the embodiment of a zestful spirit in which Poulenc was raised far above the degree of clever pleasantness which some of his other music depicts. It was a riot of color and agility and would have to be placed in the modern gallery if music could be placed in a museum.

* * *

SO, TOO, would the Villa-Lobos. Doriot Anthony Dwyer joined her fellow-bassoonist Mr. Walt in a virtuoso display in which their consummate skill was brilliantly apparent. The music is an exploration of the potential limits of the instruments and exposes the scholarly curiosity of the composer. As with all the other works on the program, applause mingled with wild "Bravos!" followed the performance.

CHEYENNE, WYO.
WYOMING EAGLE
D. 11,000

JULY 5 1966

Lenox Quartet At UW Tonight

A public concert featuring the Lenox Quartet will be presented tonight at 7:30 o'clock in the University of Wyoming Arts and Sciences auditorium.

Members of the quartet are Peter Marsh, violin; Delmar Pettys, violin; Paul Hersh, viola; and Donald McCalla, cellist.

Presented by the UW summer school, the string quartet was formed in Lenox, Mass., where its members were on the faculty of the Berkshire Music Center, better known as "Tanglewood." During their four seasons' residency, they were on the staff of the composition department and acted in an advisory capacity to student composers as well as performing for a seminar in contemporary music and various composers' forums.

The quartet also has been in residence at Princeton university and performed several concerts there for the school's seminar in advanced musical studies, as well as participating in readings of new compositions of seminar members.

Lenox Quartet members have been artists-in-residence at Grinnell college, Grinnell, Iowa, since 1962. Their program tonight will include Quartet in D major, K. 575, Mozart; Quartet No. 4 (1928), Bartok; and Quartet in C major, Op. 59, No. 3, Beethoven.

There will be no admission charge.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 5 1966

Chamber Group Will Perform At Tanglewood

LENOX—The Boston Symphony Chamber Players will be heard in the first concert of the Berkshire Festival Chamber Music series tonight at 8 in the Tanglewood Theatre. The Chamber Players, formed from the principals of the Boston Symphony Orchestra in 1964, gave several concerts in the eastern part of the country during the winter and this spring made their first transcontinental tour.

The concert will begin with the Quartet in G Minor for Piano and Strings, K. 478, by Mozart, and will continue with Poulenc's Trio for Oboe, Bassoon and Piano (1926) and the Bachianas Brasileira No. 6 for Flute and Bassoon by Villa-Lobos. The second half of the concert will consist of Schubert's Trio No. 1 in B flat for Violin, Cello, and Piano, Op. 99.

SCHENECTADY GAZETTE
Tuesday, July 5, 1966

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The Tuesday Evening Berkshire Festival Chamber Music series of seven programs opens at 8 tonight in the Tanglewood Theater at Lenox, Mass. The program will be presented by the Chamber Players, formed from the principal players of the Boston Symphony Orchestra in 19644, with Claude Franke as pianist. It will consist of Mozart's "Piano Quarter, K. 478"; Poulenc's "Trio for Oboe, Bassoon and Piano (1926)"; the "Duo for Flute and Bassoon" by Villa Lobos, and Schubert's "Trio number 1 for violin, 'cello and piano, opus 99."

* * *

TUESDAY CHAMBER MUSIC

165

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Pianist Frank was joined here by Ralph Gomberg, oboe, and Sherman Walt, bassoon. They were far more than mere conveyors of a load of dew-fresh garden products. They were the embodiment of a zestful spirit in which Poulenc was raised far above the degree of clever pleasantness which some of his other music depicts. It was a riot of color and agility and would have to be placed in the modern gallery if music could be placed in a museum.

* * *

SO, TOO, would the Villa-Lobos. Doriot Anthony Dwyer joined her fellow-bassoonist Mr. Walt in a virtuoso display in which their consummate skill was brilliantly apparent. The music is an exploration of the potential limits of the instruments and exposes the scholarly curiosity of the composer. As with all the other works on the program, applause mingled with wild "Bravos!" followed the performance.

CHEYENNE, WYO.
WYOMING EAGLE
D. 11,000

JULY 5 1966

Lenox Quartet At UW Tonight

A public concert featuring the Lenox Quartet will be presented tonight at 7:30 o'clock in the University of Wyoming Arts and Sciences auditorium.

Members of the quartet are Peter Marsh, violin; Delmar Pettys, violin; Paul Hersh, viola; and Donald McCalla, cellist.

Presented by the UW summer school, the string quartet was formed in Lenox, Mass., where its members were on the faculty of the Berkshire Music Center, better known as "Tanglewood." During their four seasons' residency, they were on the staff of the composition department and acted in an advisory capacity to student composers as well as performing for a seminar in contemporary music and various composers' forums.

The quartet also has been in residence at Princeton university and performed several concerts there for the school's seminar in advanced musical studies, as well as participating in readings of new compositions of seminar members.

Lenox Quartet members have been artists-in-residence at Grinnell college, Grinnell, Iowa, since 1962. Their program tonight will include Quartet in D major, K. 575, Mozart; Quartet No. 4 (1928), Bartok; and Quartet in C major, Op. 59, No. 3, Beethoven.

There will be no admission charge.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

JUL 5 1966

Chamber Group Will Perform At Tanglewood

LENOX—The Boston Symphony Chamber Players will be heard in the first concert of the Berkshire Festival Chamber Music series tonight at 8 in the Tanglewood Theatre. The Chamber Players, formed from the principals of the Boston Symphony Orchestra in 1964, gave several concerts in the eastern part of the country during the winter and this spring made their first transcontinental tour.

The concert will begin with the Quartet in G Minor for Piano and Strings, K. 478, by Mozart, and will continue with Poulenc's Trio for Oboe, Bassoon and Piano (1926) and the Bachianas Brasileira No. 6 for Flute and Bassoon by Villa-Lobos. The second half of the concert will consist of Schubert's Trio No. 1 in B flat for Violin, Cello, and Piano, Op. 99.

SCHENECTADY GAZETTE
Tuesday, July 5, 1966

* * * NC

The Tuesday Evening Berkshire Festival Chamber Music series of seven programs opens at 8 tonight in the Tanglewood Theater at Lenox, Mass. The program will be presented by the Chamber Players, formed from the principal players of the Boston Symphony Orchestra in 19644, with Claude Franke as pianist. It will consist of Mozart's "Piano Quarter, K. 478"; Poulenc's "Trio for Oboe, Bassoon and Piano (1926)"; the "Duo for Flute and Bassoon" by Villa Lobos, and Schubert's "Trio number 1 for violin, 'cello and piano, opus 99."

* * *

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 1 2 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 1 2 1966

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JULY 1 1 1966

CHAMBER GROUP AT TANGLEWOOD—The Guarneri Quartet, including Arnold Steinhardt and John Dalley, violins; Michael Tree, viola, and David Soyer, cello, will make its first appearance in the Berkshire Festival Chamber Music series tonight at 8 o'clock in the Tanglewood Theatre. The quartet, formed as a professional group in 1965 after several summers of playing together in the Marlboro Music Festival in Vermont, will perform Mozart's Quartet, K. 589, Five Pieces by Webern, and Beethoven's Quartet, Op. 127.

Trans[illegible]
NORTH A[illegible] Mass.
Circ [illegible]
JUL 1 1 1966

Guarneri Quartet To Play Tomorrow

The Guarneri Quartet, first formed as a professional chamber music group in 1965, will give the second concert in the Berkshire Festival Chamber Music series tomorrow in the Tanglewood Theater at 8 p. m.

The collaboration of the four players is a result of several summers of playing together at the Marlboro Music Festival in Vermont. The members of the Guarneri Quartet are: Arnold Steinhardt and John Dalley, violins; Michael Tree, viola; and David Soyer, cello.

For their first appearance at Tanglewood the Quartet will play Mozart's Quartet, K. 589, Five Pieces by Webern, and Beethoven's Quartet in E-flat, Op. 127.

The members of the Quartet chose the name "Guarneri" for their group since all four play instruments made by the famous Guarneri. In addition to extensive playing throughout the country the Guarneri Quartet is also quartet in-residence at Harpur College, Binghamton, New York.

Next week's chamber music concert will feature Roman Totenberg, violin, in a sonata recital. Mr. Totenberg is a member of the faculty of Boston University and is taking part in the Boston University at Tanglewood program this summer.

Times (e)
HARTFORD, Conn.
Circ. 132,266
JUL 1 9 1966

Roman Totenberg Is Evening Soloist

Roman Totenberg, violinist, will be the guest artist for the music concert at Tanglewood, Lenox, Mass., tonight.

His program: Handel's Sonata a Cinque, with several of his students; Beethoven's Sonata in G, Op. 96, a sonata by Debussy, and the Sonata in D major by Prokofiev.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 1 9 1966

Totenburg Featured

Violinist Roman Totenburg will be featured artist in tonights Berkshire Festival Chamber Music Concert at Tanglewood Lenox, Mass. at 8 p.m. A member of the Boston University faculty, Totenburg is teaching this summer at Tanglewood in the Boston University School of Fine Arts program at the Berkshire Music Center.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUL 7 1966

Berkshire Chamber Series Opener Delightful

By JOAN SIMMONS

The Boston Symphony Chamber Players with Claude Frank opened the Berkshire Festival Chamber Music Series Tuesday evening with a completely delightful program.

The ensemble was formed in 1964 from among the principal musicians of the Boston Symphony Orchestra in order to allow the instrumentalist an extra measure of individuality not usually possible in a large orchestra. This freedom obviously pays extra dividends for both musician and audience.

The highlight of the performance was the Villa-Lobos Bachianas Brasileira No. 6, for Flute and Bassoon, which earned the musicians three curtain calls as Dorothy Anthony Dwyer on flute and Sherman Walt on bassoon took full advantage of the unusual combination of sound resulting form the pairing of the two instruments.

The Poulenc Trio for Oboe, Bassoon and Piano, with its fanciful composition, gave each of the musicians an opportunity to express individual humor. The first Presto movement drew laughs of amusement from the audience while the Andante contrasted the mood with a lyric melancholy and the final Rondo movement returned to the gaity of the first.

Ralph Gomberg, oboe; Sherman Walt, bassoon, and Claude Frank, piano, were called back twice by an audience quite taken by the spirit of the work.

Other pieces on the program were Mozart's Quartet in G Minor for Piano and Strings, K. 478, with Frank, violinists Joseph Silverstein and Burton Fine, and cellist Jules Eskin, and Schubert's Trio No. 1 in B flat, for Violin, Cello and Piano, Op. 99.

The Chamber Music Series will include violinist Roman Totenberg and soprano Phyllis Curtin. The Boston Symphony Players, with Claud Frank, will appear again July 26.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 1 2 1966

Guarneri Quartet Featured Today At Tanglewood

LENOX — The Guarneri Quartet, first formed as a professional chamber music group in 1965, will give the second concert in the Berkshire Festival chamber music series tonight in the Tanglewood Theater at 8.

The collaboration of the four players is a result of several summers of playing together at the Marlboro Music Festival in Vermont.

Members of the Guarneri Quartet are: Arnold Steinhardt and John Dalley, violins; Michael Tree, viola; and David Soyer, cello.

For their first appearance at Tanglewood the quartet will play Mozart's Quartet, K. 589, Five Pieces by Webern, and Beethoven's Quartet in E-flat, Op. 127.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 1 9 1966

Chamber Concert Will Feature Mr. Totenberg

Violinist Roman Totenberg will be the featured artist in tonight's Berkshire Festival chamber music concert. Mr. Totenberg is a member of the Boston University faculty and is teaching this summer at Tanglewood in the Boston University School of Fine Arts program at the Berkshire Music Center.

With a chamber orchestra formed from members of the Music Center, Mr. Totenberg will begin the concert by performing the American premiere of the Concerto in G Minor for Violin. Two Oboes, and Strings by Johann Georg Pisendel (1687-1755).

The program will also include Beethoven's Sonata in G Major for Piano and Violin, Opus 96. After the intermission, Mr. Totenberg will be heard in Debussy's Sonata No. 3 in G Minor, and the Sonata No. 2 for Violin and Piano in D Major. Richard Corbett will be the pianist in this concert.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 1 9 1966

Violonist Tonight Gives Tanglewood Concert

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Totenberg is a member of the Boston University faculty and is teaching this summer at Tanglewood in the Boston University School of Fine Arts program at the center. With a chamber orchestra formed from members of the center, Totenberg will begin the concert by performing the American premiere of the Concerto in G minor for Violin, Two Oboes, and Strings by Johann Georg Pisendel (1687-1755).

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 1 9 1966

Totenberg Concert Set At Berkshire Festival

Roman Totenberg, violinist, will be the guest artist for the Berkshire Festival chamber music concert at 8 tonight at the Theater at Tanglewood, Lenox, Mass.

* * *

The program will open with Handel's "Sonata a Cinque," in which Totenberg will be joined by several of his students. The chamber music program will continue with Beethoven's "Sonata in G, opus 96," a sonata by Debussy and the "Sonata in D major" by Prokoffiev.

Three Berkshire Music Center concerts will be available this week to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's activities. A program of chamber music will be presented at 8 p.m. tomorrow in the Chamber Music Hall and Sunday there will be a Baroque program in the Tanglewood Theater.

Erich Leinsdorf and Charles Wilson, the Boston Symphony Orchestra's new assistant conductor, will share the conducting for the Thursday 8 p.m. Berkshire Music Center Orchestra concert.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 1 2 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 1 2 1966

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JULY 1 1 1966

CHAMBER GROUP AT TANGLEWOOD—The Guarneri Quartet, including Arnold Steinhardt and John Dalley, violins; Michael Tree, viola, and David Soyer, cello, will make its first appearance in the Berkshire Festival Chamber Music series tonight at 8 o'clock in the Tanglewood Theatre. The quartet, formed as a professional group in 1965 after several summers of playing together in the Marlboro Music Festival in Vermont, will perform Mozart's Quartet, K. 589, Five Pieces by Webern, and Beethoven's Quartet, Op. 127.

Transcript-Tel.
NORTH ADAMS, Mass.
Circ. 13,503
JUL 1 1 1966

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Times (e)
HARTFORD, Conn.
Circ. 132,266
JUL 1 9 1966

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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JULY 1 9 1966

Totenburg Featured

Violinist Roman Totenburg will be featured artist in tonights Berkshire Festival Chamber Music Concert at Tanglewood Lenox, Mass. at 8 p.m. A member of the Boston University faculty, Totenburg is teaching this summer at Tanglewood in the Boston University School of Fine Arts program at the Berkshire Music Center.

TIMES [illegible]
ALBANY, N. Y.
D. 71,635
JUL 7 1966

Berkshire Chamber Series Opener Delightful

By JOAN SIMMONS

The Boston Symphony Chamber Players with Claude Frank opened the Berkshire Festival Chamber Music Series Tuesday evening with a completely delightful program.

The ensemble was formed in 1964 from among the principal musicians of the Boston Symphony Orchestra in order to allow the instrumentalist an extra measure of individuality not usually possible in a large orchestra. This freedom obviously pays extra dividends for both musician and audience.

The highlight of the performance was the Villa-Lobos Bachianas Brasileira No. 6, for Flute and Bassoon, which earned the musicians three curtain calls as Dorothy Anthony Dwyer on flute and Sherman Walt on bassoon took full advantage of the unusual combination of sound resulting form the pairing of the two instruments.

The Poulenc Trio for Oboe, Bassoon and Piano, with its fanciful composition, gave each of the musicians an opportunity to express individual whims. The first Presto movement drew laughs of amusement from the audience while the Andante contrasted the mood with a lyric melancholy and the final Rondo movement returned to the gaity of the first.

Ralph Gomberg, oboe; Sherman Walt, bassoon, and Claude Frank, piano, were called back twice by an audience quite taken by the spirit of the work.

Other pieces on the program were Mozart's Quartet in G Minor for Piano and Strings, K. 478, with Frank, violinists Joseph Silverstein and Burton Fine, and cellist Jules Eskin, and Schubert's Trio No. 1 in B flat, for Violin, Cello and Piano, Op. 99.

The Chamber Music Series will include violinist Roman Totenberg and soprano Phyllis Curtin. The Boston Symphony Players, with Claud Frank, will appear again July 26.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 1 2 1966

Guarneri Quartet Featured Today At Tanglewood

LENOX — The Guarneri Quartet, first formed as a professional chamber music group in 1965, will give the second concert in the Berkshire Festival chamber music series tonight in the Tanglewood Theater at 8.

The collaboration of the four players is a result of several summers of playing together at the Marlboro Music Festival in Vermont.

Members of the Guarneri Quartet are: Arnold Steinhardt and John Dalley, violins; Michael Tree, viola; and David Soyer, cello.

For their first appearance at Tanglewood the quartet will play Mozart's Quartet, K. 589, Five Pieces by Webern, and Beethoven's Quartet in E-flat, Op. 127.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 1 9 1966

Chamber Concert Will Feature Mr. Totenberg

Violinist Roman Totenberg will be the featured artist in tonight's Berkshire Festival chamber music concert. Mr. Totenberg is a member of the Boston University faculty and is teaching this summer at Tanglewood in the Boston University School of Fine Arts program at the Berkshire Music Center.

With a chamber orchestra formed from members of the Music Center, Mr. Totenberg will begin the concert by performing the American premiere of the Concerto in G Minor for Violin. Two Oboes, and Strings by Johann Georg Pisendel (1687-1755).

The program will also include Beethoven's Sonata in G Major for Piano and Violin, Opus 96. After the intermission, Mr. Totenberg will be heard in Debussy's Sonata No. 3 in G Minor, and the Sonata No. 2 for Violin and Piano in D Major. Richard Corbett will be the pianist in this concert.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 1 9 1966

Violonist Tonight Gives Tanglewood Concert

Violinist Roman Totenberg will be the featured artist in tonight's Berkshire Festival chamber music concert at Lenox.

Iotenberg is a member of the Boston University faculty and is teaching this summer at Tanglewood in the Boston University School of Fine Arts program at the center. With a chamber orchestra formed from members of the center, Totenberg will begin the concert by performing the American premiere of the Concerto in G minor for Violin, Two Oboes, and Strings by Johann Georg Pisendel (1687-1755).

The program will continue with Beethoven's Sonata in G major for Piano and Violin, Op. 96. After the intermission Totenberg will be heard in Debussy's Sonata No. 3 in G minor and the Sonata No. 2 for Violin and Piano in D major. Richard Corbett will be the pianist.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 1 9 1966

Totenberg Concert Set At Berkshire Festival

Roman Totenberg, violinist, will be the guest artist for the Berkshire Festival chamber music concert at 8 tonight at the Theater at Tanglewood, Lenox, Mass.

* * *

The program will open with Handel's "Sonata a Cinque," in which Totenberg will be joined by several of his students. The chamber music program will continue with Beethoven's "Sonata in G, opus 96," a sonata by Debussy and the "Sonata in D major" by Prokoffiev.

Three Berkshire Music Center concerts will be available this week to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's activities. A program of chamber music will be presented at 8 p.m. tomorrow in the Chamber Music Hall and Sunday there will be a Baroque program in the Tanglewood Theater.

Erich Leinsdorf and Charles Wilson, the Boston Symphony Orchestra's new assistant conductor, will share the conducting for the Thursday 8 p.m. Berkshire Music Center Orchestra concert.

MOUNT KISCO TRADER
Sunday, July 10, 1966

Tanglewood Offers 3 Chamber Concerts

LENOX, Mass. — The second series of three concerts by a chamber orchestra of the Boston Symphony Orchestra musicians will take place at Tanglewood Friday, Saturday, and Sunday, July 15, 16, 17.

The three programs entirely devoted to the music of Johann Sebastian Bach will have Symon Goldberg and Erich Leinsdorf sharing the conducting. Mr. Goldberg, making his first appearance at the Berkshire Festival, will conduct and also be soloist at Friday evening's concert. The St. John Passion will be conducted by Mr. Leinsdorf Saturday evening.

Bach's Violin Concerto in E major with Mr. Goldberg, founder and conductor of the Netherlands Chamber Orchestra, as conductor and soloist will begin Friday's program at 9 p.m. For the balance of his program with the Boston Symphony Orchestra, Mr. Goldberg has chosen the Suite No. 2, the first four fugues from "Art of the Fugue," and the Suite No. 4.

As soloists in Saturday's 8 p.m. performances of the St. John Passion, Mr. Leinsdorf has invited Walter Carriger, Phyllis Curtin, Ernst Haefliger, Thomas Paul, Norman Triegle, and Beverly Wolff. The chorus consists of the Tanglewood Choir, and the text will be sung in German.

SUNDAY at 2:30 p.m., Mr. Leinsdorf will begin the concert with the Brandenburg Concerto No. 1 and continue with the Cantata No. 55, "Ich armer Mensch" with Mr. Haefliger as soloist. Sunday's program and the Bach weekend at Tanglewood conclude with the Magnificat with Miss Curtin, Mr. Haefliger, Mr. Treigle, and Miss Wolff as soloists.

The weekend prelude Friday at 7 p.m. will consist of two brandenburg Concerti Nos. 6 and 3 performed by members of the Boston Symphony Orchestra. Admission to the weekend prelude is provided at no extra cost for those holding tickets to Friday's Boston Symphony Orchestra concert.

Saturday morning at 10:30 the regular open rehearsal for the benefit of the Orchestra's Pension Fund will be held in the Music Shed.

The Guarneri Quartet will be the guest artists for the Berkshire Festival Chamber Music concert Tuesday, July 12 at 8 p.m. Their program in the Tanglewood Theatre will include Mozart's Quartet, K. 589; Five Pieces by Webern and Beethoven's Quartet in E-flat, Op. 127. The members of the Guarneri Quartet are Arnold Steinhardt, violin; John Dailey, violin; Michael Tree, viola; and David Soyer, cello.

DURING THE Berkshire Festival's third week the members of the Berkshire Music Center will present three concerts. The programs given by the Music Center are open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's summer activities. Chamber music concerts will be given Wednesday July 13 at 8 and Sunday, July 17 at 10 a.m. in the Chamber Music Hall, and a program of contemporary music will be presented in the Theatre Thursday, July 14 at 8 p.m.

Program and ticket information on all Tanglewood concerts may be obtained from the Festival Ticket Office, Tanglewood, Mass., 01240 or by calling Tanglewood (413) 637-1600.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,897

JUL 26 1966

Boston Chamber Players At Tanglewood Tonight

The Boston Symphony Chamber Players will make their second summer appearance in a chamber music concert at Tanglewood tonight at 8:00. Earlier in the Berkshire Festival season the Chamber Players played to an overflow audience at Tanglewood. That concert was their first public performance following the group's month-long transcontinental tour in the spring.

Tonight's concert will begin with Mozart's Flute Quartet, K. 285, performed by Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello and Doriot Anthony Dwyer, flute. Fine and Everett Firth will be heard in Michael Colgrass' Variations for Four Drums and Viola, and Ralph Gomberg and Sherman Walt will play Alexei Haieff's Three Bagatelles for Oboe and Bassoon. Following the intermission pianist Claude Frank and James Stagliano, French horn, will join Silverstein for Brahms' Trio in E flat for Piano, Violin and Horn, Op. 40.

This concert will be the last Tanglewood program this summer by the group, all principal players of the Boston Symphony Orchestra. On Aug. 2 soprano Phyllis Curtin will be heard in recital at Tanglewood. She already has sung with the orchestra in Berkshire Festival concerts and also will be heard in the closing concert in Beethoven's Ninth Symphony Aug. 21.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JULY 2 6 1966

Chamber Music Tonight By Symphony Players

The Boston Symphony Chamber Players will present their second concert in the Berkshire Festival chamber music series at 8 tonight in the Tanglewood, Lenox, Mass., Theater.

* * *

Their program with Claude Frank at the piano will include Mozart's "Flute Quartet, K. 478"; the "Variations for Four Drums and Viola" by Colgrass; Haieff's "Duo for Oboe and Bassoon" and the "Trio for Piano, Violin and Horn, opus 40," Brahms.

Two programs of chamber music and one by the Tanglewood Choir will be available this week for the Friends of the Berkshire Music Center . . . The chamber music concerts will be given by members of the Music Center's fellowship program tomorrow at 8 p.m. and Sunday morning at 10 a.m. The Tanglewood choir program will be at the theater Thursday at 8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503

JUL 26 1966

Symphony Chamber Players at Lenox

The Boston Symphony Chamber Players will make their second summer appearance in a chamber music concert at Tanglewood this evening at 8 p.m.

Earlier in the current Berkshire Festival season the Chamber Players played to an overflow audience in the Tanglewood theater. That concert was their first public performance following the group's month long transcontinental tour in the spring.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN 122,607

JULY 2 1 1966

Tanglewood Crowd Hears An American Premiere

By JOAN SIMMONS

An enthusiastic Tanglewood audience received a triple treat Tuesday evening as violinist Roman Totenberg performed the American premiere of the two-hundred - year - old Concerto in G Minor for Violin, Two Oboes and Strings by Johann Pisendel, assisted by a truly outstanding student orchestra.

Pisendel, a well - known violinist in his time, was a contemporary of Handel and his music exhibits a certain relationship to that of Handel.

Totenberg is an accomplished technician but the most remarkable element in his performance is the interpretion and emotion which emanates from his gentility which overcame the cold dampness of the theater.

The string ensembles, all students from the Berkshire Music Center at Tanglewood, where Totenberg is teaching this summer, most beautifully seconded the soloist.

The remainder of the concert consisted of sonatas by Beethoven, Dubussy and Prokofiev with Richard Corbett as piano accompanist. Corbett is an accomplished pianist and with Totenberg he became part of a most effective team.

In the Beethoven Sonata in G Major for Piano and Violin, Op. 96, as in all of his playing, Totenberg displayed a workmanship befitting a teacher, as he is, combined with the showmanship of a concert violinist, which he is also, in an almost perfect blend.

The Berkshire Chamber Music Festival continues on Tuesday evenings throughout the Tanglewood season in the theater on the grounds in Lenox, Mass. Next week's concert will present the Boston Symphony Chamber players with Claude Frank, piano. This group opened the chamber festival season two weeks ago with a completely enjoyable performance.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

JULY 2 1 1966

Violinist Totenberg, Pianist Corbett In Masterful Debut at Tanglewood

By D. E. RITZ

Roman Totenberg, violinist, with Richard Corbett, pianist, presented three violin and piano sonatas, and Totenberg introduced a concerto by Pisendel in a first performance in this country at the Tuesday evening Chamber Music program in the Theater at Tanglewood, Lenox, Mass.

Totenberg, whom we had heard on one other occasion 14 years ago in this city, has a tremendous left-hand technique and probably the most complete mastery of bow intricacies we've ever come across. His approach to interpretation is entirely from the intellect; we could wish it had more warmth.

The Pisendel "Concerto in G minor" is written for violin, two oboes and chamber orchestra with harpsichord. The ensemble of Tuesday evening included 11 violins, three violas, two cellos and one bass. William Christie was at the harpsichord. Johann George Pisendel, who lived from 1687 to 1755, was a famous violinist and concertmaster of the Dresden Hofkappele. He was also a friend of Antonio Vivaldi and his writing was obviously greatly influenced by the latter.

* * *

Unfortunately, because of storm conditions, we were a bit late at the concert and so missed the opening "Largo" of the first movement. The work includes three movements, a "Largo-allegro," "Largo" and final "'Allegro." The two allegro movements were reminiscent of the Vivaldi idiom and the "Largo" movement was particularly lovely. Theoboe and harpsichord both play a very minor role in the work.

The Prokofiev "Sonata number 2 for violin and piano in D major, opus 94-bis" was written in consultation with Violinist David Oistrakh and is an amazing combination of fireworks and unusual melodies. Extremely interesting, it has a fascination of its own. We particularly admired the "Scherzo" and "'Allegro con brio" movements. The work is one that can only be played by persons endowed with fantastic techniques and Totenberg certainly has that.

Te Debussy "Sonata number 3 in G Minor," the only violin sonata by that master, is marked by his unmistakable impressionistic idiom throughout. Most impressive of its three movement is the "Intermede (fantasque et leger." with its inherent whimsy.

* * *

The Beethoven "Sonata in G major, opus 96," the last written by him for violin and piano, is a happy combination for the two solo instruments. In this we particularly admired the en rapport between Totenberg and Corbett in the opening movement with its bird-trill phrase that is dominant. The rich tone of Totenberg's instrument was most striking in the "Adagio" movement, and the doublestop passages in the opening and closing movements were true and full-toned.

The Tuesday evening series, which begin at 8 o'clock, includes seven programs. Other programs to be given this year include one by the Boston Symphony Chamber Players with Claude Frank at the piano, next Tuesday evening; Phyllis Curtin, soprano, Aug. 2; Lenox Quartet, Aug. 9; and the Composers' Quartet, a part of a Festival of Contemporary American Music, on Aug. 16.

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PULASKI, VA.
SOUTHWEST TIMES
D. 5,000

JULY 22 1966

String Quartet To Appear At College On August 10

RADFORD -- The Lenox String Quartet, a distinguished young instrumental ensemble composed of former faculty members of the Berkshire Music Center (better known as Tanglewood) in Lenox, Mass., will appear at Radford College Aug. 10.

The group will present the final concert of the college's 1965-66 concert series at 8 p.m. at Preston Hall Auditorium.

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The series includes "The Tempest" by the American Classic Theatre, Sept. 30; the Munich Chamber Orchestra, Nov. 10; the Goldovsky Opera, Feb. 8, 1967 and Jose Molina, "Bailes Espanoles," April 15, 1967. The fifth and final concert of the season will be announced later.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 20 1966

Music Review

BMC Chamber Concert

By JAY C. ROSENFELD

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The third concert in the chamber music series consisted of sonatas for "piano and violin," as Beethoven indicated, and examples by Debussy and Prokofieff for "violin and piano." These were preceded by a concerto for violin of Johann Georg Pisendel, with the accompaniment of an ensemble of 20 of the students Totenberg brought with him to the Berkshire Music Center in the first year of the plan whereby part of the music department of Boston University is utilized in conjunction with the Tanglewood school.

Pisendel was one of the leading violinists of Bach's day. This concerto was announced as the first American performance. It is a varied and agreeable piece. Although not a tremendous addition to the repertory, it was worthwhile to hear. Pisendel is remembered more for a humiliating trick he played on his arch-rival Veracini than for his music.

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THE G MAJOR Beethoven sonata, Op. 96, is a remarkably complacent work after the storm and stress of the preceding nine. Indeed, musicians whose vision does not penetrate through an outer layer of notes play it as though it were an early Mozart. However Totenberg and Corbett opened it up to their large audience to reveal unsuspected depth and beauty and, particularly, the maturity of the late quartets. The deceptive simplicity of the early arpeggios yields profound meaning when shaped and inflected as they were last night.

The hop, skip and jump of the second subject was not convincingly valid at their accelerated tempo, but that was only one disputable detail. Totenberg extended his tonal range by playing some phrases "white," thus making those on which he applied varying degrees of vibrato all the more vivid and colorful. The entire four movements of the sonata are of a piece, but the surprising dramatic episodes of the finale were played with highly exciting contrasts.

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Both of these sonatas — the French, some quarter-century [illegible] the Russian — are examples of music of the end of an era in which the use of the materials and the instruments and the processes of harmony are about to be abandoned. Last night's artists realized the fastidious grace of Debussy, and showed it plainly against the more gross humor and amplitude of the Prokofieff. It was a [illegible] evening for everyone but for an audience of which a good part was students, it was an extremely profitable one.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 27 1966

Music Review

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"Variations for Four Drums and Viola" of Michael Colgrass was expertly played by Everett Firth and Burton Fine, respectively. They consisted of several short musical episodes in which the young Colgrass, a Berkshire Music Center student in 1954, wrote with special insight into the character of the viola. For the percussion he wrote for an instrument of his own devising. The percussion section looked like a line of four burners on a stove. There were drumtops stretched over a frame without sides or lower heads that could be made to produce various gradients of modest volume, with either felt-padded sticks or nail-flips; they were tuned in a sequence of pitch steps. The several movements were all short and to the point. The rhythms were fascinating in several cases, and the violist played his soliloquies with eloquence.

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The Bostonians solved the matter of balance with satisfaction although string players are apt to underestimate the power of a flute. They show a concern for the wind instrument by playing with a certain daintiness which is not generally warranted. In the Brahms, Frank and Silverstein released their considerable tones to match the glorious tone of the horn. In the adagio mesto, the violin matched the horn tone with admirable sympathy in the second subject, playing with the same sustained monotone line the horn properly uses at that point. If he had tried to match the horn's playing each time the ascending fifth recurred in the first movement without an audible slide, there could have been no quibble.

Morning Globe
BOSTON, Mass.
Circ. 234,733

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Herald (m)
BOSTON, Mass.
Circ. 159,508

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

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PULASKI, VA.
SOUTHWEST TIMES
D. 5,000

JULY 22 1966

String Quartet To Appear At College On August 10

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PITTSFIELD, Mass.
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Herald (m)
BOSTON, Mass.
Circ. 159,508

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Schenectady Gazette
SCHENECTADY, N. Y.
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Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 10 1966

Music Review

Lenox Quartet Returns to BMC

By JAY C. ROSENFELD

THE SIXTH Tuesday evening Chamber Music Concert of the Berkshire Festival was played by the Lenox Quartet last night in the theatre at Tanglewood. The group played one of the "un-celebrated" quartets of Haydn, the G Minor, Opus 20, No. 3, the fifth Bartok and the Beethoven E Minor, Opus 59, No. 2, surely a sampling of the most antipodal types of music.

Their ensemble playing has developed to a point where they did their most conspicuously tight work in the most intricate and involved task they set for themselves: the Bartok. This is the quartet which was commissioned by the foundation established by a Pittsfield lady in the Library of Congress, Mrs. Elizabeth Sprague Coolidge. One of the string quartets of the inter-war era which Mrs. Coolidge favored was the Pro Arte, to which Bartok had dedicated his fourth quartet. From this association, Mrs. Coolidge proceeded to commission Bartok; the result was this fifth quartet of the half-dozen he wrote over a stretch of 31 years.

* * *

IT IS USUALLY considered that Bartok in his quartets expresses his most essential thoughts. They are not, however, for "passive listeners." They are concentrated and intense, stark and bold. The members of the quartet, Peter Marsh and Delmar Pettys, violins, Paul Hersh, viola, and Donald McCall, cello, achieved a unanimity of drive and execution which illuminated the uncompromising pages with as much clarity as the maze of fragments permit.

The rhythmic hurdles and traps were overleaped with complete security. Analysis reveals great symmetry in the construction, but as the pages flit by — most often at far beyond safe traffic speeds — the impact is massive, even if not elucidating.

* * *

THE HAYDN is of simple charm and it was played without pretension, although the sonority of the cello at times shaded the quiet themes. In the Beethoven, the Lenoxonians showed progress since the last time they played this same quartet in this area, but they have still a way to go to achieve tonal depth. The initial two chords can be a lifelong study. To play them with sonority but without accent requires great maturity; the intimate calm of the lovely G Major melody in the violin surely can be played with a little latitude, to distinguish it from the opening theme. The balance in the slow movement might have been improved if the first violin staccato figure had allowed the chorale to emerge with less effort. Haydn and even Bartok are easier than the Beethoven quartets from the 59s on.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 3 1966

Music Review

Phyllis Curtin at Tanglewood

By JAY C. ROSENFELD

RARELY has a soloist appearing in recital at the Berkshire Music Center at Tanglewood been accorded so enthusiastic and spontaneous a reception as was soprano Phyllis Curtin last night when she sang a program in the Theatre. Assisted superbly by Ryan Edwards, pianist, she sang an unusual and succinctly devised program, one restricted to but a few categories of song, in each of which she is a master.

* * *

MISS CURTIN makes a regal appearance. She has a ready and winning smile and, with all her dignified stage deportment, she has an informal manner, possibly because the very stage on which she sang last night was where she scored some of her early successes as a student.

In those years, the Berkshire Music Center had an opera department and Miss Curtin is one of its most distinguished graduates.

She opened her evening with the three Venetian Regatta songs of Rossini, in which a young woman discloses her three states of mind during a gondola race: anxiety, hope, and relief.

Miss Curtin revealed at once that she proposed to use her lovely voice as an expressive instrument, not just as a showpiece. At the top level of her vocal maturity, she fashions her tone and its texture to convey the story each song contains.

* * *

ONLY IN her subsequent rendition of Schubert was pure tonal beauty itself more apparent than in the graphic opportunities most of the rest of her program afforded. "Three Songs of Ophelia" by Strauss showed greater harmonic independence and boldness than are encountered in the same composer's tone poems, and a Berlioz ballade, "The Death of Ophelia," gave Miss Curtin the chance to continue her pursuit of the same protagonist clothed in other garments.

The Rossini "Farewell to Life," an elegy on one note, was a tour de force as Miss Curtin turned it. Of course, it is a remarkable exhibition of how the composer could alter sense and line without ever departing from the one note; however, the singer gave each phrase such character and meaning that it could be an argument for those who would insist that elements other than melody are more essential.

* * *

A FINAL group of songs by an Argentinian composer, Valdo Sciammarella, based on poems of Francisco Javier, lent themselves admirably to Miss Curtin's manner of expressive treatment. Their demands were not as subtle as were most of the preceding songs of her program, but they were interesting and fitting for an artist of her stature and served to round out a memorable evening of song.

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
AUG 11 1966

Contemporary Music Festival At Tanglewood Aug. 14-18

The Festival of Contemporary American Music at Tanglewood will open on Sunday evening, August 14. The five day "festival within a festival" will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music and the Fromm Music Foundation of Chicago. This summer the Contemporary Festival will take place during the final week of the Orchestra's Berkshire Festival which closes on August 21.

The Fromm Foundation, which this year celebrates its tenth summer of participation in the Berkshire Music Center's activities, makes available a number of fellowships for study at the Berkshire Music Center and assists the Music Center in presenting the Contemporary Festival. Under the leadership of Paul Fromm, the Foundation in 1957 established a program for resident young musicians to perform contemporary music at Tanglewood.

The first program of the Festival of Contemporary American Music will be given in the Tanglewood Theatre at 8:00 p.m. on August 14, and will be a concert of chamber music. Six works including one of the four commissioned pieces will be performed at this concert. The program includes: Harley Gaber's Fantasy; Rhapsody by Michael Colgrass; For Six Instruments in Two Parts by Stefan Wolfe; Earl Kim's Dead Calm; "Cocktail Music by Salvatore Martirano; and Douglas Leedy's Usable Music II in B-flat, commissioned for this festival.

On Monday evening, August 15 there will be a program of choral and vocal chamber music including Martirano's Kyrie; Ave Maria by Kenneth Gaburo, and the 23rd Psalm by Edwin London. Also to be performed at the August 15 concert are Alan Blank's Two Parables by Franz Kafka and Peter Westergaard's Spring and Fall. Roger Reynolds' Blind Men, commissioned b the Music Center for the festival, will receive its first perfromance at this concert. Following the intermission of the August 15 program the concert will continue with Mel Pwoell's String Quartet; Donald Martino's Parisonatina; Landscape by George Burt; Roger Sessions' Turn, O Libertad; Aaron Copland's Lark; and Charles Ives' third setting of Harvest Home Chorale. Mr. Sessions is a member of this summer's Berkshire Music Center composition faculty and Aaron Copland is Chairman of the Faculty, Emeritus.

The concert on Tuesday, August 16 will be the seventh program of the series. Quartests by Roger Sessions, Milton Babbitt, Henry Weinberg, and Ruth Crawford-Seeger will be performed.

The fourth program will be Wed., Aug. 17. This will also be a concert with the following works: Martino's B,a,b,b,it,t (sic); the premiere of Henry Weinberg's Cantus Comemorabilis, commissioned for this festival; Fantasy for Pianist by Roger Reynolds; Leedy's Quaderno Rossiniano; Morton Feldman's de Kooning: Music for Seven Players by Raoul Pleskow; and Jack Fortner's S pr ING (sic).

The final program will be performed by the Berkshire Music Center Orchestra under the direction of Gunther Schuller, head of the Music Center's Contemporary Music Activities. This will begin with Charles Ives' Housatonic at Stockbridge from Three Places in New England. As Quiet As by Michael Colgrass will receive its first performance at this concert. The Colgrass piece is the fourth commission made by the Berkshire Music Center in cooperation with the Fromm Foundation for performance during the five day Tanglewood contemporary music festival. The Music Center Orchestra will also play Georg Rochberg's Black Sounds; Sessions Violin Concerto; and Improvisations for Jazz Soloists and Orchestra by Larry Austin.

All programs withe exception of Tuesday's concert are open to the Firends of the Berkshire Music Center and will be held in the Tanglewood Theatre beginning at 8:00. The closing Boston Symphony Orchestra progams of its 1966 Berkshire Festival will be given in the Music Shed at Tanglewood on August 19, 20, and 21. The closing concert will consist of Verdi's Te Deum and Beethoven's Symphony No. 9.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 11 1966

Tanglewood Again To Host Contemporary Music Fete

LENOX — The 10th annual Festival of Contemporary American Music at Tanglewood will open Sunday evening at 8 with a chamber music concert in the Tanglewood Theatre. Sunday's concert will include one of four pieces commissioned for the five-day festival by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago.

Sponsored By Fromm

The Fromm Foundation, which this year celebrates its 10th summer of participation in the Berkshire Music Center's activities, makes available a number of fellowships for study at BMC and assists in presenting the contemporary festival. Under the leadership of Paul Fromm, the foundation in 1957 established a program for resident young musicians to perform contemporary music at Tanglewood. This program has influenced many universities to establish similar resident ensembles. In some instances, permanent ensembles such as the Lenox Quartet and the Dorian Quintet were formed by Fromm Players. In total, almost 200 young musicians have been Fromm Fellows at BMC, and more than 30 concerts have been presented there.

The program will include Douglas Leedy's Usable Music II in B Flat (the work which was commissioned for this festival); Harley Gaber's "Fantasy"; "Rhapsody by Michael Colgrass; "For Six Instruments in Two Parts" by Stefan Wolfe; Earl Kim's "Dead Calm," and "Cocktail Music" by Salvatore Martirano.

Monday's Program

On Monday, Aug. 15, there will be a program of choral and vocal chamber music including Martirano's "Kyrie"; "Ave Maria" by Kenneth Gaburo; and the 23rd Psalm by Edwin London. Also to be performed are Alan Blank's "Two Parables by Franz Kafka," and Peter Westergaard's "Spring and Fall." Roger Reynolds' "Blind Men," commissioned by the Music Center for the festival, will receive its first performance. The concert will continue with Mel Powell's String Quartet; Donald Martino's "Parisonatina"; "Landscape" by George Burt; Roger Sessions' "Turn, O Libertad"; Aaron Copland's "Lark"; and Charles Ives' third setting of "Harvest Home Chorale." (Sessions is a member of this summer's BMC composition faculty, and Copland is chairman of the faculty, emeritus.)

The concert on Tuesday, Aug. 16, will be the seventh program of the Berkshire Festival's Chamber Music series. Quartets by Sessions, Milton Babbitt, Henry Weinberg, and Ruth Crawford-Seeger will be performed.

The fourth program of the Contemporary American Music Festival will be given on Wednesday, Aug. 17. This will also be a concert of chamber music with the following works scheduled for performance: Martino's "B, a, b, b, it, t (sic); the premiere of Henry Weinberg's "Cantus Commemorabilis," commissioned for this festival; "Fantasy for Pianist" by Roger Reynolds; Leedy's "Quaderno Rossiniano"; Morton Feldman's de Kooning: "Music for Seven Players by Raoul Pleskow"; and Jack Fortner's "S pr ING" (sic).

Schuller To Direct

The final program of the contemporary festival will be performed by the Music Center Orchestra under the direction of Gunther Schuller, head of the Music Center's contemporary music activities. This concert will begin with Charles Ives' "Housatonic at Stockbridge" from "Three Places in New England." "As Quiet As" by Michael Colgrass, a fourth commissioned work, will receive its first performance at this concert. The Music Center Orchestra will also play George Rochberg's "Black Sounds"; Sessions' Violin Concerto; and "Improvisations for Jazz Soloists and Orchestra" by Larry Austin.

All programs, with the exception of Tuesday's concert, are open to the Friends of the Berkshire Music Center and will be held in the Tanglewood Theatre beginning at 8.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
AUG 11 1966

Festival of American Music Opens Sun. at Tanglewood in 5-Day Program

The Festival of Contemporary American Music at Tanglewood, Lenox, Mass. will open Sunday evening and the five-day event will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago.

This summer's Contemporary Festival will take place during the final week of the Berkshire Festival, which closes on Aug. 21.

All programs will be held in the Tanglewood Theater beginning at 8 p.m. and all programs except that of Aug. 6, the seventh in the Festival's chamber music series, will be open to the Friends of the Berkshire Music Center.

Six chamber works will be given Sunday. Composers include Harley Gaber, Stefan Wolfe, Earl Kim, Salvatore Martirano and Douglas Leedy.

Composers scheduled for the Aug. 15 program are Martirano, Edwin London, Alan Blank, Franz Kafka, Peter Westergaard, Roger Reynolds, Mel Powell, Donald Martino, George Burt, Roger Sessions, Aaron Copland and Charles Ives.

The chamber music series program of Aug. 16 will feature quartets by Roger Sessions, Milton Babbitt, Henry Weinberg and Ruth Crawford-Seeger.

The Aug. 17 program will feature chamber music by Martino, Henry Weinberg, Roger Reynolds, Leedy, Morton Feldman, Raoul Pleskow and Jack Fortner.

The final program, Aug. 18, will be performed by the Berkshire Music Center Orchestra directed by Gunther Schuller. The program will feature works of Charles Ives, Roger Sessions' "Violin Concerto," and "Improvistions for Jazz Soloists and Orchestra" by Larry Austin, George Rochberg's "Black Sounds" and Michael Colgrass' "As Quiet As," the fourth commission made by the Berkshire Music Center in co-operation with the Fromm Foundation.

TIMES UNION
ALBANY, N. Y.
D. 71,635 S'M. 122,607
AUG 9 1966

Tanglewood Opening American Music Fete

The Festival of Contemporary American Music at Tanglewood opens Sunday evening with one of four compositions commissioned for the five-day festival by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago.

The first concert of the series will be devoted to chamber music. Beginning in the Tanglewood Theater at 8 p.m., it will present six works, including the commissioned "Usable Music II" in B flat by Douglas Leedy.

On Monday evening the program will consist of choral and vocal chamber music, including a second commissioned piece, Roger Reynold's "Blind Men", Aaron Copland's "Lark" and Roger Sessions' "Turn, O Liberated." Copland is chairman of the faculty, emeritus, of the Berkshire Music Center and Sessions is a member of the composition faculty this season.

Tuesday evening's concert will be the seventh performance in the Berkshire Festival's Chamber Music series and the occasion of the performance of four contemporary quarters.

The Festival's fourth program on Wednesday evening will also be a concert of chamber music, including the first performance of Henry Weinberg's Cantus for the concert.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
AUG 11 1966

★ ★ ★

If you're interested in contemporary American composers then you'll be interested in the Festival of Contemporary American Music beginning Sunday at Tanglewood and running through the week. The five-day festival will feature four works commissioned by the Berkshire Music Center and Fromm Music Foundation of Chicage.

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
AUG 11 1966

Contemporary Music Festival At Tanglewood Aug. 14-18

The Festival of Contemporary American Music at Tanglewood will open on Sunday evening, August 14. The five day "festival within a festival" will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music and the Fromm Music Foundation of Chicago. This summer the Contemporary Festival will take place during the final week of the Orchestra's Berkshire Festival which closes on August 21.

The Fromm Foundation, which this year celebrates its tenth summer of participation in the Berkshire Music Center's activities, makes available a number of fellowships for study at the Berkshire Music Center and assists the Music Center in presenting the Contemporary Festival. Under the leadership of Paul Fromm, the Foundation in 1957 established a program for resident young musicians to perform contemporary music at Tanglewood.

The first program of the Festival of Contemporary American Music will be given in the Tanglewood Theatre at 8:00 p.m. on August 14, and will be a concert of chamber music. Six works including one of the four commissioned pieces will be performed at this concert. The program includes: Harley Gaber's Fantasy; Rhapsody by Michael Colgrass; For Six Instruments in Two Parts by Stefan Wolfe; Earl Kim's Dead Calm; Cocktail Music by Salvatore Martirano; and Douglas Leedy's Usable Music II in B-flat, commissioned for this festival.

On Monday evening, August 15 there will be a program of choral and vocal chamber music including Martirano's Kyrie; Ave Maria by Kenneth Gaburo, and the 23rd Psalm by Edwin London. Also to be performed at the August 15 concert are Alan Blank's Two Parables by Franz Kafka and Peter Westergaard's Spring and Fall. Roger Reynolds' Blind Men, commissioned b the Music Center for the festival, will receive its first perfromance at this concert. Following the intermission of the August 15 program the concert will continue with Mel Pwoell's String Quartet; Donald Martino's Parisonatina; Landscape by George Burt; Roger Sessions' Turn, O Libertad; Aaron Copland's Lark; and Charles Ives' third setting of Harvest Home Chorale. Mr. Sessions is a member of this summer's Berkshire Music Center compostion faculty and Aaron Copland is Chairman of the Faculty, Emeritus.

The concert on Tuesday, August 16 will be the seventh program of the series. Quartests by Roger Sessions, Milton Babbitt, Henry Weinberg, and Ruth Crawford-Seeger will be performed.

The fourth program will be Wed., Aug. 17. This will also be a concert with the following works: Martino's B,a,b,b,it,t (sic); the premiere of Henry Weinberg's Cantus Comemorabilis, commissioned for this festival; Fantasy for Pianist by Roger Reynolds; Leedy's Quaderno Rossiniano; Morton Feldman's de Kooning: Music for Seven Players by Raoul Pleskow; and Jack Fortner's S pr ING (sic).

The final program will be performed by the Berkshire Music Center Orchestra under the direction of Gunther Schuller, head of the Music Center's Contemporary Music Activities. This will begin with Charles Ives' Housatonic at Stockbridge from Three Places in New England. As Quiet As by Michael Colgrass will receive its first performance at this concert. The Colgrass piece is the fourth commission made by the Berkshire Music Center in cooperation with the Fromm Foundation for performance during the five day Tanglewood contemporary music festival. The Music Center Orchestra will also play Georg Rochberg's Black Sounds; Sessions Violin Concerto; and Improvisations for Jazz Soloists and Orchestra by Larry Austin.

All programs withe exception of Tuesday's concert are open to the Firends of the Berkshire Music Center and will be held in the Tanglewood Theatre beginning at 8:00. The closing Boston Symphony Orchestra progams of its 1966 Berkshire Festival will be given in the Music Shed at Tanglewood on August 19, 20, and 21. The closing concert will consist of Verdi's Te Deum and Beethoven's Symphony No. 9.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 11 1966

Tanglewood Again To Host Contemporary Music Fete

LENOX — The 10th annual Festival of Contemporary American Music at Tanglewood will open Sunday evening at 8 with a chamber music concert in the Tanglewood Theatre. Sunday's concert will include one of four pieces commissioned for the five-day festival by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago.

Sponsored By Fromm

The Fromm Foundation, which this year celebrates its 10th summer of participation in the Berkshire Music Center's activities, makes available a number of fellowships for study at BMC and assists in presenting the contemporary festival. Under the leadership of Paul Fromm, the foundation in 1957 established a program for resident young musicians to perform contemporary music at Tanglewood. This program has influenced many universities to establish similar resident ensembles. In some instances, permanent ensembles such as the Lenox Quartet and the Dorian Quintet were formed by Fromm Players. In total, almost 200 young musicians have been Fromm Fellows at BMC, and more than 30 concerts have been presented there.

The program will include Douglas Leedy's Usable Music II in B Flat (the work which was commissioned for this festival); Harley Gaber's "Fantasy"; "Rhapsody by Michael Colgrass; "For Six Instruments in Two Parts" by Stefan Wolfe; Earl Kim's "Dead Calm," and "Cocktail Music" by Salvatore Martirano.

Monday's Program

On Monday, Aug. 15, there will be a program of choral and vocal chamber music including Martirano's "Kyrie"; "Ave Maria" by Kenneth Gaburo; and the 23rd Psalm by Edwin London. Also to be performed are Alan Blank's "Two Parables by Franz Kafka," and Peter Westergaard's "Spring and Fall." Roger Reynolds' "Blind Men," commissioned by the Music Center for the festival, will receive its first performance. The concert will continue with Mel Powell's String Quartet; Donald Martino's "Parisonatina"; "Landscape" by George Burt; Roger Sessions' "Turn, O Libertad"; Aaron Copland's "Lark"; and Charles Ives' third setting of "Harvest Home Chorale." (Sessions is a member of this summer's BMC composition faculty, and Copland is chairman of the faculty, emeritus.)

The concert on Tuesday, Aug. 16, will be the seventh program of the Berkshire Festival's Chamber Music series. Quartets by Sessions, Milton Babbitt, Henry Weinberg, and Ruth Crawford-Seeger will be performed.

The fourth program of the Contemporary American Music Festival will be given on Wednesday, Aug. 17. This will also be a concert of chamber music with the following works scheduled for performance; Martino's "B, a, b, b, it, t (sic); the premiere of Henry Weinberg's "Cantus Commemorabilis," commissioned for this festival; "Fantasy for Pianist" by Roger Reynolds; Leedy's "Quaderno Rossiniano"; Morton Feldman's de Kooning: "Music for Seven Players by Raoul Pleskow"; and Jack Fortner's "S pr ING" (sic).

Schuller To Direct

The final program of the contemporary festival will be performed by the Music Center Orchestra under the direction of Gunther Schuller, head of the Music Center's contemporary music activities. This concert will begin with Charles Ives' "Housatonic at Stockbridge" from "Three Places in New England." "As Quiet As" by Michael Colgrass, a fourth commissioned work, will receive its first performance at this concert. The Music Center Orchestra will also play George Rochberg's "Black Sounds"; Sessions' Violin Concerto; and "Improvisations for Jazz Soloists and Orchestra" by Larry Austin.

All programs, with the exception of Tuesday's concert, are open to the Friends of the Berkshire Music Center and will be held in the Tanglewood Theatre beginning at 8.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50.766
AUG 11 1966

Festival of American Music Opens Sun. at Tanglewood in 5-Day Program

The Festival of Contemporary American Music at Tanglewood, Lenox, Mass. will open Sunday evening and the five-day event will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago.

This summer's Contemporary Festival will take place during the final week of the Berkshire Festival, which closes on Aug. 21.

All programs will be held in the Tanglewood Theater beginning at 8 p.m. and all programs except that of Aug. 6, the seventh in the Festival's chamber music series, will be open to the Friends of the Berkshire Music Center.

Six chamber works will be given Sunday. Composers include Harley Gaber, Stefan Wolfe, Earl Kim, Salvatore Martirano and Douglas Leedy.

Composers scheduled for the Aug. 15 program are Martirano, Edwin London, Alan Blank, Franz Kafka, Peter Westergaard, Roger Reynolds, Mel Powell, Donald Martino, George Burt, Roger Sessions, Aaron Copland and Charles Ives.

The chamber music series program of Aug. 16 will feature quartets by Roger Sessions, Milton Babbitt, Henry Weinberg, and Ruth Crawford-Seeger.

The Aug. 17 program will feature chamber music by Martino, Henry Weinberg, Roger Reynolds, Leedy, Morton Feldman, Raoul Pleskow and Jack Fortner.

The final program, Aug. 18, will be performed by the Berkshire Music Center Orchestra directed by Gunther Schuller. The program will feature works of Charles Ives, Roger Sessions' "Violin Concerto," and "Improvistions for Jazz Soloists and Orchestra" by Larry Austin, George Rochberg's "Black Sounds" and Michael Colgrass' "As Quiet As," the fourth commission made by the Berkshire Music Center in co-operation with the Fromm Foundation.

TIMES UNION
ALBANY, N. Y.
D. 71,635 S'DN. 122,607
AUG 9 1966

Tanglewood Opening American Music Fete

The Festival of Contemporary American Music at Tanglewood opens Sunday evening with one of four compositions commissioned for the five-day festival by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago.

The first concert of the series will be devoted to chamber music. Beginning in the Tanglewood Theater at 8 p.m., it will present six works, including the commissioned "Usable Music II" in B flat by Douglas Leedy.

On Monday evening the program will consist of choral and vocal chamber music, including a second commissioned piece, Roger Reynold's "Blind Men", Aaron Copland's "Lark" and Roger Sessions' "Turn, O Liberated." Copland is chairman of the faculty, emeritus, of the Berkshire Music Center and Sessions is a member of the composition faculty this season.

Tuesday evening's concert will be the seventh performance in the Berkshire Festival's Chamber Music series and the occasion of the performance of four contemporary quarters.

The Festival's fourth program on Wednesday evening will also be a concert of chamber music, including the first performance of Henry Weinberg's Cantus for the concert.

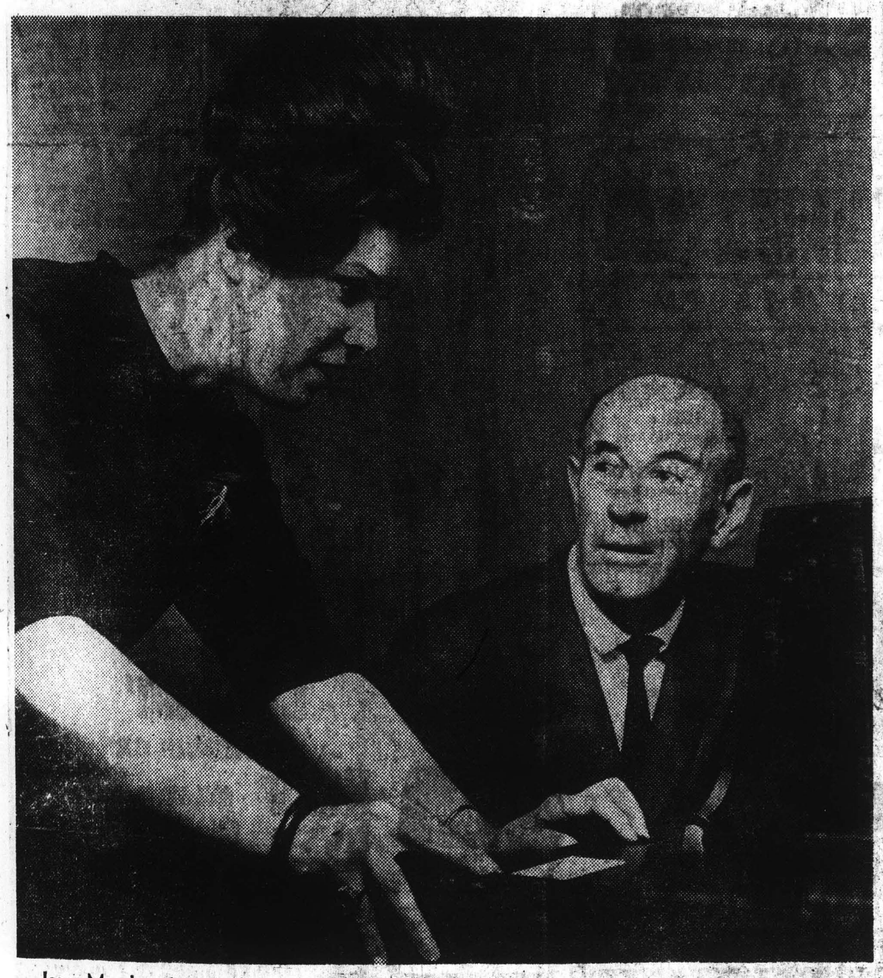
The Knickerbocker News
ALBANY, N. Y.
D. 55,425
AUG 11 1966

★ ★ ★

If you're interested in contemporary American composers then you'll be interested in the Festival of Contemporary American Music beginning Sunday at Tanglewood and running through the week. The five-day festival will feature four works commissioned by the Berkshire Music Center and Fromm Music Foundation of Chicage.

The Phoenix Gazette
D. 87,288
AUG 1 2 1966

Phoenician Alan Briggs (left) is member of trumpet section in Berkshire Music Center Orchestra, made up of outstanding young musicians from all over the world, playing concert at Tanglewood.



Jane Marsh, winner of recent Tchaikowsky vocal competition in Moscow, goes over score with Eric Leinsdorf, Boston Symphony conductor, before performance of "The Magic Flute" at Tanglewood.

Reviewer Finds 'Musical Utopia' At Tanglewood

By SERGE HUFF
Gazette Music Critic

LENOX, Mass. — Tanglewood, the international magic name in summer concert festivals, has, in its 30 years existence, developed into a musical Utopia.

In one weekend at the summer home of the Boston Symphony Orchestra, we have enjoyed performances of:

ELEVEN OUTSTANDING vocalists — among them Phyllis Curtin, Judith Raskin, John Reardon, George Shirley, Ara Berberian (well known to Phoenix audiences) and Jane Marsh, first-place winner in the recent Tchaikowsky vocal competitions in Moscow.

HUFF

Concert pianist Grant Johannesen, who arrived from the Flagstaff festival just in time to begin rehearsals with the Boston ensemble for the same work he played at Flagstaff.

Cellist Leslie Parnas.

Members of the BSO Chamber Players (the clarinetist, remembering how the dry Phoenix air brought calamity to his reeds during the group's recent appearance there, is much happier in this humid climate).

And the interpretations of five conductors.

IN A CONCERT performance of Mozart's "The Magic Flute," Eric Leinsdorf, permanent conductor of the BSO, directed the entire work — soloists, chorus, orchestra, and narrator along with many complicated cuts — from memory.

Conductor of the Minneapolis Symphony Stanislaw Skrowaczewski guest-conducted several works without the use of a score. Among them was the rhythmically intricate "Media's Meditation and Dance of Vengeance" by Barber. This comparatively young conductor and composer is fast becoming one of musical world's most popular conductors.

The outdoor concert hall — referred to here as the "music shed" — particularly attracted our interest. The open-sided structure seats more than 6,000 people under its roof, and has a stage canopy which fully projects every decibel of sound out to any number of music lovers seated on the lawns to the sides and rear of the shed.

ALTHOUGH THE MANAGEMENT of the orchestra reminds those who attend the performances at Tanglewood that it is a concert hall, albeit an outdoor one, and requests patrons to come in appropriate concert dress, it was delightful to note the orchestra and many members of the audience were in light summer formal attire, but outside on the lawns enjoying their picnics and favorite beverages were thousands of music lovers in all manner of informal costumes. We also observed numerous Beatle-hair-style boys in fruit boots and stringy haired girls in tight capris, usually associated with a different type of music, but seeming to be thoroughly captivated with the music.

We envision such a facility eventually for the Flagstaff Festival which would contribute greatly to the expansion of that effort into a major musical center. A copy of the stage acoustical enclosure could be put to good use at once in our Coliseum concerts. It is our hope that these things will be realized earlier in the history of the Phoenix orchestra than in that of the Boston. This is the former's 20th season, the latter's 85th.

EVEN THOUGH THE nearest population centers are Boston, 150 miles east, and New York, 160 miles south, the attendance at the various concerts numbers from 5,000 to 14,000.

Recorder-Gazette (e)
GREENFIELD, Mass.
Circ. 13,202
AUG 12 1966

New Music At Festival

TANGLEWOOD, LENOX — The Festival of Contemporary American Music at Tanglewood will open Sunday evening.

It will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago. The festival will take place during the final week of the orchestra's Berkshire Festival, which closes Aug. 21.

The Fromm Foundation, in its 10th summer of participation in the center's activities, makes available a number of fellowships for study at the center and assists the center in presenting the contemporary festival. Under the leadership of Paul Fromm, the foundation in 1957 established a program for resident young musicians to perform contemporary music at Tanglewood. This program has influenced many universities to establish similar resident ensembles. In some instances, permanent ensembles such as the Lenox Quartet and the Dorian Quintet were formed by Fromm Players.

In total, almost 200 young musicians have been Fromm Fellows at the center and more than 30 concerts have been presented.

Chamber Music

The first festival program in the Tanglewood Theatre at 8 p.m. Aug. 14, will be a concert of chamber music. Six works, including one of the four commissioned pieces, will be performed. The program includes: Harley Gaber's Fantasy; Rhapsody by Michael Colgrass; For Six Instruments in Two Parts by Stefan Wolfe; Earl Kim's Dead Calm; Cocktail Music by Salvatore Martirano and Douglas Leedy's Usable Music II in B-flat, commissioned for the festival.

On Aug. 15, there will be a program of choral and vocal chamber music including Martirano's Kyrie, Ave Maria by Kenneth Gaburo and the 23rd Psalm by Edwin London; also, Alan Blank's Two Parables by Franz Kafka and Peter Westergaard's Spring and Fall. Roger Reynolds' Blind Men, commissioned by the center, will receive its first performance.

Following the intermission Aug. 15, the concert will continue with Mel Powell's String Quartet; Donald Martino's Parisonatina; Landscape by George Burt; Roger Sessions's Turn, O Libertad; Aaron Copland's Lark; and Charles Ives' third setting of Harvest Home Chorale. Mr. Sessions is a member of this summer's Berkshire Music Center composition faculty and Aaron Copland is Chairman of the Faculty, Emeritus.

Four Quartets

The concert Aug. 16 will be the seventh program of the Berkshire Festival's chamber music series. Quartets by Roger Sessions, Milton Babbitt, Henry Weinberg and Ruth Crawford-Seeger will be performed.

The fourth festival program will be Aug. 17, a concert of chamber music with the following scheduled: Martino's B,a,b,b,it,t, Henry Weinberg's Cantus Commemorabilis, commissioned; Fantasy for Pianist by Roger Reynolds, Leedy's Quaderno Rossiniano, Morton Feldman's de Kooning, Music for Seven Players by Raoul Pleskow and Jack Fortner's Spring.

The final festival program will be performed by the Berkshire Music Center Orchestra under direction of Gunther Schuller, head of the center's contemporary music activities. It will begin with Charles Ives' Housatonic at Stockbridge, from Three Places in New England. As Quiet As by Michael Colgrass will receive its first performance. The Colgrass piece is the fourth commission by the center, in cooperation with the Fromm Foundation. The center orchestra will also play George Rochberg's Black Sounds, Sessions' Violin Concerto and Improvisations for Jazz Soloists and Orchestra by Larry Austin.

All programs with the exception of the Aug. 16 concert are open to the Friends of the Berkshire Music Center and will be in the Tanglewood Theater at 8 p.m. The closing Boston Symphony Orchestra programs will be in the Music Shed at Tanglewood, Aug. 19, 20 and 21. The closing concert will consist of Verdi's Te Deum and Beethoven's Symphony No. 9.

SUMMER LIFE

Poughkeepsie Journal
POUGHKEEPSIE, N. Y.
D. 34,306 SUN. 37,584
AUG 14 1966

Music Festival Set at Tanglewood

The Festival of Contemporary American Music at Tanglewood, Lenox, Mass., will open tonight. The five-day "festival - within - a festival" will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago. This summer the contemporary Festival will take place during the final week of the orchestra's Berkshire Festival which closes next Sunday.

The first program of the festival of Contemporary American Music will be given in the Tanglewood Theater at 8 o'clock tonight and will be a concert of chamber music. Six works, including one of the four commissioned pieces, will be performed at this concert. They are Harley Gaber's Fantasy, Rhapsody by Michael Colgrass, For Six Instruments in Two Parts by Stefan Wolfe, Earl Kim's Dead Calm, Cocktail Music by Salvatore Martirano and Douglas Leedy's Usable Music II in B-flat, commissioned for this festival.

Tomorrow night, there will be a program of choral and vocal chamber music, including Martirano's Kyrie, Ave Maria by Kenneth Gaburo and the 23rd Psalm by Edwin London. Also to be performed are Alan Blank's Two Parables by Franz Kafka and Peter Westergaard's Spring and Fall, Roger Reynolds' Blind Men, commissioned by the music center for the festival, will receive its first performance at this concert. After the intermission, tomorrow's program will continue with Mel Powell's String Quartet, Donald Martino's Parisonatina, Landscape by George Burt, Roger Sessions' Turn, O Libertad, Aaron Copland's Lark and Charles Ives' third setting of Harvest Home Chorale. Mr. Sessions is a member of this summer's Berkshire Music Center composition faculty and Mr. Copland is chairman of the faculty, emeritus.

The concert on Tuesday will be the seventh program of the Berkshire Festival's Chamber Music series. Quartets by Roger Sessions, Milton Babbitt, Henry Weinberg and Ruth Crawford-Seeger will be performed.

The fourth program of the contemporary American Music Festival will be given on Wednesday night. This also will be a concert of chamber music. Scheduled to be performed are Martino's B,a,b,b,it,t; the premiere of Henry Weinberg's Cantus Commemorabilia, commissioned for this festival; Fantasy for Pianist by Roger Reynolds; Leedy's Quaderno Rossiniano; Morton Feldman's de Kooning; Music for Seven Players by Raoul Pleskow, and Jack Fortner's S pr ING.

The final program of the contemporary festival will be performed by the Berkshire Music Center Orchestra, under the direction of Gunther Schuller, head of the center's contemporary music activities. This concert will begin with Charles Ives' Housatonic at Stockbridge from Three Places in New England. As Quiet As by Michael Colgrass will receive its first performance at this concert. The music center orchestra also will play George Rochberg's Black Sounds, Sessions, Violin Concerto and Improvisations for Jazz Soloists and Orchestra by Larry Austin.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
AUG 14 1966

Modern American Music at Tanglewood

TANGLEWOOD, Lenox — The Festival of Contemporary American Music at Tanglewood will open tonight.

The five-day "festival within a festival" will feature four works commissioned by the Berkshire Music Center, the Boston Symphony Orchestra's Summer academy for the advanced study of music, and the Fromm Music Foundation of Chicago. This Summer, the Contemporary Festival will take place during the final week of the orchestra's Berkshire Festival which closes on Aug. 21.

The Fromm Foundation, which this year celebrates its 10th Summer of participation in the Berkshire Music Center's activities, makes available a number of fellowships for study at the Berkshire Music Center and assists the Music Center in presenting the Contemporary Festival. Under the leadership of Paul Fromm, the Foundation in 1957 established a program for resident young musicians to perform contemporaary music at Tanglewood. This program has influenced many universities to establish similar resident ensembles. In some instances permanent ensembles such as the Lenox Quartet and the Dorian Quintet were formed by Fromm Players.

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The first program of the Festival of Contemporary American Music will be given in the Tanglewood Theatre tonight at 8 and will be a concert of chamber music. Six works including one of the four commissioned pieces will be performed at this concert. The program includes: Harley Gaber's Fantasy; Rhapsody by Michael Colgrass; For Six Instruments in Two Parts by Stefan Wolfe; Earl Kim's Dead Calm; Cocktail Music by Salvatore Martirano; and Douglas Leedy's Uusable Music II in B-flat, commissioned for this festival.

On Monday evening, there will be a program of choral and vocal chamber music including Martirano's Kyrie; Ave Maria by Kenneth Gaburo; the 23rd Psalm by Edwin London; Alan Blank's Two Parables by Franz Kafka; and Peter Westergaard's Spring and Fall.

Roger Reynolds' Blind Men, commissioned by the Music Center for the festival, will receive its first performance at this concert. Following the intermission, the concert will continue with Mel Powell's String Quartet; Donald Martino's Parisonatina; Landscape by George Burt; Roger Sessions' Turn, O Libertad; Aaron Copland's Lark; and Charles Ives' third setting of Harvest Home Chorale. Sessions is a member of this Summer's Berkshire Music Center composition faculty and Copland is chairman of the faculty, emeritus.

The concert on Tuesday, will be the seventh program of the Berkshire Festival's Chamber Music series. Quartets by Roger Sessions, Milton Babbitt, Henry Weinberg, and Ruth Crawford-Seeger will be performed.

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All programs with the exception of Tuesday's concert are open to the Friends of the Berkshire Music Center and will be held in the Tanglewood Theater beginning at 8.

The closing Boston Symphony Orchestra programs of its [illegible] Berkshire Festival will [illegible] in the Music Shed [illegible] wood on Aug. 19, 20, [illegible] the final concert will consist of Verdi's Te Deum and Beethoven's Symphony No. 9.

Morning Globe
BOSTON, Mass.
Circ. 234,733

AUG 16 1966

Lenox Contemporary Festival Opens Unremarkably

By MICHAEL STEINBERG
Globe Critic

LENOX — The third festival of contemporary American music began at Tanglewood on Sunday evening. It is sponsored by the Berkshire Music Center together with the Fromm Music Foundation which has been affiliated with Tanglewood since 1957. The 1966 festival consists of four concerts, and works have been commissioned for it from Michael Colgrass, Douglas Leedy, Roger Reynolds, and Henry Weinberg, each being represented by a second work of his own selection.

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The opening program began with a Fantasy for Flute by Harley Gaber a 23-year-old former pupil of, among others, Milhaud, Gaburo, Clementi, and Sydeman. This is a piece that has by now been written rather often, with Berio's "Sequenza" being its most famous archetype. The cliches of the new flute writing are coherently assembled but Gaber's fantasy is not in any way an individual or arresting utterance. The performance was by Virginia Leguia.

Michael Colgrass is, at 34, quite an experienced composer who has written a number of engagingly unpretentious, light-weight pieces. His Rhapsody for Violin, Clarinet and Piano, makes an attractive wash of fluid, decorative figurations into something that is rather characterless, though by no means too disagreeable to watch go by. There may be more to the piece than the colorless performance suggested.

★

Stefan Wolpe's "For Six Instruments in Two Parts" is an intense and highly characteristic piece, full of violent gestures that move brief and sharply profiled figures into harmonic and rhythmic contexts whose changes and progressions articulate a concentrated and powerful musical statement. Gunther Schuller conducted an effective performance that was played by Paul Zukofsky, violin, Jerome Patterson, cello, Christopher Wolfe, clarinet, Peter Chapman, trumpet, Suzanne Thomas, harp, and Yuji Takahashi, piano.

Earl Kim is a Schoenberg and Sessions pupil in his early forties. His "Dead Calm" sets a text by Samuel Beckett, the verbal palindromes being matched by musical ones. Kim's is music of delicate facture, laid out in short phrases separated by silences that are themselves expressive and eloquent, and with the effectively reticent text declamation surrounded vertically and horizontally by lines and dabs for violin, cello, piccolo, oboe, clarinet, and percussion, that enchance and illuminate what the voice is doing. "Dead Calm" was well sung by Phyllis Bryn-Julson, a soprano who is attaining impressive skill in the easy handling of tricky pitches and rhythms and whose instrumental timbre seemed very suitable to this music. Pierre Salzman conducted the competent performance.

★

Salvatore Martirano's "Cocktail Music" is a slight and short work for solo piano whose entertaining virtuoso writing was effectively realized by William Bolcom.

And finally, there was Douglas Leedy's "Quaderno Rossiniano." Leedy is 28, serves on the editorial board of the New Berlioz Edition, and rather looks like Berlioz. That he is a composer I am not prepared to say. His Rossinian notebook is made entirely of phrases from Rossini. This, if Leedy's invention is on a level with his taste, could be an advantage. The idea of the "Quaderno" is that tonic-and-dominant oom-pahs and expensive operatic phrases will sound funny in a concert where the ear has been attuned to Wolpe and Martirano, and the more so if they are themselves made dissonant by being jumbled together irrelevantly.

And so indeed it may be for some persons. It wasted the time and talent of eight instrumentalists, some of them strikingly gifted, and it brought the opening Fromm concert to a limp close.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304

AUG 19 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

AUG 15 1966

Music: Sound of the 60's

125 at Tanglewood Attend the Opening of Fromm Foundation Concert Series

Special to The New York Times

LENOX, Mass., Aug. 14—Following this afternoon's television extravaganza at the shed of the Berkshire Music Festival, which attracted 8,093, a considerably smaller audience went to the theater-concert hall—about 125. The occasion of the evening concert was the inauguration of the week-long Festival of Contemporary American Music, a Tanglewood fixture for the last few years. This summer also marks the 10th year of the Fromm Music Foundation's affiliation with the Berkshire center. Paul Fromm of Chicago has been the sponsor from the beginning.

The week will have four Festival of American Music concerts. Two will be devoted to chamber music, one primarily to choral and vocal music, and the final one, on Thursday night, to orchestral music. Four composers have received commisisons — Michael Colgrass, Douglas Leedy, Roger Reynolds and Henry Weinberg. In addition, there will be a concert of string quartet music Tuesday night. This concert is the last of this year's seven Tuesday concerts of chamber music at Tanglewood, but the nature of the program, with works by Sessions Babbitt, Weinberg and Ruth Crawford-Seeger, has included it in the modern-music series.

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Tonight's was a short concert. Six pieces were on the program, but the audience was on its way out by 9:20. Most avant-garde compositions are short (in objective, if not necessarily in subjective time). Sometimes it takes longer to head the composer's analysis in the program than to hear the work.

It is hard to define profile and characteristics in post-Webern serial writing. All of of the music is thoroughly organized, but family relationships are too great, and pieces like the Geber and Colgrass end up featureless. hTe Wolpe was typical—very serious, complicated, disjunct in line, athematic, perhaps a little less dense in texture than some of his other music.

The chronological range of the concert extended from Stefan Wolpe (born in 1902) to Harley Sieber (born in 1943). But all of the music is of this decade—fresh, newly minted, brimming over with the lovely zeitgeist of the nineteen-sixties. The Geber work, "Fantasy," was for solo flute, and Earl Kim's "Dead Calm" and Mr. Leedy's "Quaderno Rossiniano" used eight musicians. There also were Salvatore Martirano's oddly named "Cocktain Music," for solo piano, Mr. Colgrass's Rhapsody for Violin, Clarinet and Piano and the Wolpe "For Six Instruments in Two Parts."

Mr. Martirano's piece was oddly named, for coacktain music it isn't. It is a dead-serious, party-line example of serial writing for the piano, in which such composers as oulez and Stockhausen play a major role. It is also rather a bore. The piece that got the biggest acclaim was Mr. Kim's "Dead Calm," a setting of a text by Samuel Becket, for soprano and seven players. In this work, the composer makes great use of silences and delicate pianissimo effects. A strong Schoenbergian feeling was in evidence, and the writing had mood and style.

●

But one work did indeed have profile. It was the Leedy "Quaderno Rossiniano," which the composer has described as a tribute to Rossini. It consists of juxtapositions of Rossinian fragments in unrelated keys. Some tribute!

One of the real pleasures in concerts like this is listening to the deft way young musicians get around the music. The complications, especially rhythmic ones, are enormous, but they lean back, relaxed-like, and the notes and sequences come out glittering. It is all immensely impressive. And, if perchance the attention wanders, there are the program notes, in which the new musical terminology stands in all its glory — pitch-class content, linear orderings, serialized parameters, steady states, harmonic fields, permutational reorderings, nonpitch dimensions, rhythmic trajectories. Not physics, not higher mathematics. The new music.

HAROLD C. SCHONBERG.

Music Review

Exciting Finish to Contemporary Fete

By JAY C. ROSENFELD

THE FINAL concert of the Festival of Contemporary American Music at Tanglewood came to an exciting climax last night when a program of orchestral music was played by the Berkshire Music Center orchestra under the direction of Gunther Schuller. Audiences which kept increasing filled the Theatre last night and heard a variety of compositions, all of great interest but, more important, of cumulatively greater intrinsic importance and of reassuring character.

On the previous evenings, the music in the main had been academic and of doubtful substance. The strange part of it all was that it was all primarily written by men born in the '30s who have had long training and now hold posts of honor and responsibility in our most respected music schools. Yet, paradoxically, there was a tangible quantity of aleatory music performed, music in which the composer forfeits calculation and gives the performer leeway in matters of rhythm, pitch, duration, the amount of energy to be applied and so on.

* * *

THE NET RESULT is that there are great stretches of arid and sterile deserts in this music. Last night, however, there was imagination and vitality rampant the whole evening. Just before the second half of the program, Erich Leinsdorf, the director of the Berkshire Music Center, conferred awards of honor on some of the outstanding students for distinction in composition, in one case to Mario Davidovsky for music composed after his attendance at a BMC term; to Alfred Lehrdal and William Albright for a piece of chamber music composed or finished at the BMC, and to Phyllis Bryn-Julson for superior performance and helpfulness to the Tanglewood composers.

Leinsdorf then introduced the man who is the head of the Fromm Music Foundation, Paul Fromm of Chicago, and whose "extraordinary liberality," as Leinsdorf pointed out, has made these concentrated festivals possible for 10 years.

* * *

SCHULLER BEGAN his program with the third movement of Charles Ives' "New England Symphony," "The Housatonic at Stockbridge." Ives is now posthumously coming into the appreciation and recognition he deserves, as it becomes apparent that what he wrote before World War I was on the same foundations for which the musical world now honors men such as Schoenberg and Stravinsky.

A commission by the Fromm Foundation, "As quiet as," by Michael Colgrass, proved to be the most intensely absorbing work of the evening. The composer explained that his subject and the music was inspired by the answers 4th-grade children gave their teacher when asked to complete the sentence beginning, "Let's be as quiet as . . ." There are seven answers depicted musically; they are vivid and graphic, both explicitly and by allusion. Indeed, "A leaf turning colors" is not unlike Schuller's own musical transference of Klee's "Antique Harmonies," vaporous almost to imperceptibility. "Children sleeping" was charming and at the same time the most directly conveyed with a toy music box sounding by means of clever orchestration. "Time passing" made use of reminiscences of music of days gone by. "A soft rainfall" not only made the drops sound in a pool but almost made the centrifugal circles apparent.

* * *

GEORGE ROCHBERG'S "Black Sounds," for percussion and wind instruments only, was a first performance in orchestral form of an original ballet. It insisted on special tone colors which the orchestration made possible. Roger Sessions' violin concerto, written nearer to Ives' day than to the other music on this program, received a virile performance by the orchestra's concertmaster, Paul Zukofsky. This was the most orthodox music — in form — of the festival, although Sessions writes with complete immersion in the stream of the current musical trend.

Larry Austin's "Improvisations" for jazz soloists and orchestra rose to an orgy of intoxication as alto saxophonist Andrew White, bass Buell Neidlinger and drummer John Bergamo were guided by the light rein of Schuller until he gave them the bit and they went to town.

* * *

THERE WERE several reasons why this program delighted the large audience. The most important was that there was an underlying factor which had not been in evidence in most of the music heard on the preceding programs. There was a desire to express something and an intention to convey it, and that, above all, is the quintessential of music. This kind of effort justifies Fromm's support and brushes away the cobwebs of futility which at times have been observable at this and other expositions of current music production.

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Sunday Times
NEW YORK, N. Y.
Circ. 1,355,614
AUG 28 1966

Music

New—But What's New About It?

By HAROLD SCHONBERG

ALONG with the final week of the Berkshire Music Festival was the annual Festival of Contemporary American Music, the omega to the alpha of the regular Boston Symphony concerts in the famous shed at Tanglewood. Where the symphony concerts are terribly conservative the aim of the festival of contemporary American music is to present the latest music by young composers.

Gunther Schuller is in charge of the project, and that is at once its strength and its weakness. Schuller, whose appointment as head of the New England Conservatory of Music was recently announced, is himself a respected composer, an admirable conductor of contemporary music, a brilliant all-around musician and a man young enough to meet the young students at the Berkshire Music Center on their own terms. He takes complete charge of the music center and of the five-concert festival of new music, is all over the place at once, and obviously is dedicated to the cause he has espoused. In addition, Schuller is a natural salesman for the new music. He believes in it, volubly talks about it, glows about it and, like a good salesman, makes no wild claims.

The weakness of the set-up—and it is easy to criticize without coming up with a workable alternative—is that the festival is a reflection of Schuller's tastes and his alone. He always has been allied to the avant-garde, and is greatly interested in the post-Webern musical development. That, of course, is inevitable. The post-Webern development has been the biggest international force since the ending of the last war. It was not too long ago that Schuller was in the forefront with his "third-stream" music, the alliance of jazz with serial textures. Nowadays, we do not hear much about third-stream music, though perhaps that is because many young composers now accept it as a matter of course. Jazz techniques of one kind or another are constantly finding their way into the textures of the new music.

Dreary Pieces

But the trouble is that very little of importance has come out of the new school. It is still highly experimental, has made virtually no public impact, and by now is threatening to become extremely inbred. It is a music in which one piece tends to sound much like any other piece. There are exceptions, of course, but during the five-day festival, which ended a week ago Thursday, there was a succession of dreary pieces that sounded much like the succession of dreary pieces contained in the 1965 festival. And, listening to them, one began to wonder if this is the only kind of music being composed these days. Is post-Webern music the only kind worth representing in the Schuller-arranged festivals, or should an effort be made to dig out other kinds of music to give a cross-section of what is going on in the United States?

It is true that this summer's festival did have four or five pieces a little outside of the new orthodoxy. Two large-scale Sessions works were the Stravinsky - sounding Violin Concerto of 1935 and the Bartok - sounding Second String Quartet of 1951. There was some Ives, and there also was the quartet of Ruth Crawford-Seeger, composed in 1931. And in the final concert were two new pieces that did break the mold a bit. "Black Sounds" by George Rochberg, for wind and percussion orchestra, was not a serial work at all. It was not a very good score, being too close to the movie-music kind of stuff one hears as background for the latest sophisticated spy thriller, but at least it tries for a direct emotional feeling, and it actually sounded refreshing against the context of most of the other music in the series.

Also different was "As Quiet As" by Michael Colgrass, which was full of ideas, which did not hesitate to use a vocabulary that went back to Ives and Debussy, which used post-Webern textures in a personal manner, and which might even develop into a repertoire piece. "As Quiet As" is a collection of little tone pictures as cute as all get-out, and probably will be accused of slickness. It received a warm reception, indeed, the warmest of any new piece during the festival—and this from a professional audience closely allied to the new language.

Fusion of Influences

No major musical trends were noticed during the festival. There was, though, a slight indication that the young composers are trying to make some kind of fusion of Cage and Babbitt elements. Milton Babbitt and John Cage have been the two most important influences on avant-garde American music since the war, and they represent entirely different things. Babbitt stands for total control over music elements. His is a kind of music in which every aspect, including rhythms and silences, is subject to serial manipulation. Cage, on the other hand, represents a kind of anarchy and dada. It was he who was largely responsible for the development of the aleatoric idea, in which the performer had complete leeway within a certain established ground plan. A few years ago, any idea of rapprochement between the two schools was unthinkable. Cage and Babbitt, if they did not despise each other's principles, at least had nothing to do with each other. They, and the members of each school, went their separate ways.

But now the younger composers are less fiercely devoted to the kind of partisanship formerly displayed, and it is no longer an either-or proposition. Quite a few thoughtful observers on the grounds during the festival discussing the quality of the music — nobody seemed to think very highly of it—nevertheless expressed hope. The feeling is that party lines are being broken, and that Babbitt is no longer the overpowering influence he used to be—the gray eminence of American music.

Instead, they say, young composers, tiring of what they feel is over-control of musical elements, over-organization and even obfuscation, are beginning to use a much freer approach. They take from Babbitt, they take from Cage, they are no longer hypnotized by either, and they are getting ready to go off on their own. So runs the argument. Nobody is saying that the millenium has arrived. But wait a few years, said one composer-teacher not connected with the Berkshire Music Center, "a crop of kids are coming up that are going to knock your eyes out."

Even some officials of the contemporary American music festival privately admit that the affair is beginning to sound inbred and tired—as tired in its way as the Tanglewood festival programs are sounding. This summer Erich Leinsdorf and the Boston Symphony have had as their theme the romantic concerto, and the concertos of Brahms, Liszt and so on have been gravely trotted out for inspection. What has happened to the brave new plans Leinsdorf was talking about when he took over?

Times (m)
NEW YORK, N. Y.
Circ. 635,619
AUG 20 1966

Music: Young Moderns

Tanglewood Ends Fete of Homegrown Works

By HAROLD C. SCHONBERG
Special to The New York Times

LENOX, Mass., Aug. 18—Five consecutive evenings of contemporary American music came to an end Thursday night with the Berkshire Music Center Orchestra, conducted by Gunther Schuller, giving a program of music by Charles Ives, Michael Colgrass, George Rochberg, Roger Sessions and Larry Austin. As in previous years, the Festival of Contemporary American Music was sponsored by the Fromm Music Foundation.

It was a rather routine week, with little that captured the imagination. On the whole, the music showed no great departures, up or down, from that heard in most equivalent events here or elsewhere.

The young composers are still working in an idiom derived from post-Webern serialism. Most of them supply their own kind of built-in academism, and one looks in vain for much personality or even joy in making music. It is all so serious, so inbred, too calculated, so totally lacking in charm.

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The festival belied its name by not being entirely contemporary. There were two works by Sessions—the violin concerto and the second string quartet, dating from 1935 and 1951, respectively, both dry and academic, the first touched by Stravinsky, the second by Bartók.

There also was Ruth Crawford-Seeger's string quartet, composed in 1931. This is a strange piece that has been adopted by the American avant-garde. Mrs. Crawford-Seeger, an American-trained composer who died in 1953, is not well known, but this quartet is vigorous and even powerful, and it had very little in common with the music composed at that time. Its patterns are close to abstractions, and it is a prophetic statement of what many composers are now doing.

There were a few high spots during the five days. One was Donald Martino's "Parisonatina al Dodecafonia." It is a work for solo cello and is dedicated to Aldo Parisot, who played it on Monday night. Combine "Parisot" and "Sonatina," and you get the title.

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The music is in serial textures, but the main interest is in the technical nature of the cello writing. Mr. Martino has obviously set out to compose a whizbang virtuoso piece in the modern idiom. Probably as difficult a work as ever has been written for the cello, it throws at the performer everything in the book and a few things that aren't. Mr. Parisot gave an extraordinary performance. No matter how impossible the stretches, no matter what the position, no matter if he was called upon to hit the instrument itself with his hand, no matter what kind of crazy bowing, he accomplished everything with an easy, almost bored expression, as though he was playing the Boccherini Concerto. His tone and intonation never betrayed him, and those at this performance are not going to forget this feat overnight.

Four Fromm commissions received their world premieres. "Blind Men," by Roger Reynolds, is scored for brass and percussion orchestra against chorus. It is one of those sound-for-sound's-sake pieces, mixed up with aleatoric sections, that is standard operating procedure in these circles.

Lew Merrim from Monkmeyer
Gunther Schuller

Henry Weinberg's "Cantus Commemorabilis" for chamber orchestra turned out to be dull, cliché serialism.

More interesting was Douglas Leedy's "Usable Music II in B-flat." The B-flat signature is a sort of joke. Any music more distant from key signatures does not exist. There are other things in the score that are a joke. The musicians talk into their instruments, producing Donald Duck noises. One section has some Ivesian touches. In others the musicians can do what they want. It's all very irreverent and quite funny in spots. One does hope that the humor was intentional. At least the audience laughed.

Last of the Fromm commissions heard Thursday evening was Michael Colgrass's "As Quiet As." Quite different from other works of Colgrass one has encountered, this work is made up of short sections, some of which are out of Debussy and Ives, others out of Webern. It is descriptive music, little tone sketches with titles that have not been encountered since Schumann's "Album for the Young" or "Kinderscenen"—"Children Sleeping;" "Time Passing;" "A Soft Rainfall;" and so on.

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Through the music is a lively intelligence. Colgrass has got a good deal of individuality into the work, knows how to orchestrate, and has written a piece that is avant-garde without being doctrinaire. It conceivably could have the same kind of success as Schuller's "Klee" pieces. No work during the week was more warmly received, and this in a way was surprising, for it was relatively conservative, and this particular audience consists primarily of professional avant-gardists.

It remains to be said that the performances were, as always, in tip-top shape, that Paul Zukovsky was the brilliant violinist in the Sessions concerto, that Mr. Schuller conducts contemporary music as well as anybody around, that the young musicians of the Berkshire Music Center are as talented as ever, and that this was the first festival on these grounds where the official instrument of the avant-gardists, the vibraphone, was not strongly in evidence. Can it be that the children are no longer playing with toys.

The annual Berkshire Music Center awards were made Thursday night. Mario Davidovsky, the 32-year-old Argentine composer, won the $1,000 Aaron Copland award, Alfred Lehrdahl, 23, of Madison, Wis., and William H. Albright, 21, of West Orange, N. J., won the $200 Koussevitzky Tanglewood composition awards, and Phyllis Bryn-Julson, 21, a soprano from Moorhead, Minn., won the $100 performance award.

PLEASE SEE PAGE 188
FOR MORE REVIEWS

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 28 1966

4 Musicians Awarded Prizes At Berkshire Music Center

847

At this season's final performance of the Berkshire Music Center Fellowship Orchestra during the Festival of Contemporary American Music sponsored by Paul Fromm and the Fromm Music Foundation, prizes were awarded to four outstanding musicians.

Merit in Composition

The first to be awarded was the Aaron Copland Award to Mario Davidovsky, for merit in composition, awarded to a former student of Mr. Copland. This award has been donated by Paul Fromm, Boosey and Hawkes, Mrs. Serge Koussevitzky and the Berkshire Music Center. Mr. Davidovsky studied composition in Buenos Aires and at Tanglewood in 1963 with Aaron Copland and was a recipient of a Fromm-Tanglewood Commission at the 1965 session of the Berkshire Music Center.

He came to this country in late 1960 as a Guggenheim Fellow to work in the Columbia-Princeton Electronic Music Center.

Chamber Music Award

The Koussevitzky Tanglewood Composition awards for a piece of chamber music composed or performed at the Berkshire Music Center, donated by the Koussevitzky Music Foundation were awarded to Alfred Lerdahl and William Albright. Alfred Lerdahl is from Madison, Wis., is 23 years old and a graduate student in composition at Princeton University where he is working with Milton Babbitt.

He completed his undergraduate study at Lawrence University, where he worked with Professors Ming and Duncan. He was a member of the Music Center in 1963 and at this year's session was the recipient of the Margaret Lee Crofts Fellowship for composers.

William Albright is from West Orange, New Jersey, 21 years of age and has just completed his Bachelor of Music Degree at the University of Michigan where he studied composition with Leslie Bassett and Ross Lee Finney.

Since he was with the Berkshire Music Center in 1964, he has had his works performed in New York City, at the University of Ohio, and the San Francisco Tape Center as well as at the Bennington Composer's Conference. This session he was the recipient of the Margaret Lee Crofts Fellowship for composers.

The Composition Performance Award for superior performance and helpfulness to the composers at Tanglewood, donated by Michael Colgrass was awarded to Miss Phyllis Bryn-Julson.

Miss Bryn-Julson is a 21-year-old soprano from Moorehead, Minnesota who attended Concordia College and is presently studying with Helen Boatwright at Syracuse University.

At this year's session of the Berkshire Music Center, she was the recipient of a Fromm Fellowship and was also awarded the High Fidelity Magazine Prize which is awarded to "a talented member of any department at the Music Center."

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 15 1966

Mark M. Horblit Award Presented To Schuller

At ceremonies in Lenox Saturday, the Boston Symphony Orchestra presented the 1966 Mark M. Horblit Award of $1,500 to composer Gunther Schuller.

The award, established in 1947 by Mr. Horblit, is "to foster and promote the writing of symphonic compositions by composers resident in the United States, is conferred in recognition of meritorious work in that field, and to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras."

The Horblit Award does not involve competition, but rather is granted on the basis of recognition for works which have been performed by symphony orchestras.

Mr. Schuller is Head of the Contemporary Music Activities at the Boston Symphony Orchestra's Berkshire Music Center.

STANDARD
BOSTON, MASS.
W. 5,400
AUG 5 1966

A certificate of appreciation was presented to New England Life Insurance Co. by the Boston Symphony Orchestra for the company's support during the 38th Summer Esplanade Concert season at the Hatch Memorial Shell.

Henry Cabot, president of the board of trustees of the Boston Symphony Orchestra, cited the [illegible] firms supporting the summer concert program include John Hancock Mutual Life Insurance Co., and Marsh & McLennan, Inc.

The concerts are sponsored each summer by the trustees of Boston Symphony Orchestra under the direction of founder and conductor Arthur Fiedler.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 14 1966

Gunther Schuller Given Mark M. Horblit Award

LENOX — At recent ceremonies held in Lenox, the Boston Symphony Orchestra presented the 1966 Mark M. Horblit Award of $1500 to composer Gunther Schuller.

Meritorious Work

The award, established in 1947 by Mr. Horblit, is "to foster and promote the writing of symphonic compositions by composers resident in the United States, is conferred in recognition of meritorious work in that field, and to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras."

The Horblit Award does not involve competition, but rather is granted on the basis of recognition for works which have been performed by symphony orchestras. The Award Committee consists of the music director of the Boston Symphony Orchestra, the president of the orchestra's trustees, and the chairman of the department of music of Harvard University.

Seven Studies

Mr. Schuller is head of the Contemporary Music Activities at the Boston Symphony Orchestra's Berkshire Music Center. During the orchestra's 1964-65 season the composer's Seven Studies on Themes of Paul Klee was performed at several concerts in Symphony Hall, Boston, and on tour.

Excerpts of the Seven Studies will be played on today's Tanglewood program. The complete Boston Symphony Orchestra concert will be televised live and in color by the National Broadcasting Company's television network.

RCA Victor's recording by the Boston Symphony Orchestra under Music Director Erich Leinsdorf has recently been released.

The award is not necessarily presented each year. Past recipients include: Aaron Copland, 1947; Walter Piston, 1948; Leonard Bernstein, 1949; Lukas Foss, 1952; Leo Smit, 1953; Andrew Imbrie, 1954; Ross Lee Finney, 1955; Easley Blackwood, 1958; Alexei Haieff, 1961; Seymour Shifrin, 1963; William Sydeman, 1964.

Makes Statement

Music Director Erich Leinsdorf made the following statement for the presentation:

"When Gunther Schuller announced to me his resignation from his position as First Horn player in the New York (old) Metropolitan Opera Orchestra to devote his time exclusively to creative efforts, I wished him well and prayed for his success.

"Some seven years later I can rejoice in the deserved honors and kudos that are coming his way. Only a year ago did he accept my invitation to become the head of the composition department at the Berkshire Music Center; and now we have the wonderful news of his appointment as president of the New England Conservatory.

The Committee of the Horblit Award—consisting of Henry B. Cabot, the president of our trustees; the chairman of the music department of Harvard University, Nino Pirrotta and I decided on Mr. Schuller as recipient of this year's award rather independently of these positions and appointments.

Add Good Wishes

"This way many months ago Mr. Schuller was in Germany at work on his new opera, (which will have its premiere in Hamburg on Oct. 12), and Committee of the Horblit Award decided at that time to wait with the announcement until a suitable moment arrived. This now seems the right time to add, in tangible form, our good wishes.

"The Boston Symphony is proud to have not only performed works by Gunther Schuller but to have recorded his eminently witty and apt suite, Seven Studies on Themes of Paul Klee.

"We present this award to Mr. Schuller for the great contribution which he has made through his music."

GRANTS AND AWARDS

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 28 1966

4 Musicians Awarded Prizes At Berkshire Music Center

At this season's final performance of the Berkshire Music Center Fellowship Orchestra during the Festival of Contemporary American Music sponsored by Paul Fromm and the Fromm Music Foundation, prizes were awarded to four outstanding musicians.

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Miss Bryn-Julson is a 21-year-old soprano from Moorehead, Minnesota who attended Concordia College and is presently studying with Helen Boatwright at Syracuse University.

At this year's session of the Berkshire Music Center, she was the recipient of a Fromm Fellowship and was also awarded the High Fidelity Magazine Prize which is awarded to "a talented member of any department at the Music Center."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 15 1966

Mark M. Horblit Award Presented To Schuller

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The award, established in 1947 by Mr. Horblit, is "to foster and promote the writing of symphonic compositions by composers resident in the United States, is conferred in recognition of meritorious work in that field, and to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras."

The Horblit Award does not involve competition, but rather is granted on the basis of recognition for works which have been performed by symphony orchestras.

Mr. Schuller is Head of the Contemporary Music Activities at the Boston Symphony Orchestra's Berkshire Music Center.

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 14 1966

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company for "having thus joined the orchestra in the public service it renders to the community." He further commended New England Life's contribution in ". . . helping to preserve one of Boston's chief cultural assets."

Other insurance firms supporting the summer concert program include John Hancock Mutual Life Insurance Co., and Marsh & McLennan, Inc.

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GRANTS AND AWARDS

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
AUG 2 8 1966

4 Musicians Awarded Prizes At Berkshire Music Center

At this season's final performance of the Berkshire Music Center Fellowship Orchestra during the Festival of Contemporary American Music sponsored by Paul Fromm and the Fromm Music Foundation, prizes were awarded to four outstanding musicians.

Merit in Composition

The first to be awarded was the Aaron Copland Award to Mario Davidovsky, for merit in composition, awarded to a former student of Mr. Copland. This award has been donated by Paul Fromm, Boosey and Hawkes, Mrs. Serge Koussevitzky and the Berkshire Music Center. Mr. Davidovsky studied composition in Buenos Aires and at Tanglewood in 1958 with Aaron Copland and was a recipient of a Fromm-Tanglewood Commission at the 1964 session of the Berkshire Music Center.

He came to this country in late 1960 as a Guggenhein Fellow to work in the Columbia-Princeton Electronic Music Center.

Chamber Music Award

The Koussevitzky Tanglewood Composition awards for a piece of chamber music composed or finished at the Berkshire Music Center, donated by the Koussevitzky Music Foundation were awarded to Alfred Lerdahl and William Albright. Alfred Lerdahl is from Madison, Wisconsin, 23 years old and a graduate student in composition at Princeton University where he is working with Milton Babbitt.

He completed his undergraduate study at Lawrence University, where he worked with Professors Ming and Duncan. He was a member of the Music Center in 1965 and at this year's session was the recipient of the Margaret Lee Crofts Fellowship, for composers.

William Albright is from West Orange, New Jersey, 21 years of age and has just completed his Bachelor of Music Degree at the University of Michigan where he studied composition with Leslie Bassett and Ross Lee Finney.

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PITTSFIELD, Mass.
Circ. 29,177
SEP 26 1966

Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,836
SEP 26 1966

$1.5 Million Gift Revealed At Williams Convocation

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Three honorary degrees were awarded to men in the fields of music, literature and art: Erich Leinsdorf, conductor of the Boston Symphony Orchestra; Nevill Coghill, Merton professor of English literature at Oxford University, England; and Peter Guille, retired director of the Clark Art Institute, Williamstown.

President Sawyer termed the anonymous endowment as enlightened private recognition of the importance of the humanities "at a time when more money and talent than ever before is flowing into scientific and technical fields."

Summer Grants

It provides for summer grants of $1,000 to junior faculty members in the humanities (generally art, music, drama, literature and the languages) who will devote two months of their vacations to serious professional work in their specialties. Grants of $500 are also available for one month of work.

In addition, the gift establishes a new professorship in the humanities, Sawyer disclosed. It will be known as the Margaret Bundy Scott visiting professorship of literature.

The woman for whom the new professorship is named was not further identified. However, it was learned she has a family connection with the college.

The summer assistance program to junior faculty members has already gone into effect, the president revealed. During the past summer, 15 assistant professors and instructors in the humanities at Williams received grants.

Coghill Speaks

Prof. Coghill, teacher, author and producer of plays in the fields of Chaucer and Shakespeare, received the degree of doctor of letters. He spoke on behalf of all of the honorary degree recipients, discussing "The Explosion in Values."

A fellow and tutor in English literature at Oxford since 1925, he is currently directing the filming in Italy of Marlowe's "Doctor Faustus," in which one of his former students, Richard Burton, has the title role. Burton's wife, Elizabeth Taylor, is playing Helen of Troy. Proceeds of the movie will be used in the building of a new theater at Oxford.

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Circ. 3,267
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News-Tribune (e)
WALTHAM, Mass.
Circ. 19,234
SEP 26 1966

Recorder-Gazette (e)
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Musical Chairs

Leinsdorf, 2 Others Honored

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MUNCH
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Berkshire Eagle (e)
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BERKSHIRE MUSIC CENTER

VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.AVAIL.
JUN 8 1966 Buffalo

Inside Stuff—Legit

The annual Whitbread Anglo-American Awards, for outstanding creative contributions of British origin to the Broadway stage, will be presented tonight (Wed.) at the Hotel Piccadilly, N.Y., with producer Hillard Elkins as emcee. The categories and winners are: musical performance, April Olrich in "Wait a Minim"; actress, Sheila Hancock in "Entertaining Mr. Sloane"; actor, Nicol Williamson in "Inadmissible Evidence"; supporting performance, Roland Culver in "Ivanov"; British performer in a Yank production, Rosemary Harris in "Lion in Winter"; director, Peter Brook for "Marat-Sade"; play, Michael Dyne's "Right Honourable Gentleman"; set design, Michael Annals for "Royal Hunt of the Sun." The seven judges considered no British tuner import worthy of a best-musical citation.

The U.S. awards have their edition in London, where the winners, already reported, were Jim Haynes, for his development of the Traverse Theatre, Edinburgh; Arthur Miller, for "Incident at Vichy"; Diana Sands, for "The Owl and the Pussycat"; Barbra Streisand, for "Funny Girl"; and Jule Styne and Bob Merrill for the "Funny Girl" songs.

Boston Univ., in cooperation with the Berkshire Music Center and the Berkshire Theatre Festival, is organizing a playwrights' symposium and seminar for July 5-Aug. 1 at the Windsor Mountain School near Tanglewood, Mass. Aspiring authors will see portions of their works performed by professional actors, then undergo critical appraisals by their peers. Harold Clurman, a director-critic, is artistic director of the event, which is open to "all students of the theatre who have had at least two years of college study, theatrical training or similarly pertinent experience."

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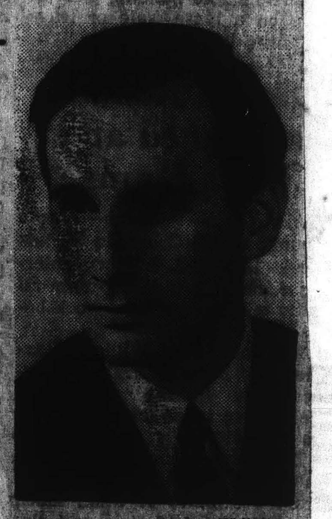
BTF Names Silverman Season Music Director



Whitestone
Stanley Silverman

Stanley Silverman, 27, for four years an instructor at Tanglewood, has been named music director for the Berkshire Teatre Festival.

Mr. Silverman, who currently holds a Guggenheim Fellowship for musical compsition, is musical director at the Vivian Beaumont Theatre at Lincoln Center for the repertory company. He wrote music this year for the company's production, "The Country Wife."

He will write incidental music for "Skin of Our Teeth," the season's first production, and a score for the songs in "The Cretan Woman," by Robinson Jeffers. He will also work on an original score for "The Merchant of Venice." He will direct the music for the season's final play, "The Invigorating Effects of Money and Other Matters," a collation of scenes and songs by Bertoldt Brecht.

Mr. Silverman has been an instructor at the Berkshire Music Festival's department of listening and analysis since 1962. Before then he worked as an administrator at the Center and was a student for two years. He will continue to be a faculty member at Tanglewood.

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Mr. Schuller is a graduate of Boston University and Mills College in California, where he earned a master's degree and studied with Darius Milhaud.

Mr. and Mrs. Silverman will live on Laurel Lake in Lenox.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
JUN 14 1966 Buffalo

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R.E.K.

GETTYSBURG, PA.
TIMES
D. 9,000
JUN 15 1966 Buffalo

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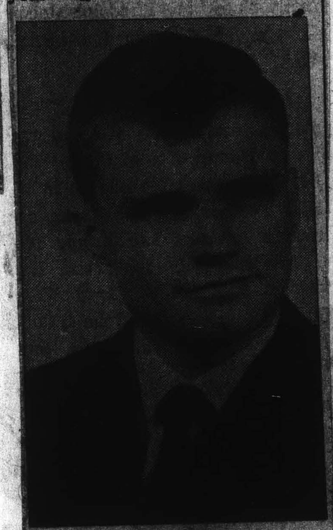

HAROLD OLIVER

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A 1960 graduate of Biglerville High School, he has been awarded a three-year fellowship of the National Defense Foundation to study for his Ph.D. at Princeton, N.J., in September, and will work this summer at the Tanglewood, Mass., Music Workshop, directed by Eric Leinsdorf, conductor of the Boston Symphony Orchestra. He will study under Milton Babbitt, international authority on 12-tone music, at Princeton.

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The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
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SUZANNE THOMAS

—Call-Chronicle Photo by Reckmake

Suzanne Realizes Her Dream To Be an Orchestral Harpist

By DORIS LEETE

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But the harp is not exactly in great demand as far as the orchestras are concerned. The majority require only one fulltime harpist, and the very large orchestras two at most. And so, a musician dedicated to this old and most romantic of instruments may wish in vain to play her lovely glissandos and arpeggios on the symphonic concert stage.

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"I guess it was luck that I happened to be there at the right time," says the poised and talented daughter of Mr. and Mrs. John B. Thomas of Emmaus when mentioning that there hadn't been an opening in the orchestra for five years. Part of it may have been luck, but Suzanne was well prepared to respond when opportunity knocked.

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With Top Conductors

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SUN. 110,500
JUN 19 1966 Buffalo

BERKSHIRE MUSIC CENTER

VARIETY
NEW YORK, N.Y.
WEEKLY - CIRC.N.AVAIL.

JUN 8 1966

Inside Stuff—Legit

The annual Whitbread Anglo-American Awards, for outstanding creative contributions of British origin to the Broadway stage, will be presented tonight (Wed.) at the Hotel Piccadilly, N.Y., with producer Hillard Elkins as emcee. The categories and winners are: musical performance, April Olrich in "Wait a Minim"; actress, Shelia Hancock in "Entertaining Mr. Sloane"; actor, Nicol Williamson in "Inadmissible Evidence"; supporting performance, Roland Culver in "Ivanov"; British performer in a Yank production, Rosemary Harris in "Lion in Winter"; director, Peter Brook for "Marat-Sade"; play, Michael Dyne's "Right Honourable Gentleman"; set design, Michael Annals for "Royal Hunt of the Sun." The seven judges considered no British tuner import worthy of a best-musical citation.

The U.S. awards have their edition in London, where the winners, already reported, were Jim Haynes, for his development of the Traverse Theatre, Edinburgh; Arthur Miller, for "Incident at Vichy"; Diana Sands, for "The Owl and the Pussycat"; Barbra Streisand, for "Funny Girl"; and Jule Styne and Bob Merrill for the "Funny Girl" songs.

Boston Univ., in cooperation with the Berkshire Music Center and the Berkshire Theatre Festival, is organizing a playwrights' symposium and seminar for July 5-Aug. 1 at the Windsor Mountain School near Tanglewood, Mass. Aspiring authors will see portions of their works performed by professional actors, then undergo critical appraisals by their peers. Harold Clurman, a director-critic, is artistic director of the event, which is open to "all students of the theatre who have had at least two years of college study, theatrical training or similarly pertinent experience."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JUN 11 1966

BTF Names Silverman Season Music Director

Stanley Silverman, 27, for four years an instructor at Tanglewood, has been named music director for the Berkshire Teatre Festival.

Mr. Silverman, who currently holds a Guggenheim Fellowship for musical compsition, is musical director at the Vivian Beaumont Theatre at Lincoln Center for the repertory company. He wrote music this year for the company's production, "The Country Wife."

He will write incidental music for "Skin of Our Teeth," the season's first production, and a score for the songs in "The Cretan Woman," by Robinson Jeffers. He will also work on an original score for "The Merchant of Venice." He will direct the music for the season's final play, "The Invigorating Effects of Money and Other Matters," a collation of scenes and songs by Bertoldt Brecht.

Whitestone

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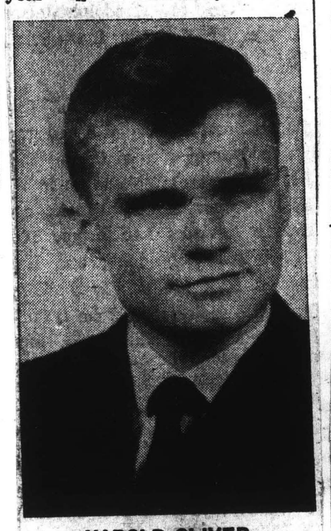

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ALLENTOWN, PA.
CALL-CHRONICLE
SUN. 110,500

JUN 19 1966

178

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUN 24 1966

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Leinsdorf To Talk

Erich Leinsdorf will deliver the principal address at Sunday's exercises, which include the traditional singing of Randall Thompson's Alleluia. This work written especially for the opening of the music center in 1940 and subsequently sung each year, will be conducted by Paul Calloway, organist and choirmaster of the Washington Cathedral and member of the Berkshire Music Center faculty for the past two summers.

Also joining in the opening exercises will be Henry B. Cabot, president of the Boston Symphony Orchestra, and Thomas D. Perry Jr., manager.

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Of the music center's total enrollment, 100 will be members of the fellowship program. Each of the participants in this program receive a fellowship stipend, and the program is designed to emphasize chamber music for advanced instrumentalists, singers, and composers.

Seven Seminars

The Tanglewood Institute, consisting of seven seminars, each with an informational focus for its members, provide a program for the musical laymen, teacher, student, and non-performing musician an environment which may broaden his musical horizons. Throughout the summer the participants in the music center will take part in more than thirty concerts and programs which are open to the friends of the Berkshire Music Center, those who make voluntary contributions for the support of the center's activities.

Sunday's exercises are open to the public and tea will be served in the Tanglewood garden immediately following the ceremonies.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUN 24 1966

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The theater seminar will be open to all students of the theater who have had at least two years of college study. theatrical training or similarly pertinent experience. John Ransford Watts, assistant professor of theater arts, will be director of the seminar.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
N. H. Sunday News
MANCHESTER, N. H.
Circ. 53,038
JUN 26 1966

Dr. Wing Gets Grant To Sing At Tanglewood

NEW LONDON, June 25 – Dr. Henry Wing, Jr., an instructor in the Music Department at Colby Junior College, has been awarded a grant to sing in the Fellowship Program of the Berkshire Music Center at Tanglewood, in Lenox, Mass., it has been announced by Dr. Everett M. Woodman, president of Colby.

"The Fellowship Program," according to Erich Leinsdorf, director of the Berkshire Music Center, "was initiated in 1965 to emphasize chamber music for advanced instrumentalists, singers, and composers, and includes participation in performing groups on a post-graduate level, lectures, and discussions."

"The Fellowship Program is designed to meet the needs of young musicians who have completed their training and are active performers. Dr. Wing is one of 24 singers enrolled in the Program. The singers will perform in a chamber chorus and the festival chorus, and in addition will prepare and perform solo music for performances of the Berkshire Music Center Orchestra and the contemporary music program."

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Newark Sunday News
NEWARK, N. J.
SUN. 427,240
JUN 26 1966

Berkshire Festival

Cultural Opportunity

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Overlooking Stockbridge Bowl, or more properly, Lake Mahkeenac, was Tanglewood, the mid-19th century gentleman's estate of William Aspinwall Tappan. At the edge of this lovely property was the little red cottage made immortal by its then struggling resident, Nathaniel Hawthorne. Today, Tanglewood is the summer home of the Boston Symphony Orchestra as it has been for 30 summers following the 1936 gift of the property to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan. The red cottage was destroyed by fire in the 1890's but has been rebuilt on the original foundations and now serves as studios for the orchestra's flourishing educational arm, the Berkshire Music Center which last summer celebrated its 25th anniversary.

Two years prior to the gift of Tanglewood to the Boston Symphony a series of summer concerts began in the Berkshires. These were the beginnings of today's Berkshire Festival, the best known and longest of the major music festivals in this country. In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pines, and great lawns, the Boston Symphony Orchestra gives 24 concerts in the great Music Shed, which possesses such fine natural acoustics that an equal number of patrons can be seated comfortably on the grass and easily hear the music. Many vactioner to this area take advantage of this cultural opportunity.

For this summer's Berkshire Festival at Tanglewood Music Director Erich Leinsdorf has chosen the Romantic concerto as the theme. On each of six weekends with full orchestra two or three concerts will be performed by well-known solists. The festival opens on July 2, the Saturday of the long Fourth of July weekend, and concludes eight weeks later on Sunday afternoon, Aug. 21 with a performance of Beethoven's Symphony No. 9. Brahms will be the featured composer during the three concerts of the opening weekend with three concerts devoted to Mozart and three to Bach on the succeeding weekends. On Aug. 6 Mr. Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" and for the following weekend (Aug. 13, 14) the winners of this June's Moscow Tchaikovsky Competitions have been invited to be the soloists in several of the Russian composer's works.

Prior to each of the seven Friday evening Boston Symphony Orchestra concerts there will be a weekend prelude in which the soloists and members of the orchestra will perform lesser known works of the weekend's principal composer.

LENOX, MASS.—This is Tanglewood, the summer home of the Boston Symphony Orchestra, as seen from the air. From July 2 through Aug. 21 the orchestra present the famed Berkshire Festival. The 24 concerts are given in the Music Shed, left center. Visitors are invited to picnic and stroll about the grounds. Parking is available.

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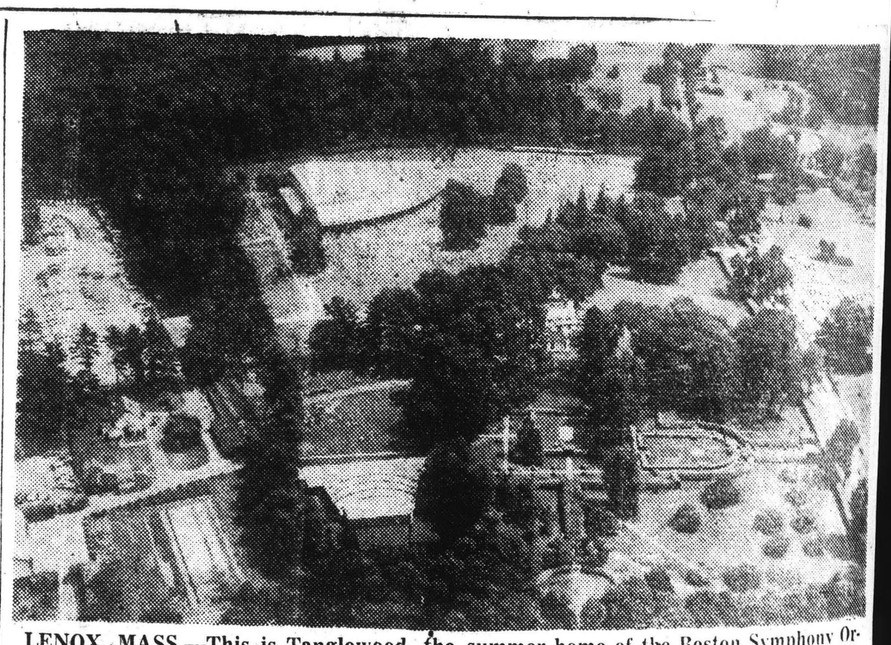

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For this summer's Berkshire Festival at Tanglewood Music Director Erich Leinsdorf has chosen the Romantic concerto as the theme. On each of six weekends with full orchestra two or three concerts will be performed by well-known solists. The festival opens on July 2, the Saturday of the long Fourth of July weekend, and concludes eight weeks later on Sunday afternoon, Aug. 21 with a performance of Beethoven's Symphony No. 9. Brahms will be the featured composer during the three concerts of the opening weekend with three concerts devoted to Mozart and three to Bach on the succeeding weekends. On Aug. 6 Mr. Leinsdorf will conduct a concert version of Mozart's "The Magic Flute" and for the following weekend (Aug. 13, 14) the winners of this June's Moscow Tchaikovsky Competitions have been invited to be the soloists in several of the Russian composer's works.

Prior to each of the seven Friday evening Boston Symphony Orchestra concerts there will be a weekend prelude in which the soloists and members of the orchestra will perform lesser known works of the weekend's principal composer.

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Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 27 1966

Whitestone

JAPAN PHILHARMONIC MEMBERS Konosuke Ono, at left, and Soichi Katsuta chat with BSO music director Erich Leinsdorf at yesterday's ceremonies making the opening of the Berkshire Music Center at Tanglewood. Ono and Katsuta will participate in a BSO-Japan Philharmonic membership exchange next season.

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Traditional Song

Paul Calloway, organist and choirmaster of the Washington Cathedral and a member of the music center's faculty, conducted the singing of the "Alleluia" by Randall Thompson, who composed the work for the opening of the Berkshire Music Center in 1940.

Following the program in the theatre, tea was served in the formal gardens.

With the opening of the Center's new session Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, begins his first summer as chairman of the music center's faculty. Louis Speyer is assistant director. Gunther Schuller will be head of contemporary music activities and Victor Babin will be chairman of the Tanglewood Institute. The faculty includes the principal players of the Boston Symphony Orchestra and many eminent musicians.

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Argus-Champion
NEWPORT, N. H.
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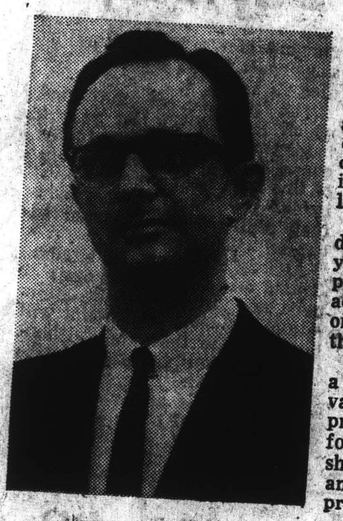
JUN 30 1966

From Colby

Dr. Wing Gets Grant To Sing at Tanglewood



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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 28 1966

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Those desiring further information should contact Daniel Gustin at the Tanglewood box office.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JUN 27 1966

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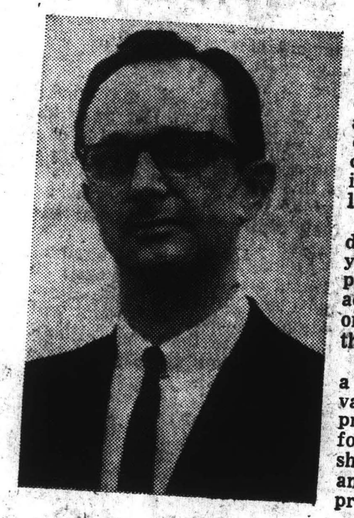

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Circ. 61,129
JUN 27 1966

Worcester Daily Telegram Mon., June 27, 1966

At Berkshire Opening

The Cultural Explosion's Hopes and Hazards Cited

By RAYMOND MORIN
Telegram Music Critic

LENOX — Hopes and hazards of the cultural explosion were the main theme of Erich Leinsdorf's address yesterday at Tanglewood for the opening exercises of the Berkshire Music Center's 26th season.

Leinsdorf is conductor of the Boston Symphony and director of the Center, summer educational department of the orchestra for the advanced study of music.

Some 20 countries were represented among the 362 students who enrolled yesterday. The Center will operate concurrently with the Berkshire Music Festival. The Boston Symphony will perform 24 concerts beginning Saturday evening, July 2, and ending Sunday afternoon, Aug. 21.

The Center's sessions have two major divisions - Fellowship Program and Tanglewood Institute.

Approximately 100 young musicians have been awarded fellowships of $450 each, with supplemental allowances for dependents and travel.

Among these is Gary S. Parks, 64 Florence St., Worcester, an oboeist.

Tanglewood Institute comprises seminars for the musical layman, teacher, and performer, providing an environment in which he may broaden his musical horizons.

Among those from this area enrolled in the Institute are Muriel A. Watt, 62 Moore Ave., Worcester; Marlene Dacri, 42 Henry St., West Boylston; Steven E. Barta, 28 Harrigan Ave., Athol; and Asako Nomaguchi of Tokyo, Japan, who is sponsored by Mr. and Mrs. Daniel Farber, 11 Moreland St., Worcester.

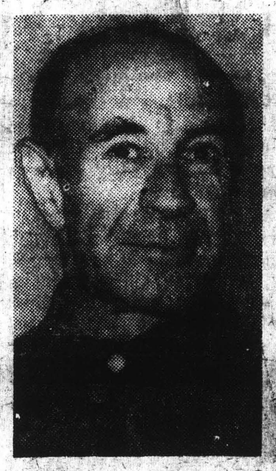
Leinsdorf's talk was realistic and, obviously earmarked for the majority of students who are or will be job-seekers after their summer study at the Center.

He related the phenomenal "Cultual explosion" of the past decade not only to music, but included literature, visual arts, movies, and the theater.

"First, I would like to remind you," he said, "that it is not confined to the United States. It exists in every country where machines have taken over the jobs of man. However, I think it can be safely said that in no country in the world has this 'explosion' been so dramatic and far-reaching as in the United States."

Among the "fringe benefits" of this musical upsweep, Leinsdorf listed FM "good listening" stations, educational networks, sales of phonograph records, pianos - even harpsichords.

Leinsdorf attributes this increase in cultural activities to "really interested and excited audiences," although some attend for social reasons.



ERICH LEINSDORF
Boston Conductor

He also credited the "affluent society - one in which people have more money, leisure time, and where to some extent, education has gone hand in hand with increased prosperity."

However, Leinsdorf warned that "music is in danger of becoming a spectator sport."

He associated this with the pitfalls of quantity and quality.

"There is a much greater demand for concerts than ever before," he said. "But let me remind you that in the entire United States, there are perhaps seven or eight really first class symphony orchestras. The others, many of them of laudable standard, have not yet reached the peak to which we would all ideally strive."

"This means," he added, 'that except in a few of our greater cities, the butter is spread too thin."

Speaking of musical quality, Leinsdorf opined that "as we tax our existing really good players more and more, they have to give their energies to an increasing number of activities, with the result that they cannot always bring to each of them the highest degree of concentration, ebullience and freshness that is necessary."

Tribute Paid

Leinsdorf was introduced by Thomas D. Perry Jr., manager of the Boston Symphony.

Perry paid tribute to the late Serge Koussevitzky, who founded the Berkshire Music Center, his widow, Natalie Koussevitzky, for her continuing assistance to the project, and Gertrude Robinson Smith, founder of the Berkshire symphonic Festival in 1934.

Duo-pianists Claude Frank and Lillian Kallir (faculty members of the Center; played the slow movement from Bach's Concerto in C minor.

The traditional singing of Randall Thompson's Alleluia (written for the Center 26 years ago) was directed by Paul Callaway, also a faculty member, and organist of Washington (D.C.) Cathedral.

New England Newsclip Agency, Inc.
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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 6 1966

At Tanglewood

Music Center Orchestra Ist Concert Planned

047

Sir Adrian Boult will make his first conducting appearance at Tanglewood tomorrow evening when he conducts the Berkshire Music Center Orchestra in its initial concert of the summer.

The distinguished British conductor has been rehearsing with the Music Center Orchestra since it assembled at Tanglewood last week for the opening of the 1966 session. The personnel of the Music Center Orchestra consists of more than seventy players who are all members of the Berkshire Music Center's Fellowship Program.

Tomorrow's concert will begin with the Portsmouth Point Overture by William Walton and continue with Richard Strauss' Horn Concerto No. 2. William Lane will be the soloist in the concert. Sir Adrian will close the program with Ralph Vaughan Williams' London Symphony. The conductor revealed that one of the important factors in his decision to come to Tanglewood was to be able to conduct a student orchestra in a Vaughan Williams symphony.

This concert is the first of approximately 30 programs open this summer to the Friends of the Berkshire Music Center. The support given to the Music Center by the voluntary contributions of the Friends is vital to the continuance of the activities carried on by the Boston Symphony Orchestra's educational arm. On Sunday there will be another Friends program in the Theater. This will be an all Vivaldi concert by members of the Fellowship program and under the direction of Igor Kipnis.

Sir Adrian Boult will be guest conductor at the Boston Symphony Orchestra's concert on Sunday afternoon. The next program by the Berkshire Music Center Orchestra will take place on July 21 with Erich Leinsdorf and Charles Wilson, new assistant conductor of the Boston Symphony Orchestra, sharing the conducting.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 8 1966

ABC Fellowships Awarded to BSO

The American Broadcasting Co. has announced the award of $1,000 to the Boston Symphony Orchestra for the establishment of fellowships to enable two talented young musicians to study at the Berkshire Music Center at Tanglewood.

On Thursday, Mr. Robert R. Pauley, president of the ABC radio network, presented the check to Thomas D. Perry Jr., manager of the Boston Symphony Orchestra, and to Erich Leinsdorf, its musical director.

The awards are part of the network's over-all program to encourage young talent in writing, performing, journalism, and administration in the arts and humanities.

Stereo Broadcasts

Additional announcement was made by John A. Thayer, national programing director for ABC, that network broadcasts will be made "live" from Tanglewood of the concerts given Saturday afternoons by the Berkshire Music Center Orchestra. In addition, the concerts will be recorded in stereo, for airing in New York City by WABC-FM. The initial concert to be aired over the network will be the July 16 performance, with Sir Adrian Boult as guest conductor.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836
JUL 8 1966

* * *

Mayor Lindsay chats with Merv Griffin Friday night on his Ch. 5 show. . . . ABC-Radio announced yesterday that it is granting two summer fellowships for the development of promising musicians. The $1,000 fellowships will enable two musicians to study at the Berkshire Music Center in Tanglewood, Mass. The network also said it plans to broadcast a series of 54-minute Saturday afternoon Berkshire Music Center concerts from July 16 to Sept. 17 (2-2:54 P.M.). The concerts will be heard locally over WABC-FM.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Variety
NEW YORK, N. Y.
Weekly Amusements
JUL 6 1966

Inside Stuff—Radio-TV

WCAU Radio, Philly's CBS o&o, like Straus Broadcasting's N.Y. rocker WMCA, has conducted vigorous editorial campaigns which resulted in remedial legislation. A case in point was the signing into law last February of a bill to limit the amount of wood alcohol used in the manufacture of canned heat. On that occasion, Pa. Gov. William Scranton said WCAU general manager Jack Downey "deserves a great deal of credit for this bill. This is a wonderful event for the state of Pennsylvania and a clear indication of what a splendid editorial policy can do."

Sticking by its guns, the FCC last week denied requests for reconsideration of its earlier order that American Telephone & Telegraph and General Telephone & Electric Service Corp., file with the Commission the tariffs they charge community antenna tv systems.

Telephone companies usually lease pole space to CATV systems for stringing their lines and file with the individual states exactly how much they charge. AT&T and GT&E appealed the earlier FCC deceision on the ground that the CATV tariffs were local matters, but the Commission decided that CATVs are in interstate commerce and therefore so is direct service to them, and should be filed with the federal government. Commissioner Robert T. Bartley dissented.

ABC, which has been underwriting a number of fellowships (news, drama writing, acting), has expanded the program to include two summer fellowships for promising musicians. This one, actually, is auspiced by ABC's radio web under prexy Bob Pauley.

Fellowships will enable two recipients to further studies at the Berkshire Music Center in Tanglewood, Mass., summer home of the Boston Symph. Cash value of the fellowships is $1,000.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 5 1966

Wheatl

Guests at Sunday's re
Berkshire Theatre pro
r.) Mrs. Mary Ann Ni
tor of the BU Berkshir
in the symposium for

Erich Leinsdorf, left, c
Orchestra, and guest
leading representation
Wheatleigh reception
100 leading figures

FAR ROCKAWAY, N. Y.
WAVE
W 3,500
JUL 14 1966

Musician Le

Bruce Levine, son of M
Mrs. Philip Levine of 8100
Front Parkway, Roc
Beach, and a student
Rockaway High School, h
accepted and awarded a
scholarship to the Be
Music Festival at Tang
Mass. (This music festival
der the auspices of the
Symphony Orchestra).

Now, until August 21,
s in the Seminar for O
nd Chamber Music
nd English Horn.

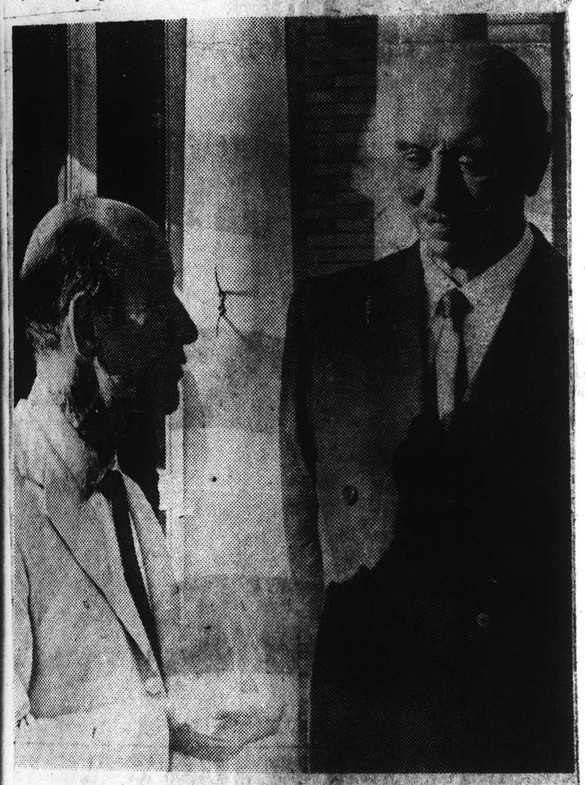
This coming school yea
will be Student Music
at Far Rockaway High
and assistant conduc

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 5 1966

Wheatleigh Arts Summit Meeting

Mitchell

Guests at Sunday's reception at Wheatleigh for members of the Boston University Berkshire Theatre program and the Berkshire Music Center program included (l. to r.) Mrs. Mary Ann Nicholson; hostess, Stephanie Barber; John R. Watts, coordinator of the BU Berkshire programs; Mrs. Watts; playwright William Gibson, teaching in the symposium for playwrights; and Harold Clurman, director of the symposium.



Mitchell

Erich Leinsdorf, left, conductor of the Boston Symphony Orchestra, and guest conductor Sir Adrian Boult, were leading representatives of the music contingent at the Wheatleigh reception, which brought together some 100 leading figures in the arts from the Berkshires.

FAR ROCKAWAY, N. Y.
WAVE
W. 3,500
JUL 14 1966

Musician Levine Is At Tanglewood

Bruce Levine, son of Mr. and Mrs. Philip Levine of 8100 Shore Front Parkway, Rockaway Beach, and a student of Far Rockaway High School, has been accepted and awarded a tuition scholarship to the Berkshire Music Festival at Tanglewood, Mass. (This music festival is under the auspices of the Boston Symphony Orchestra).

Now, until August 21, Bruce is in the Seminar for Orchestra and Chamber Music for Oboe and English Horn.

This coming school year, Bruce will be Student Music Director at Far Rockaway High School and assistant conductor, first oboe, with double on English horn, in the Long Island Youth Orchestra.

As a start toward his aspirations, he has had corrective criticism of some of his original compositions by Leonard Bernstein, has played for the past two seasons with the Long Island Youth Orchestra, has had a season with the Hofstra University Orchestra, has had guest appearances with Huntington Philharmonic, Hicksville Symphony Orchestra, and Copague Symphony Orchestra and had an original [illegible] for chorus performed at [illegible] Festival at Far Rockaway High School.

CHATHAM COURIER
Thursday, July 14, 1966

Seek Pupils For Summer Music Program

The Chatham summer vocal music program, being conducted by J. Lyman Congdon can accommodate several more students in the several courses being offered. There are opportunities, in different areas, for students wishing to participate.

Monday, Wednesday and Friday at 8:30 a.m. a course in singing theory and sight reading for students in next year's seventh and eighth grades.

Tuesday and Thursday at 8:30 a.m. High School students can take a course in music appreciation. Tuesday night at 7 p.m. high school students can attend a choir session, in the music room at the school. This group will appear in concert on August 19. Friday at 11:30 a.m. a course in theory and conducting is being offered. Voice lessons are also offered.

Students in the program are eligible to attend a concert on August 3 featuring the Philadelphia Symphony Orchestra at Saratoga Springs Center for the Performing Arts. A trip to a rehearsal of the Boston Symphony is being planned.

Tickets for the Friends Concerts at the Berkshire are also available by contacting Mr. Congdon at 2-1323.

This fine program of cultural privileges is free to students of Chatham Central School. Parents are urged to have their children take advantage of these opportunities.

THE CANTON REPOSITORY
CANTON, OHIO
D. 71,964 SUN. 82,710
JULY 12 1966

181

Television and Radio

By JOHN HORN

The Comedy-Writing Camera

(Richard K. Doan Is on Vacation)

CBS executives think they have in "Run, Buddy, Run," the new spoof of chase shows ("Run for Your Life," "The Fugitive," (et al), a possible setter of a new comedy trend.

The show, which debuts in the fall, stars Jack Sheldon, the trumpeter who turned comic and the hit of the Cara Williams show of two seasons ago.

-:-

PRODUCER Leonard Stern has gone over the comedy chases of silent films and has come to the conclusion that television funny shows heretofore have been primarily drawing-room conversation and jokes, and that TV comedy has been studio-bound by almost stationary indoor cameras.

He proposes to break out of what he considers a straitjacket by using motion picture cameras in the free wheeling tradition of the early Chaplin, Hal Roach and the Keystone Kops.

The series will rely on visual comedy far more than jokes and each episode will have one major sight gag.

The influence on other comedy shows, enthusiastic CBS officials believe, will be twofold. The TV camera, changing from comparative static to dynamic tool, will write more of the story, it's expected, than the vocal soundtrack, which they claim has been doing most of the comedy work.

-:-

THIS EMPHASIS on the visual has already paid off in an unexpected way.

CBS Films, which syndicates CBS-produced programs around the world, reports that "Run, Buddy, Run," has already done what no other show has done.

It has convinced overseas markets — in Holland, England, Japan, Canada, Venezuela, and Argentina — to buy sheerly on the basis of the pilot. Normally, buyers on the international scene make up their minds only after they have seen several produced shows and weighed United States critical and audience reaction.

-:-

CBS NEWS is taking advantage of the Governors Conference in Los Angeles to interview three state executives on the white Southern view of civil rights.

Primarily because of their civil rights stand, they are the best known governors below the Mason-Dixon line: Paul Johnson of Mississippi, George Wallace of Alabama and Orval Faubus of Arkansas.

The half-hour Mike Wallace interview of the three will be telecast tonight.

Frank McGee has been named the reporter for NBC-TV's 3½-hour "American White Paper: Organized Crime in the United States," to be colorcast Aug. 25

Reports of the $40 billion-a-year industry in crime will originate in New York City, Los Angeles, Detroit, Chicago, Gary, Ind., Newport, Ky., Youngstown, Ohio, Reading, Pa., Miami, and New Orleans.

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It gave $1,000 to Thomas D. Perry Jr. and Erich Leinsdorf, manager and musical director of the Boston Symphony Orchestra, for their work at the Berkshire Music Center at Tanglewood.

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BROADCASTING
WASHINGTON, D. C.
W. 24,500
JUL 11 1966

Drumbeats . . .

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181

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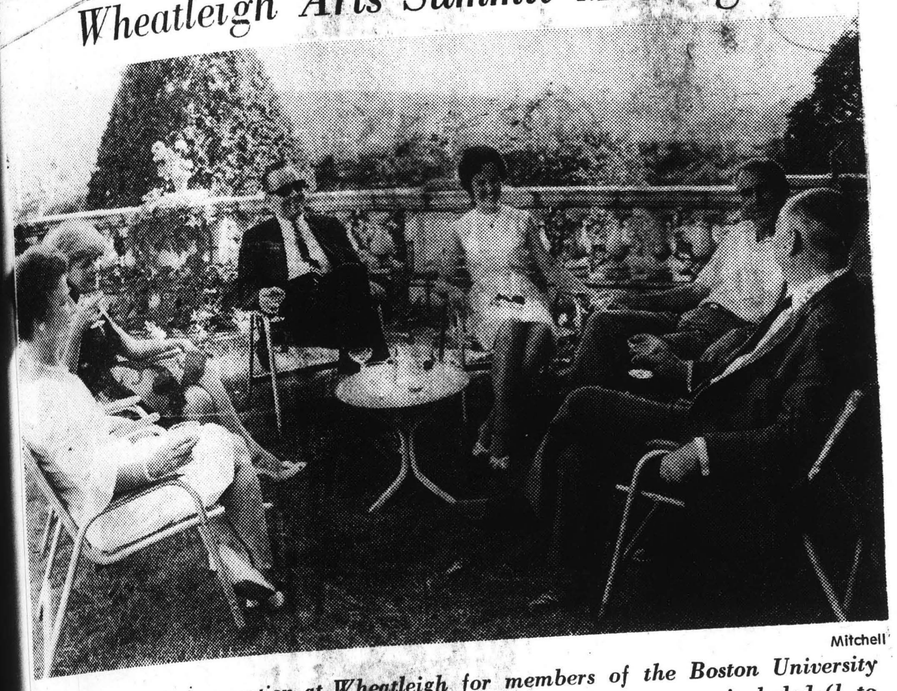
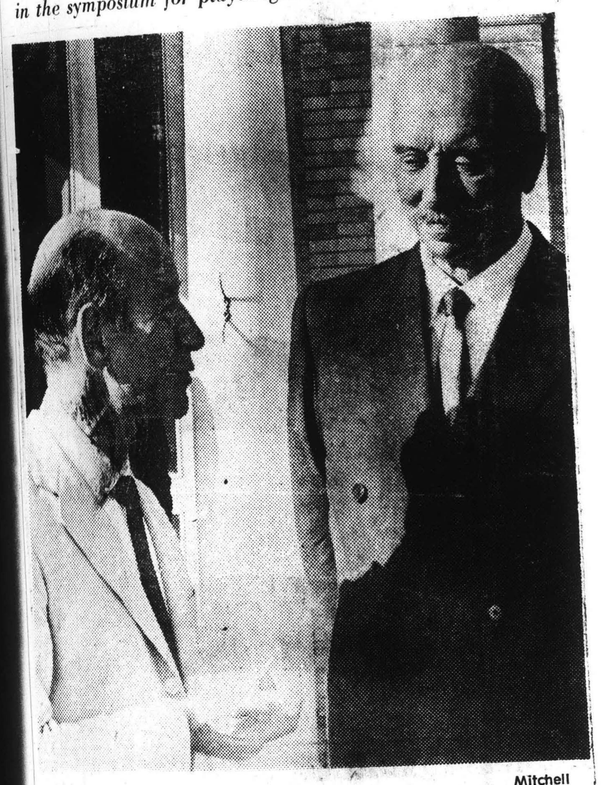
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
JUL 5 1966

Wheatleigh Arts Summit Meeting



Mitchell

Guests at Sunday's reception at Wheatleigh for members of the Boston University Berkshire Theatre program and the Berkshire Music Center program included (l. to r.) Mrs. Mary Ann Nicholson; hostess, Stephanie Barber; John R. Watts, coordinator of the BU Berkshire programs; Mrs. Watts; playwright William Gibson, teaching in the symposium for playwrights; and Harold Clurman, director of the symposium.



Mitchell

Erich Leinsdorf, left, conductor of the Boston Symphony Orchestra, and guest conductor Sir Adrian Boult, were leading representatives of the music contingent at the Wheatleigh reception, which brought together some 100 leading figures in the arts from the Berkshires.

THE CANTON REPOSITORY
CANTON, OHIO
D. 71,964 SUN. 82,710
JULY 1 2 1966

Television and Radio

By JOHN HORN

The Comedy-Writing Camera

(Richard K. Doan Is on Vacation)

CBS executives think they have in "Run, Buddy, Run," the new spoof of chase shows ("Run for Your Life," "The Fugitive," (et al), a possible setter of a new comedy trend.

The show, which debuts in the fall, stars Jack Sheldon, the trumpeter who turned comic and the hit of the Cara Williams show of two seasons ago.

-:-

PRODUCER Leonard Stern has gone over the comedy chases of silent films and has come to the conclusion that television funny shows heretofore have been primarily drawing-room conversation and jokes, and that TV comedy has been studio-bound by almost stationary indoor cameras.

He proposes to break out of what he considers a straitjacket by using motion picture cameras in the free wheeling tradition of the early Chaplin, Hal Roach and the Keystone Kops.

The series will rely on visual comedy far more than jokes and each episode will have one major sight gag.

The influence on other comedy shows, enthusiastic CBS officials believe, will be twofold. The TV camera, changing from comparative static to dynamic tool, will write more of the story, it's expected, than the vocal soundtrack, which they claim has been doing most of the comedy work.

-:-

THIS EMPHASIS on the visual has already paid off in an unexpected way.

CBS Films, which syndicates CBS-produced programs around the world, reports that "Run, Buddy, Run," has already done what no other show has done.

It has convinced overseas markets — in Holland, England, Japan, Canada, Venezuela, and Argentina — to buy sheerly on the basis of the pilot. Normally, buyers on the international scene make up their minds only after they have seen several produced shows and weighed United States critical and audience reaction.

-:-

CBS NEWS is taking advantage of the Governors Conference in Los Angeles to interview three state executives on the white Southern view of civil rights.

Primarily because of their civil rights stand, they are the best known governors below the Mason-Dixon line: Paul Johnson of Mississippi, George Wallace of Alabama and Orval Faubus of Arkansas.

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CHATHAM COURIER
Thursday, July 14, 1966

Seek Pupils For Summer Music Program

The Chatham summer vocal music program, being conducted by J. Lyman Congdon can accommodate several more students in the several courses being offered. There are opportunities in different areas, for students wishing to participate.

Monday, Wednesday and Friday at 8:30 a.m. a course in singing theory and sight reading for students in next year's seventh and eighth grades.

Tuesday and Thursday at 8:30 a.m. High School students can take a course in music appreciation. Tuesday night at 7 p.m. high school students can attend a choir session, in the music room at the school. This group will appear in concert on August 19. Friday at 11:30 a.m. a course in theory and conducting is being offered. Voice lessons are also offered.

Students in the program are eligible to attend a concert on August 3 featuring the Philadelphia Symphony Orchestra at Saratoga Springs Center for the Performing Arts. A trip to a rehearsal of the Boston Symphony is being planned.

Tickets for the Friends Concerts at the Berkshire are also available by contacting Mr. Congdon at 2-7323.

This fine program of cultural privileges is free to students of Chatham Central School. Parents are urged to have their children take advantage of these opportunities.

FAR ROCKAWAY, N. Y.
WAVE
W 3,500
JUL 1 4 1966

Musician Levine Is At Tanglewood

Bruce Levine, son of Mr. and Mrs. Philip Levine of 8100 Shore Front Parkway, Rockaway Beach, and a student of Far Rockaway High School, has been accepted and awarded a tuition scholarship to the Berkshire Music Festival at Tanglewood, Mass. (This music festival is under the auspices of the Boston Symphony Orchestra).

Now, until August 21, Bruce is in the Seminar for Orchestra and Chamber Music for Oboe and English Horn.

This coming school year, Bruce will be Student Music Director at Far Rockaway High School and assistant conductor, first oboe, with double on English horn, in the Long Island Youth Orchestra.

As a start toward his apirations, he has had corrective criticism of some of his original compositions by Leonard Bernstein, has played for the past two seasons with the Long Island Youth Orchestra, has had a season with the Hofstra University Orchestra, has had guest appearances with Huntington Philharmonia, Hicksville Symphony Orchestra, and Copague Symphony Orchestra and had an original piece for chorus performed at the last Spring Festival at Far Rockaway High School.

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182

Morning Globe
BOSTON, Mass.
Circ. 284,733
JUL 18 1966

At Lenox

Contemporary Music By Center Students

BY GEORGE GELLES
Globe Critic

LENOX—If the first concert of contemporary music given Thursday night by students of the Berkshire Music Center cannot be judged a complete success, it is because the program pitted some extraordinarily good pieces by older composers against much less good pieces by younger contemporaries.

But the best piece, and the one which was given the most exquisite performance, was by a composer of neither younger nor older generations, but somewhere comfortably in the middle, Mel Powell, the piece, his "Filigree Setting for String Quartet."

The work starts at a whisper, and though is uses such noise-making devices as rhythmic tapping against the body of the instruments, the texture is always geared and proportioned to the softest extreme. In its intense intimacy, the work can be most arresting, but Thursday night's setting, Tanglewood's theatre concert hall, was not ideal, in spite of the excellent performance by Paul Zukofsky, Barbara Poularikas, Don Ehrlich and Jerome Patterson.

Olivier Messiaen was represented by his Oiseaux Exotiques, which is successful if for no other reason than that this purported description of some 40 birds is sufficiently flashy and diverse in texture to keep us absorbed, at least most of the time. But unless it's game of Messiaen to dish up this feast, the result with a less than flawless reading is likely to be boring. In the performance given by the BMC players, the structure of the worked sagged a bit at the Piano interludes because of the somewhat flat playing of Nina Deutsch, though Pierre Salzmann did a brilliant job of conducting.

The other work by an established modern was Varèse's "Integrales," which, certainly does pretty [illegible] "Oiseaux Exotiques" [illegible] much more powerful. Varèse, too, seems to be dealing with living forms, yet his world is much closer to the primeval state of "The Rite of Spring" than to the Salon-tamed "Oiseaux." The performance was disappointing, chiefly because of the conducting of Lawrence Foster, who neither called for sufficient dynamic contrast nor commanded passably good intonation.

Foster also conducted "Loyang," by Isang Yun, who is in residence here this Summer. In the outer two of "Loyang's" three movements, Yun deals with problems of density, both of texture in general and of thickening through increasingly smaller intervals.

The middle section, more rhapsodic, is akin to its neighbors in moving through harmonic changes at about the same rate of speed as they do. This monotony weakens the entire cycle, as does the undistinctive use of instruments — two strings, four woodwinds, two percussion.

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Sunday Register
NEW HAVEN, Conn.
Circ. 115,186
JUL 10 1966

Dr. Wing Recipient Of Grant

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Dr. Wing is one of 24 singers enrolled in the program. The singers will perform in a chamber chorus and the Festival chorus, and in addition will prepare and perform solo music for performances of the Berkshire Music Center Orchestra and the comtemporary music program.

Dr. Wing received the Mus.B. and Mus.M. degrees from Oberlin College. He was awarded the Ph.D. Degree from the Boston University Graduate School in May. He is a member of the American Musicological Society and the College Music Society.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 18 1966

Whitestone

FELLOWSHIP WINNERS for summer study at the Berkshire Music Center are Thomas Jones, left, and Priscilla Hodges, shown here on Tanglewood lawn with BSO director Erich Leinsdorf, center, and John A. Thayer, vice president and national director of programming of the ABC radio network, sponsor of fellowships.

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Recipients of fellowship grants for summer study at the Berkshire Music Center — part of the American Broadcasting Company's over-all program of encouraging and developing young talent in the arts and communications — were announced today by Robert R. Pauley, president of the ABC radio network.

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Morning Globe
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Circ. 234,733
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The interpretation was less convincing. Though he certainly whipped up an impressive frenzy in the Berlioz, the lyrical section at the beginning was much too casual, too far removed from the longing of Berlioz's "Roméo et Juliette". The Beethoven too lacked an individual stamp, tempi were bright and balances fine, but the whole thing sounded as if it might have been slapped together in a couple of rehearsals. And not just because of the sloppy coordination in the last movement, but because of the anonymous quality of the ideas, never reaching beyond the level of the rehearsal conductor.

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New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Advertiser
NEW CANAAN, Conn.
Weekly Circ. 4,320
JUL 21 1966

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The network's check for $1,000 to cover the grants was presented to Erich Leinsdorf, music director of the Boston Symphony Orchestra, by John A. Thayer of Thayer Drive, vice president and national director of programming.

Robert R. Pauley of North Wilton Road, president of the network, has announced that the recipients of the grants are Priscilla Louise Hoges of Weymouth, Mass., and Thomas E. B. Jones of Portland, Ore., both 19. She is a violinist and he is a tenor soloist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 29 1966

BMC Choir To Sing At Church

Tanglewood Group To Honor the Late Serge Koussevitsky

LENOX — The Tanglewood choir will honor the memory of Dr. Serge Koussevitsky by singing at the 11 a.m. service at the Church-on-the-Hill Sunday.

The service will mark the 14th year the choir has sung at the church in memory of the late conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center. The choir will also sing at Dr. Koussevitsky's grave immediately after the service.

As part of the service, the choir will sing three selections from Bach's "St. John's Passion," and an anthem of thanksgiving and will offer Mendelssohn's "Morning Prayer" as one of the choral responses. Randall Thompson's "Alleluia" will be sung at the grave.

Organist Donald Teeters will present two works by Brahms as the prelude and Bach's "Prelude in B Minor" as the organ postlude.

The church's early service of worship at 9:15 will be held as usual.

Pittsburgh Paint. Wholesale and Retail. William G. Casey. 637-0167. —Adv. —30

Pizza tonight at Joe's Grill. —Adv. —30

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Robert R. Pauley of North Wilton Road, president of the network, has announced that the recipients of the grants are Priscilla Louise Hoges of Weymouth, Mass., and Thomas E. B. Jones of Portland, Ore., both 19. She is a violinist and he is a tenor soloist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 29 1966

BMC Choir To Sing At Church

Tanglewood Group To Honor the Late Serge Koussevitsky

LENOX — The Tanglewood choir will honor the memory of Dr. Serge Koussevitsky by singing at the 11 a.m. service at the Church-on-the-Hill Sunday.

The service will mark the 14th year the choir has sung at the church in memory of the late conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center. The choir will also sing at Dr. Koussevitsky's grave immediately after the service.

As part of the service, the choir will sing three selections from Bach's "St. John's Passion," and an anthem of thanksgiving and will offer Mendelssohn's "Morning Prayer" as one of the choral responses. Randall Thompson's "Alleluia" will be sung at the grave.

Organist Donald Teeters will present two works by Brahms as the prelude and Bach's "Prelude in B Minor" as the organ postlude.

The church's early service of worship at 9:15 will be held as usual.

Pittsburgh Paint. Wholesale and Retail. William G. Casey. 637-0167. —Adv. —30

Pizza tonight at Joe's Grill. —Adv. —30

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 20 1966

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Mr. Wilson will conduct the first half of the concert, and his portion of the program includes Berlioz' Corsair Overture and the Symphony No. 4 by Beethoven. Mr. Leinsdorf will conduct Hindemith's Symphonic Metamorphosis and the Symphony in Three Movements by Stravinsky.

The eighty members of the Music Center Orchestra are taking part in the Center's Fellowship program this summer at Tanglewood. In addition to their performances with the Orchestra these young instrumentalists also perform in chamber music and Baroque programs. Many of them will take part in the Festival of Contemporary American Music during the final week of the Tanglewood season.

Tonight there will be a program of chamber music in the Tanglewood Theater. On the program will be Mozart's Quintet for Piano and Winds, Pentacle and Epitaph by David Borden, and Three Dialectic Songs by Selig with Simon Estes, as soloist. After intermission will be Beethoven's Quartet in C minor, Op. 131. This concert is also open to the Friends of the Berkshire Music Center, those who make voluntary contributions for the support of the Center's summer activities.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
JUL 21 1966

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Buffalo Evening News
D. 279,780 SAT. 292,741
JULY 27 1966

Art Council Lists 1967 Projects

¶ A Buffalo Philharmonic tour of Western New York campuses next spring, presenting modern works with the composers on hand, is among 16 major projects to be sponsored by the State Council on the Arts in the 1966-67 season.

The Buffalo orchestra, Conductor Lukas Foss and Associate Conductor Richard Dufallo will offer the contemporary works in Cornell University, Houghton College and the State University Colleges at Geneseo and Brockport.

Established American composers, to be selected, will appear on all campuses, in various workshops and seminars, and probably as guest conductors, in some instances.

Other Plans Listed

Other large projects announced by the council:

¶ State University College at Potsdam, support for its summer workshops at Star Lake Music Camp.

¶ Syracuse Symphony Orchestra, grants for four young opera singers in residence, to assist in presenting programs of operatic content.

¶ Ithaca Festival, partial support for a consultant to help develop and manage the festival's operation for three months.

¶ Eastman School of Music, Rochester, funds to aid a study of the famed Suzuki Method of teaching violin to very young students in public schools.

¶ Saratoga Performing Arts Center, assistance in presenting low-price admissions to matinee concerts for students and teachers.

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¶ Hunter College development of a modern dance series; Lake George Festival, apprentice program for young singers and technicians; Paper Bag Players and Theater in the Street support for performances in depressed areas of New York City.

¶ Adelphi University, aid for a summer dance workshop; Council for the Arts in Westchester, services of a development consultant; National Dance Teachers Guild, grant to study writing on the dance.

¶ Municipal Concerts Inc., support for a 24-concert series for senior citizens of New York, in several centers.

¶ Joffrey Ballet, grant to help recreate the ballet "Green Table."

In addition, six scholarships will be assisted by the council, to send talented young performers to string seminars in the Berkshire Music Center, Tanglewood, Mass.

3

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
22 1966

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Altogether, not "only a few," but ten hours of music are presented on this typical day over WGBH-FM — with much of it being taken from concert performances that would otherwise be unobtainable for the FM music listener.

MICHAEL S. RICE
WGBH Radio Manager
Boston

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
JULY 29 1966

Norman Carol to Debut As Concertmaster at Spa

Norman Carol, who is succeeding Anshel Brusilow as concertmaster of the Philadelphia Orchestra under Eugene Ormandy, will appear in his new position for the first time in the opening concert at the Saratoga Performing Arts Center next Thursday.

* * *

Carol comes to the Philadelphia Orchestra from the Minneapolis Symphony, where he has served in the same capacity for six years, also serving at the same time as professor of music at the University of Minnesota.

Brusilow had resigned from the Philadelphia Symphony to become conductor of the newly-organized Philadelphia Chamber Symphony.

Carol is bringing to the Philadelphia orchestra one of the most prized violins in existence, a Guarnerius (del Gesu) dating from 1743, which for many years belonged to the late concert artist Albert Spalding. The instrument was acquired by Carol this past February.

NORMAN CAROL
With Philadelphia Orchestra

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Born in Philadelphia, he is the son of Mr. and Mrs. Max N. Carol, and a graduate of the Curtis Institute of Music, where he was a pupil of Efrem Zimbalist. During this period he served for two summers as concertmaster of the Tanglewood Festival (student) Orchestra and, at the age of 18 was invited by the late Serge Koussevitsky to join the first violin section of the Boston Symphony Orchestra. During his three years in Boston, Carol appeared frequently as a recitalist and in April, 1949, at the age of 20 made his New York debut at Town Hall. A few months later he went on tour, appearing in recital and as soloist with a group of major American orchestras.

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Carol served in the armed forces between 1951 and 1953, assigned to special service. While still a soldier he also appeared with the San Francisco Symphony to critical acclaim. Following his discharge from service Carol resumed his concert career and in March, 1954, made his debut with Eugene Ormandy and the Philadelphia Orchestra, performing the Mendelssohn "Concerto in E minor." He returned to play the Lalo "Symphonie Espagnole" at subscription centers in February, 1957.

PALATINE, ILL.
ENTERPRISE
W. 4,630
JULY 28 1966

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In his Ravinia debut, the American conductor, Thomas Schippers, will conduct the Chicago Symphony Orchestra in a pair of concerts Aug. 4 and 6.

The internationally-acclaimed young conductor is musical director of the famous Festival of Two Worlds at Spoleto, Italy. He commutes regularly between the Metropolitan Opera in New York and La Scala in Milan and has conducted the world's leading symphony orchestras from San Francisco to Kiev.

SCHIPPERS' soloist at the Aug. 4 night concert will be the young Israeli violinist, Itzhak Perlman, who will play Tchaikovsky's "Concerto for Violin, D. major, Opus 35. Soloist Aug. 6 will be the young mezzo soprano, Shirley Verrett, who will sing arias from operas of Rossini, Purcell and Verdi. Miss Verrett will make her debut at La Scala next December as the star of a new production of "Carmen."

Ravinia's musical director, Seiji Ozawa, will open Ravinia's sixth week with a Sunday afternoon "Four O'Clocks" concert at which pianist Yuji Takahashi will be the featured soloist. Orchestra soloists will be Milton Preves and Donald Peck.

The young Japanese pianist has participated in the Berlin, Athens, and English Bach Festivals and the Domain Musicals. He is a Leonard Bernstein Fellow at the Berkshire Music Center, Tanglewood, Lenox, Mass., this summer. He will play Yannis Xenakis' "Eonta" at Ravinia.

The Oregonian
PORTLAND, OREGON
D. 240,562 SUN. 384,694
JUL 24 1966

Winner

THOMAS E. B. JONES, senior studying at Amherst College, was one of two fellowship grants given by the Radio Network for a summer study at Berkshire Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
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The Oregonian
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D. 240,562 SUN. 384,604
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The Seattle Daily Times
D. 230,487 SUN. 277,090

JULY 24 1966

MRS. WILLIAM H. GARDINER

Great-Grandmother Going To Famous Music School

By SALLY GENE MAHONEY

It all began with a Smith College girl, just after the turn of the century. And with the college Mandolin Club.

Now, some 60 years later, Mrs. William H. Gardiner is going back to Massachusetts [illegible] been accepted at Tanglewood, one of the most famous music centers in the world for mostly YOUNG musicians.

THE WHITE-HAIRED, ten[illegible] great-grandmother is ready to go—along with her viola, white concert dress, music stand, blankets and luggage, and a handful of brochures and instructions about dormitory living and tending to business.

She'll participate in a two-week seminar in orchestral playing and chamber music, beginning August 8, but will be there a week earlier so that she can visit Quebec on the way east.

That Mandolin Club was very important 60 years ago at Smith, and Edith Gardiner, then Edith McElroy, wanted to join. She had to learn to play first, so she took up the mandola (it bears the same relation to the mandolin as a viola does to a violin).

And then 30 years passed. She was married, had three children (a son and two daughters), moved thither and yon about the United States and Canada, settling in the Northwest in 1920, while her late husband was an engineer for Diablo Dam and, in 1941, was widowed.

Over the years, she didn't pay much attention to her mandola—"I'm probably the best mandola player west of the Mississippi," she says, "because I'm probably the only one who can play it"—but a "Night in Italy" program at the Women's University Club, requiring strolling musicians, renewed her interest in playing.

SO, WHEN she was past the age of 50, she took up the violin. She studied for five years, then, in 1947, switched to the viola.

Her skill with the viola won her the bid to Tanglewood.

For a number of years, she has played with the Seattle Community Symphony, and she also plays with the Thursday Music and Drama Club quartet, the Senior Citizens' Ensemble and the Seattle Senior Musicians' Orchestra.

Mrs. Gardiner won't be all alone at Tanglewood — her niece and two grand-nieces will be there, too.

Dr. Alice Proctor of Dedham, Mass., will be in piano classes and Dr. Proctor's 24-year-old twin daughters, Carol and Lucille, will be participating. Carol is a cellist, one of three women with the Boston Symphony Orchestra, which operates Tanglewood. Lucille is an artist.

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Mrs. Gardiner expects that this trip will do her for a while — and you can be sure of one thing, Tanglewood people: She isn't one to fiddle around.

UTICA OBSERVER DISPATCH
Thursday, July 21, 1966

Lane-Crouch Vows Recited In Ceremony at Boston

MRS. WILLIAM E. LANE
... Mary M. Crouch

Miss Mary M. Crouch, daughter of Mr. and Mrs. Arthur Crouch, 37 College St., Clinton, became the bride of William E. Lane, son of Mr. and Mrs. Spencer Lane, Winter Park, Fla., at 2 on June 10 in King's Chapel, Boston, Mass. The Rev. Virgil E. Murdock officiated.

Mrs. Martin Hanley, Bomoseen, Vt., attended her sister as matron of honor. Bridesmaids were Miss Carol Proctor, Miss Christine West and Miss Martha DeYoung, all of Boston.

William Stein was best man for Mr. Lane. Ushering were Martin Hanley, Bomoseen, the bride's brother-in-law; David Olmstead and Robert Hansen.

A reception was held in the Somerset Hotel, Boston. The couple will make their home in Lenox, Mass., for the summer, where they will study at the Tanglewood Music Center. In the fall they will begin graduate work at New England Conservatory, Boston.

The new Mrs. Lane was graduated from the conservatory. Her husband attended the University of Kansas and the conservatory.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUL 30 1966

ERICH LEINSDORF, second from left, accepts a $1,000 check from John A. Thayer, vice-president and national director of programming for the ABC Radio Network, for two grants for study at the Berkshire Music Center in Tanglewood. Taking part in the ceremonies are the recipients of the $500 grants, violinist Priscilla-Louise Hodges and tenor Thomas E. B. Jones.

Indiana University Fulbright [illegible] She will perform with the Berkshire Music Center Orchestra and chamber ensembles here. Jones, a music major at Amherst College, will appear with the Tanglewood Choir in performances of Bach's "Magnificat" and "St. John Passion" and Mozart's "Magic Flute" with the Boston Symphony.

SMITHTOWN, N. Y.
MESSENGER
W. 5,000

AUG 4 1966

+ + +

Patricia Guthrie of Smithtown, has begun study at the Berkshire Music Center in the Vocal Performing Department. She is a Vocal Fellow at the BMC, and sings in the Tanglewood Choir and the Festival Chorus with the Boston Symphony Orchestra.

LAS VEGAS, NEV.
SUN
D. 25,000 S. 24,000

AUG 4 1966

Music Study in Massachusetts

Paul Fried of Las Vegas is studying at the Berkshire Music Center in Tanglewood, Mass.

Fried is playing flute in the student orchestra under a fellowship grant from the Fromm Music Foundation. The Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in 1940.

NEWPORT NEWS, VA.
TIMES-HERALD
D. 32,000 S. 65,500

JULY 29 1966

Fellowship Grants Are Announced

Recipients of fellowship grants for summer study at the Berkshire Music Center—part of the American Broadcasting Companies, Inc.'s overall program of encouraging and developing young talent in the arts and communications—were announced today by Robert R. Pauley, president of the ABC Radio Network.

The grants, which were established last week, have been awarded to Priscilla Louise Hodges, 19, of Weymouth, Mass., and Thomas Evan Bruce Jones, 19, of Portland, Ore. Each received a $500 fellowship for study this summer at the Berkshire Music Center (Tanglewood, Mass.). None of the local entrants won finals prizes.

The Seattle Daily Times
D. 230,487 SUN. 277,090

JULY 2 4 1966

MRS. WILLIAM H. GARDINER

Great-Grandmother Going To Famous Music School

By SALLY GENE MAHONEY

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Mrs. Martin Hanley, Bomoseen, Vt., attended her sister as matron of honor. Bridesmaids were Miss Carol Proctor, Miss Christine West and Miss Martha DeYoung, all of Boston.

William Stein was best man for Mr. Lane. Ushering were Martin Hanley, Bomoseen, the bride's brother-in-law; David Ohanian and Robert Hansen.

A reception was held in the Somersett Hotel, Boston. The couple will make their home in Lenox, Mass., for the summer, where they will study at the Tanglewood Music Center. In the fall they will begin graduate work at New England Conservatory, Boston.

The new Mrs. Lane was graduated from the conservatory. Her husband attended the University of Kansas and the conservatory.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUL 3 0 1966

ERICH LEINSDORF, second from left, accepts a $1,000 check from John A. Thayer, vice-president and national director of programming for the ABC Radio Network, for two grants for study at the Berkshire Music Center in Tanglewood. Taking part in the ceremonies are the recipients of the $500 grants, violinist Priscilla Louise Hodges and tenor Thomas E. B. Jones.

Indiana University Philharmonic. She will perform with the Berkshire Music Center Orchestra and chamber ensembles here.

Jones, a music major at Amherst College, will appear with the Tanglewood Choir in performances of Bach's "Magnificat" and "St. John Passion," and Mozart's "Magic Flute" with the Boston Symphony.

SMITHTOWN, N. Y.
MESSENGER
W. 5,000

AUG 4 1966

+ + +

Patricia Guthrie of Smithtown, has begun study at the Berkshire Music Center in the Vocal Performing Department. She is a Vocal Fellow at the BMC, and sings in the Tanglewood Choir and the Festival Chorus with the Boston Symphony Orchestra.

LAS VEGAS, NEV.
SUN
D. 25,000 S. 24,000

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NEWPORT NEWS, VA.
TIMES-HERALD
D. 38,000 S. 65,500

JULY 2 9 1966

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The Seattle Daily Times
D. 230,487 SUN. 277,090

JULY 2 4 1966

MRS. WILLIAM H. GARDINER

Great-Grandmother Going To Famous Music School

By SALLY GENE MAHONEY

It all began with a Smith College girl, just after the turn of the century. And with the college Mandolin Club.

Now, some 60 years later, Mrs. William H. Gardiner is going back to Massachusetts—she's been accepted at Tanglewood, one of the most famous music centers in the world for mostly YOUNG musicians.

THE WHITE-HAIRED, ten-times great-grandmother is ready to go—along with her viola, white concert dress, music stand, blankets and luggage, and a handful of brochures and instructions about dormitory living and tending to business.

She'll participate in a two-week seminar in orchestral playing and chamber music, beginning August 8, but will leave here a week earlier so that she can visit Quebec on the way east.

That Mandolin Club was very important 60 years ago at Smith, and Edith Gardiner, then Edith McElroy, wanted to join. She had to learn to play first, so she took up the mandola (it bears the same relation to the mandolin as a viola does to a violin).

And then 30 years passed. She was married, had three children (a son and two daughters), moved thither and yon about the United States and Canada, settling in the Northwest in 1929, while her late husband was an engineer for Diablo Dam and, in 1941, was widowed.

Over the years, she didn't pay much attention to her mandola—"I'm probably the best mandola player west of the Mississippi," she says, "because I'm probably the only one who can play it"—but a "Night in Italy" program at the Women's University Club, strolling musicia[illegible] her interest in pl[illegible]

SO, WHEN sh[illegible] age of 50, she [illegible] violin. She st[illegible] years, then, in[illegible] to the viola.

Her skill [illegible] won her th[illegible] wood.

For a r[illegible] she has pla[illegible] Seattle Community [illegible] phony, and she also plays with the Thursday Music and Drama Club quartet, the Senior Citizens' Ensemble and the Seattle Senior Musicians' Orchestra.

Mrs. Gardiner won't be all alone at Tanglewood — her niece and two grand-nieces will be there, too.

Dr. Alice Proctor of Dedham, Mass., will be in piano classes and Dr. Proctor's 24-year-old twin daughters, Carol and Lucille, will be participating. Carol is a cellist, one of three women with the Boston Symphony Orchestra, which operates Tanglewood. Lucille is an artist.

AFTER THE seminar, Mrs. Gardiner is going to do some traveling — which should not surprise her friends. She's already been to Europe, Greek Islands, the Orient, Kashmir, South America and around the Pacific, including Alaska.

This time, she'll confine her wandering to New York and New England, with a special visit to Bunker Hill, where a direct ancestor fought. Dr. Proctor will accompany her, too, on a visit to Smith College, from which she was graduated in 1907.

Mrs. Gardiner expects that this trip will do her for a while — and you can be sure of one thing, Tanglewood people: She isn't one to fiddle around.

UTICA OBSERVER DISPATCH
Thursday, July 21, 1966

Lane-Crouch Vows Recited In Ceremony at Boston

[illegible]AM E. LANE

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Billboard
SURVEY for Week Ending 56

CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
22	24	BEETHOVEN: CONCERTO NO. 5 ("EMPEROR") G. Gould/Arner. Symph. Orch. (Stokowski), Col. ML 6288 (M); MS 6888 (S)	8
23	22	RITUAL FIRE DANCE Phila. Orch. (Ormandy), Col. ML 6223 (M); MS 6823 (S)	5
24	20	SOUVENIR OF A GOLDEN ERA (2-12" LP) Horne, Lon. A 4263 (M); OSA 1263 (S)	10
25	26	BRITTEN CURLEW RIVER Pears, Shirley-Quirk, Lon. A 4156 (M); OSA 1156 (S)	5
26	27	SCHUBERT: THE TROUT AND OTHER SONGS Fischer-Dieskau, Moore Angel 36341 (M); S 36341 (S)	3
27	25	MOZART: SYMPHONIES NOS. 28 & 33 [illegible]	3

[illegible]ellowship [illegible]ants Named

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185

ORLANDO, FLA.
SENTINEL
D. 104,500 S. 139,000

JULY 31 1966

Entertainment Plus

Area Musicians Furthering Careers

By SUMNER RAND
Sentinel Staff

The mails bring word of three young Central Floridian musicians who are taking significant steps in developing their talents

Bill Lane

and furthering their careers.

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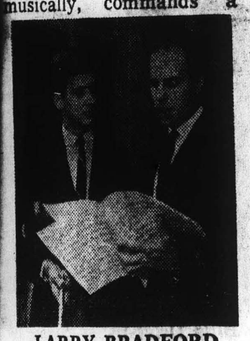

LARRY BRADFORD
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SYRACUSE
Herald Journal
D. 133,303

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Evening Globe
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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

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A violinist, Becky is studying in the instrumental performing department at Berkshire.

News (e)
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Circ. 15,882

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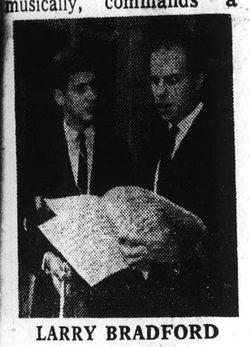

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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
AUG 15 1966

Two Leading U.S. Composers Given New Academic Positions

Schuller to Be President of Conservatory in Boston — Princeton Elevates Babbitt

Gunther Schuller and Milton Babbitt, two leading composers who have written extensively about music, have received new appointments.

Mr. Schuller, an associate professor of music at Yale University, will become president of the New England Conservatory of Music in Boston. He will assume his duties at the start of the 1967-68 academic year and succeed Chester W. Williams, who resigned his administrative post to devote full time to teaching at the conservatory.

Mr. Babbitt has been named William Shubael Conant Professor of Music at Princeton University, succeeding Roger Sessions, who retired last year.

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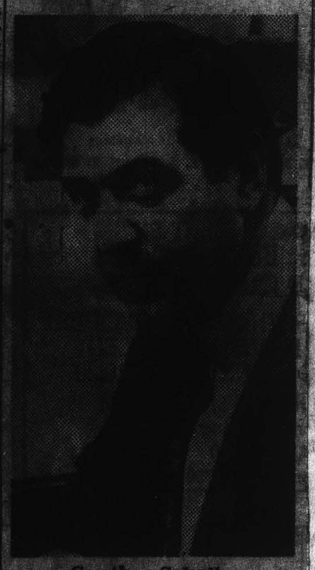

Gunther Schuller

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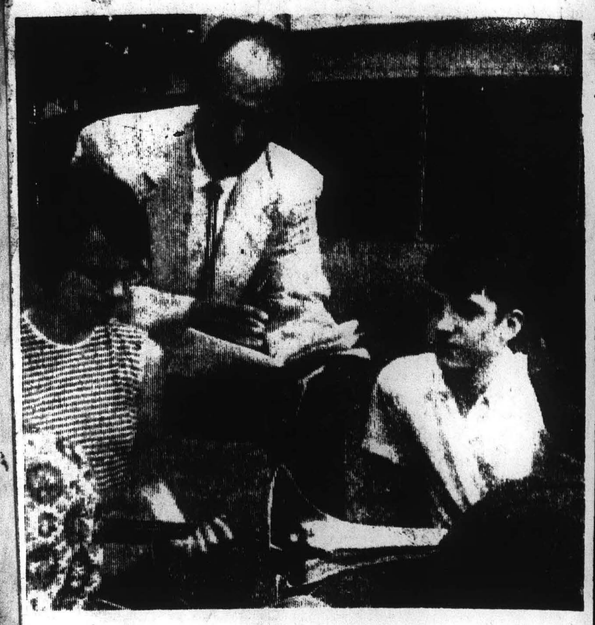

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The Indianapolis Star
D. 223,408 SUN. 352,391
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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
AUG 15 1966

Two Leading U.S. Composers Given New Academic Positions

Schuller to Be President of Conservatory in Boston — Princeton Elevates Babbitt

Gunther Schuller and Milton Babbitt, two leading composers who have written extensively about music, have received new appointments.

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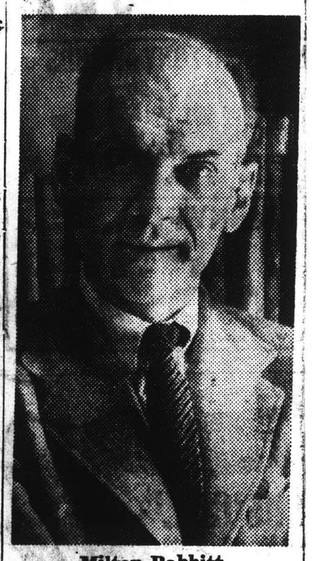

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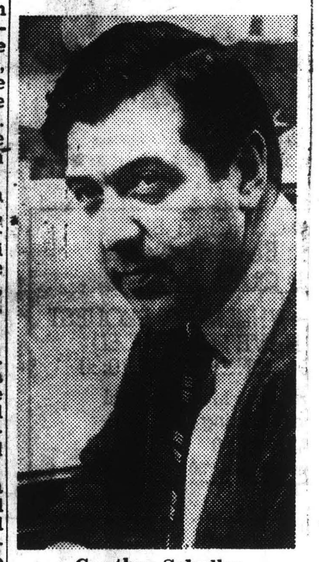

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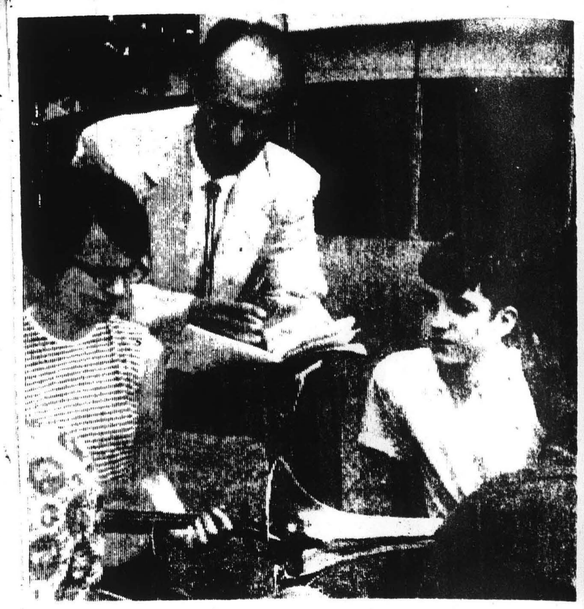

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 234,733

AUG 15 1966

To Boston, 'Which I Love'

Gunther Schuller, Conductor, Chosen Conservatory Head

By MICHAEL STEINBERG
Globe Critic

Gunther Schuller, American composer, conductor, horn virtuoso, author, and lecturer, will be the new president of the New England Conservatory of Music, effective in the fall of 1967. Pres. Chester W. Williams has resigned in order to be able to return to teaching full time.

In announcing Schuller's appointment, Sherwin C. Badger, chairman of the Conservatory's board of trustees, said, "The New England Conservatory is honored that a man of Mr. Schuller's virtuosity has accepted the leadership of our institution. We feel confident that his remarkable versatility will lead the conservatory to even greater contributions to the music world."

At the same time it was announced that Schuller had received the 1966 Mark M. Horbilt award of $1500. The award committee consists of the music director and the president of the Boston Symphony Orchestra and the chairman of the Harvard Music department. The award itself is "to foster and promote the writing of symphonic compositions by composers resident in the United States, is conferred in recognition of meritorious work in that field, and is to enlarge and enrich the fund of good music suitable for rendition by symphony orchestras."

Gunther Schuller was born in New York City in 1925, the son of a violinist in the New York Philharmonic. An associate professor of music at Yale. He is also head of contemporary music activities and chairman of the composition department of the Berkshire Music Center at Tanglewood.

He is now completing an opera entitled "The Visitation," commissioned by the Hamburg (Germany) State Opera and due for world premiere there on Oct. 12. He has received commissions from the New York Philharmonic, the Ford Foundation, and the New York City Ballet, among others. In 1964 he won the Darius Milhaud Award for the score for the Polish film, "Yesterday in Fact."

As a conductor, Schuller organized the "Twentieth Century Innovations" series in New York, and he has filled guest engagements with orchestras including the New York Philharmonic, the Boston Symphony at Tanglewood, the Chicago Symphony, the Cleveland, the BBC Symphony, the Philharmonia (London), the Berlin Free Radio Symphony, and the French Radio Symphony. He will lead the Boston Symphony in Boston for the first time in November in a program to include the first performance there of Charles Ive's Symphony No. 4.

Schuller's career as a French horn player began when he became principal horn of the Cincinnati symphony at age 17. Two years later he joined the Metropolitan Opera Orchestra, where, for nine of the 15 years he was tnere, he was solist. In 1962 the Oxford University Press published his book on horn technique, and he is working on a study of jazz for the same publisher. He has written numerous articles, many on jazz, and it was he who coined the term "Third Stream" for music that brings together contemporary "classical" trends with avant-garde jazz.

"PERFORMING MUSICIANS"

In a recent conservation, Gunther Schuller discussed some of his ideas about conservatories. "I want to make the New England Conservatory a real, old-fashioned conservatory," he said. "A Conservatory is designed to fill very special needs, primarily those of the performing musician, and everything should be designed so that it can fulfill that function well."

Schuller believes that in many Conservatories there has been undue emphasis on non-musical, academic subjects, mainly because of pressures from the accrediting organizations that determine what degrees school can give. "I don't mean that I'm against musicians being educated people, but in many schools the non-musical demands have made it impossible for the students to put in all the necessary practice."

"Many of the professional musicians I've known," Schuller continued, "have been people with rich minds, and they've often acquired that education on their own. There are also, though, people who are very gifted performers, but who haven't the intellectual capacity to do much academic work." Because of such things, among others, Schuller believes it would be good to establish a more flexible system that would suit the course of study to the abilities and limitations of the individual student.

"MORE PERSONAL"

"I should also like to see a more personal note get into conservatory teaching again, something like a master-apprentice feeling. That exists now between a student and his particular instrumental teacher, but it would be good to have that extended."

The musical education itself must be made richer, Schuller feels, and analysis and musicology must do their share toward broadening the students' musical experience. "When I prepare a piece for performance here at Tanglewood," Schuller said, "I don't let anyone play a note without his knowing why he's playing it, and I want that to become part of the thinking of every performing musician."

That, for Schuller, is not merely a musical policy, but one with important human implications as well. Instrumentalists and especially orchestral players, Schuller pointed out, notoriously become bored and cynical; and the reason is that while they may play their instruments marvelously they do not know why they are playing or really what.

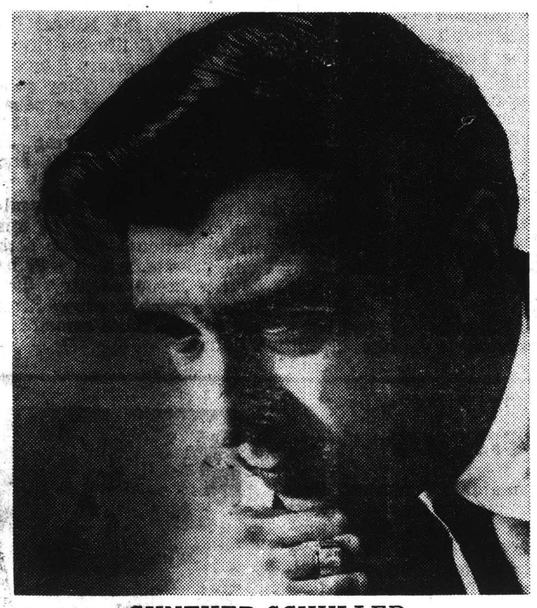
"Instrumental mastery will not be neglected, but the student must never forget that the music is the reason he is playing the instrument. We have to stave off as long as possible the moment in a player's life when he gets cynical and bored. In fact, it doesn't ever have to come. I know players who could never reach that stage. For that matter, I was a professional horn player in orchestras for nearly 20 years, and I know that at the end there wasn't even the slightest loss of freshness. But it takes a tremendous richness of musical reserve."

CATHOLIC TASTES

Though himself considered a fairly advanced composer, Schuller's musical tastes are catholic and he has given assurance that he has "no intention of turning the Conservatory into a hotbed of avant-gardism." He considers that his own contemporary orientation combined with long experience as a performer of traditional repertory put him in an advantageous position to foste both sorts of activity and to help the old and the new to nourish and to shed light upon each other.

Schuller has no intention to give up composing and conducting, and part of his value, indeed, to the Conservatory resides in these skills and in the prestige they have brought him and which will henceforth be extended to the institution. It will, however, be necessary to cut down these activities. This Schuller faces with no regrets. "I am wholly committed to the New England Conservatory," he says, "intellectually, professionally, and in every other way. I am tremendously excited about the possibilities in heading such a school, and I am also thrilled to be moving to Boston, which I love, and which offers wonderful chances for a really rich musical and cultural life."

The ARTS



GUNTHER SCHULLER
. . . new president

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Box 2078, Boston 02106 • 742-4200

Post (e)
BRIDGEPORT, Conn.
Circ. 81,654

AUG 18 1966

EASTON CELLIST WINS PIATIGORSKY AWARD

EASTON—Jerome Patterson of Sport Hill road was awarded the Piatigorsky prize for cellists by Erich Leinsdorf, conductor of the Boston Symphony orchestra, at a recent ceremony in Tanglewood, Mass.

A former students of Aldo Parisot at Yale, Mr. Patterson was on a fellowship from the Boston Symphony orchestra to spend his summer at Tanglewood. He was first cellist with the Berkshire Music Center orchestra, the New Haven Symphony and the New Haven Chamber orchestra. He has been a member of the Puerto Rico Casals Festival orchestra, the Pittsburgh Symphony orchestra, and several Chamber music groups.

He will join the Baltimore Symphony orchestra for the 1966-67 season.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 15 1966

Gunther Schuller To Head New England Conservatory

Gunther Schuller, who since 1963, has been chairman of the composition department of the Berkshire Music Center at Tanglewood, has accepted the position of president of the New England Conservatory of Music, according to Sherwin C. Badger, chairman of the conservatory's board of trustees.

Schuller, who will become the ninth president in the 100-year history of the conservatory, will assume his duties at the beginning of the 1967-68 academic year. He will succeed Chester W. Williams, who has resigned his administrative responsibilities.

Versatile Musician

Born in New York City in 1925, the son of a violinist with the New York Philharmonic Symphony Orchestra, Schuller has established himself as a composer, conductor, performer, and writer. He is currently associate professor of music at Yale University.

As a composer, Schuller has been working under the commission of the Hamburg (Germany) State Opera on a jazz-oriented opera entitled, "The Visitation," which is scheduled for world premiere in Hamburg, Oct. 12, 1966. His most recent compositions besides the opera are "Gala Music," commissioned by and written for the 75th anniversary of the Chicago Symphony, and "Sacred Cantata," commissioned by and written for the American Guild of Organists.

Guest Conductor

As a conductor, Schuller organized a series of concerts in New York City's Carnegie Hall entitled "Twentieth Centruy Innovations." In recent years he has been guest conductor with symphony orchestras both in this country and abroad.

A distinguished French horn player, Schuller at the age of 17 became the first horn player of the Cincinnati Symphony. At 19, he joined the Metropolitan Opera Orchestra, where he remained for 15 years, nine of them playing solo horn.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 16 1966

Music Review

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By LAWRENCE RAAB

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ROGER SESSIONS, who has retired from a long and venerable tenure in the director's chair of the Princeton music department, was represented by his second string quartet, a work written some 15 years ago. Following it came the second quartet of the man who is to follow him in his post at Princeton, Milton Babbitt. His quartet dates from four years later, but is far different and removed from the nature of that of his predecessor. After intermission came Henry Weinberg's second quartet (1964). The program ended with Ruth Crawford-Seeger's (1931) quartet.

It was a program for initiated listeners and not for "horse-and-buggy" ears. Miss Crawford, a third of a century ago, was obviously thinking in the vocabulary which is practically the musical Esperanto of this moment, but there is a much more ready communication in what she has to say than is generally apparent in today's [illegible] system. There was wit and fantasy in the four movements of her quartet. The others are undoubtedly mathematically valid and demonstrably coherent.

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This is a characteristically American phenomenon and the Fromm program at Tanglewood during the last decade has been very much responsible for bringing it about. The four players of the Composers Quartet are not Tanglewood-Fromm products, but they stunningly represent the new American virtuosity and intelligence.

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For most persons, the quartet by Ruth Crawford Seeger came as a special revelation. Ruth Crawford was born in 1901 and died in 1953. She studied with and married Charles Seeger (and became the mother of Pete), a musicologist and a remarkable musician who was the first to teach the new music in this country more than 50 years ago.

When Mrs. Seeger wrote her quartet in 1931, neo-classicism and Nadia Boulanger staccatos dominated the thinking of American composers—the Open-Plains-of-Kansas school had not really materialized yet. Her quartet was part of the expressionist world, whose manifestations in America we are only beginning to get an inkling of.

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Each of its ideas is of striking and arresting character and their development is a natural extension of their nature. Not least, Mrs. Seeger was a punctual composer with a most precise sense of when a development or series of events has run its course. Her quartet is a remarkable and beautiful creation, one that should become a part of standard repertory. It, too, was superbly played.

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glewood

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MIDLAND, MICH.
NEWS
D. 13,000

AUG 24 1966

Midlander wins award in music

LENOX, Mass. — Rob Roy McGregor, Jr., a 22 - year - old trumpet player from Midland was awarded the Albert Spalding Prize at performance at Tanglewood, recently.

The Albert Spalding Prize is awarded for the most promising and outstanding instrumentalist in the Berkshire Music Center Orchestra and was given at a combined performance of the Boston Symphony Orchestra and the Berkshire Music Center Orchestra. Erish Leinsdorf and Aaron Copland were conducting.

McGregor who is the son of Mr. and Mrs. R. R. McGregor, 1120 Airfield lane, just completed his undergraduate work at the University of Michigan, where he studied trumpet with Clifford Lillya. He has played with the University of Michigan Symphony Orchestra and the Toledo Symphony Orchestra. This summer he has been playing in the Berkshire Music Center Orchestra under a fellowship grant from the Fromm Music Foundation.

The Berkshire Music Center was established in Tanglewood by the Boston Symphony Orchestra in 1940, as a center where young musicians could continue professional training and add to their artistic experience under the guidance of eminent musicians. Liensdorf who awarded the prize, has been director of the Center since the 1963 season.

PRESENTATION — Erich Leinsdorf, left, music director of the Berkshire Music Center and the Boston Symphony Orchestra presents the Albert Spalding Prize to Rob Roy McGregor of Midland.

HICKSVILLE NEWS
Thursday, September 15, 1966

College Notes

Jeffrey F. Allen, of 4 Sunnyfield Road, **Sandra M. Cobin** of 6 Boulevard Drive, and **Peter F. Ingvoldstad** of 25 Spray Lane, all of Hicksville, will enter C. W. Post College of Long Island University, Brookville, as members of the freshman class this Sept.

Henry Paul Niemann, son of Mr. and Mrs. Henry O. Neimann of 55 Lantern Road, Hicksville, will begin study later this month for a Master of Music degree at Manhattan School of Music in New York City.

Mr. Niemann, who is a graduate of Hicksville High School, and received a Bachelor of Science degree in education from Hofstra University this year, has recently attended the Berkshire Music Center of the Tanglewood Festival in Lenox, Mass. He is known as tenor soloist with the Hicksville Community Choir, and at Garden City Episcopal Church, and at Manhattan School will work toward his Master's degree in vocal performance.

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594

AUG 27 1966

Noted European Conductor Thinks That Music Is the International Language

Pierre Salzmann, left, of Lisbon, Portugal, is guest here at home of Mr. and Mrs. Ilidio E. Carvalho, 20 Monson St. With him are, from left, Karen Marie Morrissey, the Carvalhos' granddaughter; Mrs. Salzmann, and Mrs. Carvalho and Mr. Carvalho, Mrs. Salzmann's aunt and uncle.

By MARIE MacDONALD
Social Writer

"Music is the international language and I have great admiration for the American composers of contemporary music," said Pierre Salzmann, Swiss conductor who has just completed eight weeks of concert work with the Berkshire Music Center at Tanglewood, summer home of the Boston Symphony Orchestra, in an interview at the home of his wife's uncle and aunt, Mr. and Mrs. Ilidio Carvalho of 20 Monson St., where he and Mrs. Salzman were visiting before flying back to Portugal on Thursday.

Maestro Salzmann, only 33, came to Tanglewood on the invitation and a fellowship from Dr. Charles Munch, noted former conductor of the Boston Symphony, who was assisted by Mr. Salzman in the preparation of the choir, when he guest conducted last October in Lisbon.

Pierre Salzmann enjoyed working with the American musicians, particularly in contemporary music, and also enjoyed several parties given for the Tanglewood musicians, one by Mme. Koussevitzky, widow of the late Serge Koussevitzky of the Boston Symphony, who has visited the Salzmanns in Lisbon. Also, Sen. Edward M. Kennedy was a commentator at one of the concerts. The concerts were also taped for radio and television and presented on Aug. 19.

Mr. and Mrs. Carvalho attended one of the Berkshire concerts and also enjoyed the television program.

In the Festival of Contemporary Music held last week, Mr. Salzmann derived special pleasure from conducting the baroque music by Vivaldi, Telemann and Scarlatti and from "Love Song for Medeighma" by Lentz, "Oiseaux Exotique" by Olivier Messiaen, "Dead Calm" by Earl Kim and "Spring" by Jack Fortner.

The conductor was born in France, but is a Swiss citizen and at present is making his home in Lisbon with his wife, the former Marie Theresa Carvalho Ferreira, and their two children, Jean Philippe, 6 years old, and Isabelle, 3 1-2 years old.

He started his musical studies at the age of 7, playing the piano, and began his professional career at the age of 18, being a graduate of the Conservatoire in Geneva. He was for four years a a teacher at the National Conservatory in Lisbon and will return to conduct the choir of the Julbenkian Foundation in Lisbon and to be organist of the German Church and conductor of the Bach choir.

While in Tanglewood he and his wife were housed at the Windsor Mountain School during their stay. He said Europe has nothing to offer like Tanglewood, with its meeting of minds of the best conductors, composers and instrumentalists in the country. Salzburg, he said, is too commercial, but he enjoyed working last year in Sienna, Italy, with the famous Austrian conductor, Hermann Scherchen, who died two months ago. He has a keen admiration for both Dr. Charles Munch and Eric Leinsdorf, present conductors of the Boston Symphony, with whom he worked at Tanglewood.

He likes jazz, popular music and especially folk music, which he said is often an inspiration for symphonic music, but his specialty is sacred and symphonic music. When asked what he thinks of the Beatles, he said, "That is an embarrasing question. I like some of the things they do, but I don't understand the admiration of the people for them. The Beatles are not that important."

Sun (e)
ATTLEBORO, Mass.
Circ. 11,785

AUG 17 1966

Tanglewood Concert To Be On Channel 2

Four brilliant young conductors who bid fair to mount the the great podiums of tomorrow will be the stars of a specially televised concert from Tanglewood of the Berkshire Music Center Orchestra on Channel 2 Friday, August 19 at 8 p.m.

The batons will be held by Dalia Atlas of Haifa, Israel; Lawrence Foster of Los Angeles; Pierre Salzmann of Switzerland and Alois Springer of Luxembourg. Also appearing will be baritone soloist Donald Miller, a member of the faculty of the School of Music at Syracuse University. The orchestra itself is made up of 75 talented young musicians studying at the Berkshire Center this summer.

The program for the concert is Beethoven: Leonore Overture No. 3 (Lawrence Foster, conductor); Mahler: Songs of a wayfarer (Donald Miller, baritone; Pierre Salzmann, conductor); Stauss; Don Juan (Alois Springer, conductor); Mozart: Serenata Notturno (Lawrence Foster, conductor); and Debussy: La Mer (Dalia Atlas, conductor).

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Call (e)
WOONSOCKET, R. I.
Circ. 29,084

AUG 26 1966

AREA STUDENTS ON PROGRAM

. . . Talented high school musicians participated in a special music program this summer offered for the first time by Boston University in cooperation with the Berkshire Music Center at Tanglewood in Western Massachusetts. Courses were taught by Boston University faculty members, including Dr. Martin Arslanian (in photo) and members of the Boston Symphony Orchestra. Studying with Dr. Arslanian near the Music Shed are, from left, Joseph Conte of Providence, Marie H. Grimard of Woonsocket, Rose Sarem of Providence and Joseph Grimes of Cumberland.

SYRACUSE
Herald Journal
D. 133,303

AUG 22 1966

LEINSDORF MEETS MUSICIANS. Erich Leinsdorf, second from left, conductor of the Boston Symphony Orchestra, meets three scholarship students at the Berkshire Music Center and Tanglewood Institute. Prof. Louis Krasner, right, Syracuse University music teacher and chairman of the seminar for music teachers, introduces students Miss Geraldine Elmer, student in the SU graduate school, left, and Mr. and Mrs. Sanford H. Reunig of Ithaca.

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795

OCT 9 1966

Yale-ABC TV Writing Course Gets New Grant

The American Broadcasting Companies' grant to Yale University to maintain a course in television playwriting has been continued and increased through a $79,000 cash gift to cover the program's expenses for the 1966-67 academic year, it has been announced jointly by Leonard H. Goldenson, president of ABC, and Dr. Kingman Brewster Jr., president of Yale.

This new writing course was established last year at the Yale School of Drama through a gift from the American Broadcasting Companies, which provided grants of $5,000 each to seven fellowship students and the salaries of a writer-in-residence and his assistant, who presided over the seminars.

The increased 1966-67 plan, called the "Yale-ABC Playwriting Program: Writing for the Camera," provides the same grants to seven outstanding young writers, but this year's staff will be expanded to provide two lecturers in writing and a visiting critic who will supervise all productions growing out the seminars.

Lecturers Named

The new lecturers for the program, appointed by the Yale Corporation, will be writer-producer-directors Michael Roemer and Robert Young. Thomas Burrows, newly-appointed assistant to the dean of the Yale School of Drama, will serve as visiting critic and production supervisor for the writing course.

Commenting on the renewal of the grant, Goldenson said: "The first year of the Yale-ABC talent development program has been a source of great satisfaction to us, and we are proud to continue our association through this increased grant.

"The young writers involved in the fellowship program are in no way beholden to the ABC-TV network," he pointed out. "We encourage their work, we are eager to examine and consider it for broadcast on this network, but the recipients of the fellowships are under no obligations other than those outlined by the university. All fellowship selections are made by the Yale School of Drama, and the form taken by the seminars is exclusively the decision of those directly involved.

"It is our goal, through this fellowship program and the scholarships we have established at the American Academy of Dramatic Arts, the summer fellowships for promising musicians at the Berkshire Music Center and our scholarship program at the University of Pennsylvania and Blair Academy, to help develop now the fresh talents that television continually requires. As our society becomes more complex so, too, do the communications media, and the needs of the future must be prepared for today."

Stimulation Hoped

"Yale has high hopes for the second year of the American Broadcasting Company's program to stimulate dramatic writing for film and television. Imaginative work with visual media should contribute to as well as draw upon the many areas of artistic, dramatic, and literary activity at the university," Brewster commented.

The general requirements for fellowship consideration are at least three years of advanced study in dramatic writing or the demonstration of outstanding promise in three or more years of professional writing.

The seminars on writing for the camera will also include five to seven regularly enrolled students in the School of Drama who will write a full-length television drama, screenplay or documentary in this course.

Roemer and Young, the new lecturers, wrote, produced, directed and photographed "Nothing But A Man," a double prize winner at the Venice Film Festival. Roemer, a former film critic for The Reporter magazine, has been writer-producer-director of over sixty-eight educational films currently being shown on television, and numerous television and feature films. Young is the winner of two George Polk Memorial Awards for television news documentaries, and is currently producing films with Roemer. Both are Harvard graduates.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

SEP 6 1966

Boutard Addresses Mahkeenac Group

STOCKBRIDGE — Roy Boutard, director of the Berkshire Garden Center spoke at the annual meeting of the Mahkeenac Heights Association Aug. 27 at the home of Mr. and Mrs. Victor Alpert, Mahkeenac Heights. More than 50 members attended.

Boutard spoke to the group about the work of the garden center and accepted a $50 contribution to further its work.

In other business the group voted to make a pledge to the Mark Obanhein fund which was established to provide a reward for information about the whereabouts of the 14-year-old son of Police Chief and Mrs. William J. Obanhein of Interlaken, who has been missing since early June.

The association also agreed to make a donation to the scholarship fund of the Berkshire Music Center at Tanglewood "in appreciation and recognition of its expanding activities."

It was voted that the association should maintain a life membership in the Stockbridge Bowl Association because of that group's aim of maintaining the natural beauty of the Berkshires and conserving the area's natural resources.

Elected president for the coming year was Morris D. Purnell. Other officers elected were Mordecai Billig, vice president, and Mrs. Seymour Barash, secretary-treasurer.

Refreshments were served.

TIGHT BINDING

"POPS" AT TANGLEWOOD - CONT'D

d chairman
c teachers,
Miss Geraldine
SU graduate
d Mrs. Sanford

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 2 1966

At Tanglewood

Fiedler Lists Additions To Pops Program Tomorrow

Arthur Fiedler, who makes his annual appearance at Tanglewood with the Boston Pops Orchestra tomorrow night has announced the program for the benefit of the Boston Symphony Orchestra's Pension Fund.

As previously announced Mr. Fiedler will begin the concert with Sousa's Washington Post March followed by the overture to "William Tell" by Rossini. Stan Getz, the Evening's soloist, will then perform the world premiere of Eddie Sauter's Tanglewood Concerto which was dedicated to the soloist and Arthur Fiedler.

One of the most popular bossa nova songs performed by Stan Getz, the great exponent of the bossa nova sound, is the Girl from Ipanema by Gimbel-Jobim. Mr. Fiedler has invited Getz to play this music immediately following the Tanglewood Concerto.

The five compositions for saxophone and orchestra to be played by the soloist and the Boston Pops under Arthur Fiedler's direction will now include the traditional Eili, Eili; Three Ballads for Stan and Where Do You Go? by Wilder; The Bad and The Beautiful and A Song After Sundown by Raksin.

Mr. Fiedler and the Pops will also play Tales from the Vienna Woods, waltzes by Strauss and selections from "My Fair Lady" by Loewe. Included in the selections from the popular musical and motion picture are Get Me To The Church On Time, Wouldn't It Be Loverly, I've Grown Accustomed To Her Face, I Could Have Danced All Night, On The Street Where You Live, The Rain In Spain, With A Little Bit of Luck.

The remaining reserved seats for tomorrow's Boston Pops at Tanglewood Concert are available at the Festival Ticket Office, Tanglewood, Lenox, Mass. General admission tickets for the Tanglewood Lawns will be sold beginning at 4.00 p.m.

News (e)
SPRINGFIELD, Mass.
Circ. 98,899
AUG 1 1966

This Week at Tanglewood; Pops Concert on Wednesday

Arthur Fiedler and the Boston Pops will feature jazz saxophonist Stan Getz in its annual Tanglewood program Wednesday, for the benefit of the Boston Symphony Orchestra's Pension Fund.

Guest conductor Friday and Saturday will be Stanislaw Skrowaczewski, music director of the Minneapolis Symphony. Friday's program will include Prokofiev's second suite from Romeo and Juliet, and Saint-Saens Cello Concerto with soloist Leslie Parnas. The closing work will be Shumann's Symphony No.

Saturday's concert will be devoted completely to "The Magic Flute" by Mozart. The cast will include: George Shirley as Tamino; Jane Marsh, Joanna Simon and Natyah Godfrey as the three ladies; John Reardon as Papageno; and Beverly Sills as the Queen of the Night.

On Sunday, the afternoon concert will see Mr. Skrowaczewski conducting Siant-Saens Piano Concerto No. 4, with Grant Johannesen as soloist. This concert will also include Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

The 2½-hour "Open Rehearsal" for the benefit of the Boston Symphony Orchestra's Pension Fund will begin at 10.30 Saturday morning.

The week-end prelude, Friday, will consist of songs by Mozart for soprano and piano performed by Phyllis Curtin and Richard Woitach, and the Organ Fantasia in F minor, K. 608 by Mozart. John Ferris will be organist.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 4 1966

Crowds Picnic on Lawn at Tanglewood

Whitestone

Mr. and Mrs. Walter N. Cooper and Mrs. Sumner M. Gamwell enjoyed the perfect weather last night before the Boston Pops concert.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 3 1966

Whitestone

CLEAR AND COOL is forecast for both the weather and the music at Boston Pops concert tonight at Tanglewood. Stan Getz, saxophone soloist, is shown rehearsing with conductor Arthur Fiedler. All 6,000 seats the Shed have been sold for the concert. Tickets to the grounds will go on sale at 4 this afternoon.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 4 1966

Whitestone

RIGHT BEHIND DADDY, the three sons of photographer Heinz Wiessenstein, who conducts the Whitestone Studio in Lenox during the summer, march with full equipment into Shed during Tanglewood pops concert. Left, Peter, 11; Robert, 9, David, 7.

Transcript-Telegram (e)
HOLYOKE, Mass.
Circ. 26,771
AUG 4 1966

"Camp" Night At Tanglewood

A sparkling Berkshire evening found 14,258 people, including what must have been the population of most of the summer camps in the area, gathered in the music shed and on the lawns of Tanglewood Wednesday night for the annual Pops concert. The concert was not as crisp as the weather, but the informal audience attracted by Arthur Fiedler's kind of music and the saxophone playing of Stan Getz did not appear to care.

Stan Getz, bossa nova star, was at a disadvantage when playing alone with the orchestra, just as Duke Ellington was last year on a similar occasion, because he could barely be heard above the orchestra. But beyond the acoustical flaw, this jazz artist just does not fit with the Boston Pops, which is a bouncy extrovert outfit under the Fiedler baton and not right for the sweet aching blues that Getz draws out of his instrument. When Getz and his own instrumental group were allowed to predominate, the program came to life.

Most disappointing was the Tanglewood Concerto by Sauter, written for this program and given its first performance Wednesday night. This was a beatless maundering in which neither soloist nor orchestra was at home and the saxophone was lost in it. Far better was "The Girl from Ipanema," a bossa nova favorite that showed the Stan Getz that people had come to hear. Later in the program, four compositions for saxophone and orchestra also served to display the marvelous plasticity of Getz' playing.

The Pops itself was not always up to form. The marches were great: Washington Post to start the concert and the Stars and Stripes Forever to conclude it. But the Overture to William Tell was nearly coughed down by an unusually croupy audience in the soft early passages and never quite got away from sounding like an old record. Tales from the Vienna Woods was distinguished by some very pleasant zither solo interludes by Toni Noichl but otherwise set only a few graying heads swaying.

The final medley of tunes from "My Fair Lady" was a welcome relief to the orchestra, obviously, and suited a clap-happy crowd that seemed at last to be hearing what it wanted. It was followed by expected encores: "The Shadow of Your Smile," "Ballad of the Green Beret," and the theme from "Batman."

—By Anbel B. Murphy

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
AUG 6 1966

Different Flavor Is Lent To Excellent Pops Concert

With customary verve and humour Arthur Fiedler and the Boston Pops brought to Tanglewood on Wednesday evening the kind of entertainment for which they are famous and loved.

The program was made doubly interesting and a trifle off-beat by the presence of Stan Getz as soloist. Mr. Getz, a jazz musician of the first magnitude, lent a slightly different flavor to the evening, and it was noted that it was a predominantly young audience of his followers who attended this performance.

The program began with two typical Boston Pops selections, The Washington Post March and The Overture to William Tell, the latter bringing a warm response from the audience for an old friend.

From then on, with the exception of Tales from the Vienna Woods, featuring Toni Noichl on the zither and some rousing and nostalgic selections from "My Fair Lady," the evening was dominated by Mr. Getz and his very fine saxophone.

The first selection in this portion of the program was "Tanglewood Concerto" by Sauter, dedicated to Stan Getz and Arthur Fiedler, and enjoying its world premiere. The Five Compositions for Saxophone and Orchestra by Wilder and Raskin gave the audience a chance to hear Stan Getz's virtuosity and style, both of which are impressive.

It should be noted that the portions of the program with Mr. Getz and orchestra were being recorded by RCA Victor for release next winter. WGBH-TV (Channel 2) of Boston was also there televising the program.

The evening closed with "My Fair Lady" selections; then we were treated to a lively and delightful group of encores, the frosting on the cake, as it were. There was a most amusing treatment of "Mame" among others, and an hilarious version of "Batman," complete with gunshots, feathers and other Batman paraphernalia floating down from above. The audience loved it, and whatever else may be said of Mr. Fiedler and the Boston Pops, one is always left with the feeling that one has had a very good time indeed.—A.B.C.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 5 1966

Letters

Campers at Pops

To the Editor of THE EAGLE:—

Wednesday's Pops Concert at Tanglewood should have proved to the orchestra's administration (if they didn't know it already) that the time has come to do something about the area's summer campers.

The concert was nothing short of chaos. Campers, uncontrolled by the counsellors, streamed up and down the aisles inside the shed, chattered and squabbled on the lawn and generally made the evening a joke. Not a musical joke because very few people could hear any music.

This is not a plea for better manners on the part of the campers. Their visits to Pittsfield on Wednesdays and their appearances at theatres and concert halls in the area have shown that requests for polite behavior and consideration are useless. The youngsters are seldom sufficiently controlled and in small enough groups to be controlled.

This is not to say the kids shouldn't be exposed to cultural offerings in the Berkshires. The area's theatres and musical attractions are excellent and the campers should be taken (but, please, not in busloads) to events they understand and will enjoy. Some of the camps, obviously, have neglected taste and benefit to the youngsters. Why should it be, for example, that 30 eight-year-old boys are taken to a student voice recital at Tanglewood's chamber music hall when the program is modern songs by Stravinsky and Berg. The little boys hated it and so accordingly did everyone else.

Theatre and music are, of course, businesses and the tickets the campers' parents buy must make a tidy haul for local impressarios. But when the audience can't hear the music, see the play or hear itself think, it's time for the box office to think of the adult customers, a much more permanent market.

The situation is the camps' fault for asking ushers and Tanglewood's administration to be baby sitters. But Tanglewood should take this chance to limit camp groups in size, age and frequency of attendance. Either that or take a deep breath and keep them out entirely.

LISA LANSING.
153 Bartlett Ave.,
Pittsfield.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 9 1966

Notes and Footnotes

STIRRED BY the violent reaction of serious music fans over last week's Pops Tanglewood concert at which 78 busloads of youthful campers turned the program into a big clambake, driving hundreds of ticket-buyers home, we talked with Mordacai Bauman and his wife Irma. They have for years run Indian Hill Music Camp in Stockbridge.

Their young people are serious about music, and the Baumans said right off that they took none to the concert in dispute. They felt there was little in the program by which they would profit. Mr. B added, "I don't feel that a serious institution such as Tanglewood needs to fall to that level to draw big audiences."

The Baumans further said that camps should be told frankly by the Tanglewood management if certain programs weren't for children. Youngsters' attention cannot be held by heavy, deeply profound compositions. But on the other hand, the Baumans see a responsibility of camp operators who should brief young people on the programs before they set out for Tanglewood. At Indian Hill, the youngsters were given talks most of one evening before going to Tanglewood, in which fine points of the music were explained, the composers' means and devices for achieving certain effects pointed out, and how coloration and depth are acquired.

On the grounds, supervision is a must, the Baumans said flatly. On their own, the kids turn the event into an outing or picnic, tear around after soda and hamburgs, and stage reunions with youngsters from other camps. If the councilors or supervisors shirk their duty, gathering in the buses to play cards, maybe, or have a beer party somewhere, the youngsters are bound to skylark.

This situation isn't insoluble at all. Mr. Bauman made the point that with some 100 camps in the Berkshires, why doesn't Tanglewood offer programs especially for them, say on one afternoon a week? This would re-establish harmony in a currently pretty raucous situation.

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
AUG 4 1966

Stan Getz Joins Boston Pops At Music Shed

'Tanglewood Concerto' Premiere Called 'Uninteresting'

By PETER R. BORRELLI

LENOX—Stan Getz, the king of the musical development known as the Bossa Nova, joined Arthur Fiedler and the Boston Pops Wednesday night at the Music Shed in the world premiere of Eddie Sauter's latest work, "Tanglewood Concerto."

Audience Relaxed

The concert held for the benefit of the orchestra's pension fund drew the customary pops audience of young people and family groups — a total of 14,258 persons — all of them quite relaxed and contributing to the unbuttoned and informal atmosphere in which the pops functions most unpretentiously.

The "Tanglewood Concerto," presumably the highlight of the program, proved to be an uninteresting piece of music which failed both to display Getz as the fine and sensitive tenor saxophone he has proven to be in recording and live performances and to reveal anything new in Sauter as a composer.

Unfortunately, for more than 6000 persons on the lawn at the Music Shed, the sound system made it impossible to hear Getz at any distance. Inside the shed, the musical fare was equally disappointing as the orchestra (in what was ostensibly orchestral blending) drowned out the solo tenor saxophone.

Music Undistinguished

The music itself was undistinguished and interspersed with touches of music straight from Gershwin, west side orchestral, jazz and occasional passages reflecting a mystical oriental influence.

Aside from the difficulty with the jazz concerto the concert offered the customary pops musical fare in the customary informal impromptu manner that has made Fiedler and the pops a big favorite here.

Fiedler opened the concert with a blood-stirring selection, "The Washington Post March," immediately followed by Rossini's overture to "William Tell." Fiedler caught the audiences collective eye and ear as he conducted the overture — his stocky figure swaying with the music, the silver-haired papa of the Boston Pops cut the figure of the lone ranger himself as he came to the famous finale of the selection.

Bossa Nova Rendition

Before intermission Getz and four of his own accompanists performed Antonio Carlos Jobim's "The Girl From Ipanema." The song which Getz first recorded with vocalist Astrud Gilberto in 1963 illustrated the lyric floating figures that have made the Bossa Nova the new swing of American jazz.

Following intermission, Fiedler returned with a more traditional selection, Strauss' "Tales From the Vienna Woods, Waltzes."

When Getz returned to the stage the sound system again proved a problem as it did last year with Boston Pops guest, Duke Ellington. Nevertheless, Getz's performance of "Five Compositions for Saxophone and Orchestra" epitomized his cool approach to jazz.

It has been more than 10 years since Getz began to climb high in the popular polls, but the endless lyricism, unbelievable control of the horn and outstanding fluency he demonstrated still make him one of the finest listening experiences in jazz.

Other Selections

The following joyful selections from "My Fair Lady" rounded out the program and drew continuous applause: "Get Me to the Church on Time," "Wouldn't It Be Loverly," "I've Grown Accustomed to Her Face," "I Could Have Danced All Night," "On the Street Where You Live," "The Rain in Spain" and "With a Little Bit of Luck."

As is also customary, the pops concert ended with a series of unprogrammed encores which for many youngsters and oldsters made the trip to Tanglewood the time of their life. Among the encores were: "The Shadow of Your Smile," "Ballad of the Green Beret," and the theme from "Batman."

The excited crowd marched to the exits to the pops traditional closing number, "The Stars and Stripes Forever."

Telegram (m)
WORCESTER, Mass.
Circ. 61,129
AUG 4 1966

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Music: 'Tanglewood Concerto' In World Premiere

By RAYMOND MORIN
Telegram Music Critic

LENOX — World premiere of Eddie Sauter's 'Tanglewood Concerto," with Stan Getz as soloist was the big news at Tanglewood last night where Arthur Fiedler conducted the Boston Pops Orchestra for an audience of 14,258. Proceeds go to the Boston Symphony Orchestra Pension Fund.

The new concerto was neither the most interesting nor the most enjoyable thing on the program. It is dedicated to Getz and Fiedler.

Rest of the program was choice material from the Pops repertory plus Getz in a group of numbers for saxophone and orchestra.

The show got under woy with a bang. After all the top-heavy, intellectual and epic music heard here during the past ficve weeks of the Berkshire Music Festival, it was something of a jolt to hear Sousa's "Washington Post March" blared out with all its brassy bombast.

Fiedler and the orchestra then settled down to the long trek of Rossini's "William Tell Overture." It's quite some time before the Lone Ranger comes galloping into the score-the final part to be exact.

The first three sections uncovered stunning performance, Martin Hoherman's solo cello emblazoned the opening sun rise scene-what could be heard over the large and restless audience. The storm sequence was a rip-roaring business. Flutist James Patpoutsakis and English horn player, Lawrence Thorstenberg, made beautiful solo sounds for the peaceful third episode.

Tanglewood acoustics, being what they are, the concluding march sounded more like the opera's approaching Swiss Army than a Western horse and rider. This was sheer delight for the hundreds of youngsters from summer camps in the area who attended.

"Tanglewood Concerto," is primarily entertainment, by orchestra. Format is clear enough and it does make some allowance for impressions or improvisations. In brief passages, it is jazz on best behavior.

The work starts off on a thoughtful note in cellos, gradually gaining a little impetus to include solo saxophone. The solo instrument isn't prominent, except for brief passages. This is not necessarily belated but Fiedler's heavily applied orchestration. It was reminiscent of Duke Ellington's impression of "solo pianist", here last summer.

As Much a Concerto

Nothing much happens until the sluggish introduction in finished. Thereafter, it is as much a concerto for timpani and percussion as saxophone.

Getz took what advantage he could of his dextrous technique and sentimental tone. But there was little conversation between solo instrument and orchestra in the true concerto style. It sounded more like an orchestral work with occasional saxophone obligato.

The saxophonist had much better opportunity to display his talents in Gimbel-Jobim's "The Girl From Ipanema," it was initiated by Getz and a quartet of his own, joined by the full orchestra, and built to quite a storm of music and applause.

Getz sounded more like his old self and much more at home in familiars with dressy orchestra backgrounds. These were "Three Ballads for Stan", "Where Do You Go,?" "The Bad and the Beautiful," and "A Song after Sundown."

Balance of the program was choice morsels from the Pops Candy Box. Strauss' "Tales from the Vienna Woods" was a beautiful union of melodies - pliant, graceful and propelling. Its real vintage was accentuated by Toni Moichl's colorful-sounding zither solo.

Following the selections from Loewe's "My Fair Lady" came another program of encores, including the inevitable "Stars and Stripes Forever."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 4 1966

Music Review

The Boston Pops Fiasco

By JAY C. ROSENFELD

TANGLEWOOD has had very, very few failures, but it will take much more time and much more planning to organize a scandal to beat the Boston Pops gala evening last night.

The whole thing was a disgrace from every angle. A crowd of 14,258 came for the fun and excitment enjoyed at past Pops concerts but the youngsters in the audience (78 buses brought part of that contingent) were restless, roving and noisy. They disturbed everyone on the lawns and distracted those in seats in the Shed, and may even have interfered with conductor Arthur Fiedler's concentration on his job.

* * *

AT INTERMISSION, there was a large exodus of more mature people, muttering "disgrace," "fiasco," "Coney Island," and other such expressions of disappointment as they left the grounds. Hundreds lined up at the ticket windows for refunds of their admission costs, and they were treated with courtesy and compliance. However, the greater share of those leaving took their licking and said nothing to the management.

It was a pity, too, for there are always more Berkshirites in the audience on Pops night than at any other Tanglewood event. Hitherto, they have always gone away exhilarated and happy.

Last night was totally different.

Even the music on stage wasn't up to par. Sousa's Washington Post March wasn't half as rousing as Fiedler customarily makes it. Perhaps the huge television cameras scattered about could have had something to do with the confusion. One was stationed right below the conductor's podium and the place where the soloist always stands. Those close to the machine certainly were prevented from giving their complete attention to the music by the gyrations of the cameramen.

* * *

FIEDLER STARTED the Rossini overture to "William Tell" with more noise going on than one hears at a playground. Possibly he thought that the ruckus-makers would quiet down when they heard the orchestra in action. Unfortunately, they didn't, which was a double pity, for Martin Hoherman played the opening cello solo with excellent tone and shape; the lovely melody which comes soon afterward was equally well played by Engish horn Laurence Thorstenberg, with the flute obbligato brilliantly played by James Pappoutsakis.

Then came the guest soloist of the evening: Stan Getz, saxophone. He first played a "Tanglewood Concerto" by Sauter, listed as a world premiere, and dedicated to Getz and Fiedler. I would make a small bet that all those who heard the world premiere may very possibly have heard, at the same time, the world terminal of that particular composition. It has an interminable introduction of banal stuff, in which the solo instrument scarcely ever was audible above the bombast of the orchestra's accompaniment.

* * *

THE SOLOIST was assigned little of substance and that little, unhappily, could not be heard well. By this time, added to the disturbance outside, the restlessness of the audience had compounded the mood. Even the members of the orchestra, if their faces revealed their true feelings, seemed both bewildered and ashamed of the music and of their own performance.

Mr. Getz next brought out four of his combo colleagues and they played "The Girl From Ipanema" by Gimbel-Jobim. The orchestra joined in when they felt the proper time had come even though Mr. Fiedler was obviously at sea some of the time.

The second-half of the program looked more promising but, for once, I did something right. I left.

BBC Economizes

The BBC is apparently continuing its economy campaign with Spartan rigor.

A forthcoming tv program is advertised as being "written and directed by Ronald Ayre, who also hums the soundtrack music."

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 6 1966

Letters to the Editor

Tanglewood Torment

To the Editor of THE EAGLE:—

Mr. Jay Rosenfeld's review of the Pops at Tanglewood [*Eagle*, Aug. 4] raises a question with which we here at Tanglewood are deeply concerned, namely, how to keep a proper situation for the people who want to listen to the music and at the same time make the concerts available for all who want to come.

Most of the solutions which come readily to mind and may look easy have real bugs in them: (1) we are tempted to say that large groups of young people shouldn't be admitted, but we *want* young people who are prepared to listen to and enjoy the music to hear the Tanglewood concerts; (2) we could amplify the music and drown out the disturbances, but we pride ourselves on the natural acoustics here and are most reluctant to start down the electronic primrose path; (3) the idea of having sufficient police officers on hand to sit on every teen-age head would put us in a constabulary situation awesome to contemplate.

I do want to thank the adult public genuinely for the courtesy with which they absorbed the disagreeable situation on Wednesday evening—in talking with many people I did not encounter anyone who was unreasonably indignant, or who didn't seem to commiserate with us on the problem. And I would also like to complain bitterly about the irresponsibility of those in charge of large groups of children who through their carelessness and discourtesy have heedlessly put Tanglewood and the public in this awkward situation. But most of all, I want to assure the adult public that the problem is not being ignored, and we affirm our intention of giving performances in a proper atmosphere for satisfactory listening.

THOMAS D. PERRY Jr.
Manager, Boston
Symphony Orchestra.
Lenox.

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ESPLANADE

Evening Globe
BOSTON, Mass.
Circ. 149,058
JUN 23 1966

ASK THE GLOBE

ASK THE GLOBE serves readers by getting answers, solving problems and cutting red tape. Telephone AV 8-1515 any time, day or night, or write to "Ask the Globe" Boston Globe, Boston, Mass. 02107.

Questions will be answered each day in the EVENING GLOBE.

Q—I'd like to know the schedule of the Boston Pops Esplanade concerts and if there'll be any admission charge.—P.B., Newton.

A—The Esplanade concerts begin July 5 and run every night until July 16 with the exception of Sunday, July 10, when there is no concert. In addition, there are two special children's concerts on July 6 and July 13 which begin at 10:15 in the morning. Evening concerts start at 8:30 and all performances are free.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 9 1966

The Esplanade

I watched the evening skies grow pale
And seemed lost in a fairy tale,
Where little men in a great shell,
Made music grow and sing and swell.
I sat far off and still the sound
Swept over me, above, around.
The tones seemed tangible, of such
Clear shape and substance, one could touch
Each golden chord, each silver note
That set the river wind afloat.
Young lovers smiled, as if to own
The night and music theirs alone;
Yet, like moths in arrested flight,
White heads gleamed faintly through the night.
Old mem'ries stirred, old loves walked there,
Wakened by some familiar air.
On tip-toe to the melodies,
Our fair flag danced upon the breeze
And every star shone bright and true
And every stripe red, white or blue.
O, lovely land! Where man may rest
Beside the river's shining breast
And hear in peace the wondrous way
The little music-makers play;
Where cool night winds and languid sails
Stir quietly, as daylight pales.

MYRA P. ELLIS

Everett

Call (e)
WOONSOCKET, R. I.
Circ. 29,084
JUL 5 1966

Sentinel (e)
FITCHBURG, Mass.
Circ. 20,016
JUL 5 1966

Evening Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 43,410
JUL 5 1966

Item (e)
CLINTON, Mass.
Circ. 3,473
JUL 5 1966

(e)
BORO, Mass.
1,785
1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Boston
BOSTON, Mass.
Monthly Circ. 6,000
JUL 1966

Music and Meteors

SUMMER arrives in Boston at approximately 8:30 p.m. on July 5, or shortly after a white-haired gentleman makes his way to the podium of Hatch Memorial Shell, raises his baton, and begins the Esplanade Concerts of the Boston Pops.

Aside from an amalgam of music and meteorology, the thirty-seventh season of Esplanade Concerts also represents one more affirmative vote for the concept that Arthur Fiedler more or less pioneered: that is, a heady mixture of light and classical music played virtually free of charge before an army of people sitting under the stars.

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Who would dispute such a rather pleasant idea? Many did, it seems, including some who lent financial support to Fiedler and his forty musicians. Fortunately, Fiedler was endowed with a fund-raising acuity comparable to his musical talent. As a result one Symphony patron, who preferred to remain anonymous, guaranteed the sum needed to make up the orchestra's weekly payroll if voluntary contributions proved insufficient.

Although the early response to Esplanade concerts was gratifying, Fiedler had to wait until 1935 before he could test his original idea—a program devoted entirely to symphonic music. At first he had played only one or two movements from a symphony, but that season he scheduled all nine Beethoven symphonies (excepting the choral part of the Ninth) and discovered, not to his surprise, that his audience eagerly accepted the programs.

Since 1940 Esplanade concerts have been administered by the Symphony trustees and the deficit of the concerts absorbed by the Symphony treasury. But it is still necessary for fund-raising programs to be conducted each year and thus each concert is usually "sponsored" by various business firms and corporations in Boston. This is accomplished by a firm's purchase of the back page of an Esplanade program and a brief announcement of gratitude during intermission.

The Hatch Memorial Shell, in which the orchestra performs, is the third such structure housing the concerts. The first, a wooden structure, was used for five years and gave way to a steel-plated one whose heat transfer properties are something still discussed by musicians who were with the orchestra at that time.

The wooden shell's eccentric acoustical properties were responsible for Arthur Fiedler's learning to conduct an orchestra in reverse. Before the shell was constructed a scale model of pasteboard and a small bell were used to test the acoustical properties of the projected shell. But the transformation from pasteboard and bell to wooden structure and full orchestra caused several acoustical quirks to develop.

Strong sounds, such as the bass drum, hardly projected beyond the first few rows while weak sounds, such as that of a piccolo, seemed to resound up and down the Charles.

An acoustical expert decided that the only remedy was a reverse seating arrangement for the orchestra. Fiedler, the first night he conducted, would turn to the violin section, as if to give a cue, and then, at the same time, point to the cymbals who were located on another part of the stage. Only through a certain adroitness and quick thinking did the music come out in logical sequence instead of reverse order.

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Journal (m)
PROVIDENCE, R. I.
Circ. 66,826
JUL 5 1966

Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
JUL 5 1966

News (e)
MILFORD, Mass.
Circ. 9,291
JUL 5 1966

News-Tribune (e)
WALTHAM, Mass.
Circ. 16,222
JUL 5 1966

Sun (e)
WESTERLY, R. I.
Circ. 9,367
JUL 5 1966

Herald News (e)
FALL RIVER, Mass.
Circ. 40,258
JUL 5 1966

Register (e)
NEW HAVEN, Conn.
Circ. 102,118
JUL 5 1966

Enterprise & Times (e)
BROCKTON, Mass.
Circ. 29,064
JUL 5 1966

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 5 1966

Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836
JUL 5 1966

Herald (e)
PORTSMOUTH, N. H.
Circ. 16,524
JUL 5 1966

Express (e)
PORTLAND, Me.
Circ. 29,049
JUL 5 1966

Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,593
JUL 5 1966

Bulletin (e)
PROVIDENCE, R. I.
Circ. 146,612
JUL 5 1966

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
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The spokesman said Harry Ellis Dickson, assistant conductor, would take the podium for the 8:30 p.m. opening.

194

ESPLANADE

Evening Globe
BOSTON, Mass.
Circ. 149,058
JUN 23 1966

ASK THE GLOBE

AV 8-1515

***ASK THE GLOBE** serves readers by getting answers, solving problems and cutting red tape. Telephone AV 8-1515 any time, day or night, or write to "Ask the Globe" Boston Globe, Boston, Mass. 02107.*

Questions will be answered each day in the EVENING GLOBE.

★

Q—I'd like to know the schedule of the Boston Pops Esplanade concerts and if there'll be any admission charge.—P.B., Newton.

A—The Esplanade concerts begin July 5 and run every night until July 16 with the exception of Sunday, July 10, when there is no concert. In addition, there are two special children's concerts on July 6 and July 13 which begin at 10:15 in the morning. Evening concerts start at 8:30 and all performances are free.

★

Sun (e)
ATTLEBORO, Mass.
Circ. 11,785
JUL 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Boston
BOSTON, Mass.
Monthly Circ. 6,000
JUL 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
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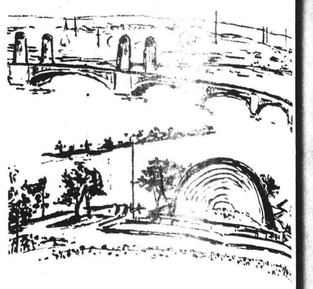

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The Esplanade

I watched the evening skies grow pale
And seemed lost in a fairy tale,
Where little men in a great shell,
Made music grow and sing and swell.
I sat far off and still the sound
Swept over me, above, around.
The tones seemed tangible, of such
Clear shape and substance, one could touch
Each golden chord, each silver note
That set the river wind afloat.
Young lovers smiled, as if to own
The night and music theirs alone;
Yet, like moths in arrested flight,
White heads gleamed faintly through the night.
Old mem'ries stirred, old loves walked there,
Wakened by some familiar air.
On tip-toe to the melodies,
Our fair flag danced upon the breeze
And every star shone bright and true
And every stripe red, white or blue.
O, lovely land! Where man may rest
Beside the river's shining breast
And hear in peace the wondrous way
The little music-makers play;
Where cool night winds and languid sails
Stir quietly, as daylight pales.

MYRA P. ELLIS

Everett

Evening Eagle-Tribune
LAWRENCE, Mass.
Comb. Circ. 43,410
JUL 5 1966

Call (e)
WOONSOCKET, R. I.
Circ. 29,084
JUL 5 1966

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Circ. 66,826
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Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
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Circ. 16,222
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Sun (e)
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Circ. 9,367
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Transcript (e)
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Circ. 13,503
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Circ. 16,524
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Circ. 29,049
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Circ. 9,291
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Circ. 40,258
JUL 5 1966

Register (e)
NEW HAVEN, Conn.
Circ. 102,118
JUL 5 1966

Enterprise
BROCKTON, Mass.
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Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836
JUL 5 1966

Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,593
JUL 5 1966

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
JUL 5 1966

The Evening Bulletin
PHILADELPHIA, Pa.
D. 672,235
JUL 5 1966

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Anshel Brusilow [illegible] duct.

Evening G[illegible]
BOSTON, M[illegible]
Circ. 145[illegible]
JUL 5

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30[illegible]

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195

The Evening Bulletin
PHILADELPHIA, PA.
D. 672,235
JUL 5 1966

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Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
JULY 5 1966

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An all-George Gershwin concert at Robin Hood Dell was postponed because of threatening weather Monday night and was rescheduled for Tuesday, at 8:30 P. M.

The Gershwin concert will be conducted by Arthur Fiedler and will feature pianist Earl Wild.

Tuesday's scheduled concert at the Dell, an orchestra symphonic program conducted by Anshel Brusilow, was rescheduled for Wednesday night.

A children's concert at 10:30 A. M. Wednesday, to be conducted by William Smith, was not affected by the schedule change.

The Evening Bulletin
PHILADELPHIA, PA.
D. 672,235
JUL 6 1966

Rain Again Postpones Concert at Dell

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Concert No. 9, featuring singer Roberta Peters, will go on as scheduled tomorrow night.

Cancellation of Monday and last night's programs because of threatening weather caused the reshuffling of the dates.

PHILADELPHIA DAILY NEWS
D. 245,503 SAT. 182,801
JUL 6 1966

MUSIC ON THE GREEN — Among 3000 who crowded grassy area on the Esplanade today for first children's concert were these groups. Left, Mrs. George Bray of Weston and children, Susan, Tom and George. At right are sisters, Kathy and Karen O'Hara. (Edison Farrand photos)

3000 Children at Esplanade Concert

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Some 1000 Boston public school children were on hand for the first time under official auspices of the system. Poverty funds havt enabled 18 elementary schools to expose children to cultural treats such as the 90-man orchestra booming out classics from the Hatch.

Only two children's concerts have been scheduled this season, reportedly because the Boston Symphony Orchestra has been wooed away from the Esplanade's free offerings to Tanglewood. The second concert will be given next Wednesday at 10:15 a.m.

Another group of 150 children from Roxbury's Boardman School wore a uniform of maroon sweatshirts emblazoned with "Boston-Harvard. They were brought by Miss Ann O'Neill, music supervisor of the joint program run by the Boston school department and Harvard School of Education.

All settled onto the field and became ripples in the sea of children. The stillness of the audience during the concert's opening number, Meyerber's "Coronation March" from his opera "The Prophet," gradually disintegrated into muffled wrestling matches and grass-throwing bouts.

Not that the children lost interest. They still had one ear cocked toward the orchestra. They sang a full-throated "Frere Jacques" with B.S.O. publicist Laning Humphrey as he introduced the four sections of the orchestra in a composition by William Kraft.

Wood folding chairs, which rented for 15 cents were outnumbered by small tots' strollers. Caramel-coated popcorn kept small hands and mouths occupied and kept hair-pulling to a minimum.

Mrs. Thomas Gauger of Brookline, wife of the Boston Symphony percussionist, shepherded seven children to the concert, including her two sets of twins, ages two and five. Among the seven were a neighbor's children, Stephen and Susie Gosdanien.

Altogether, it was a good world for small people. Concluding the Star Spangled Banner, mothers opened insulated picnic cartons and dished out sandwiches and paper cups of milk on stroller trays converted to outdoor lunch counters.

Evening Globe
BOSTON, Mass.
Circ. 145,838
JUL 6 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 7 1966

Esplanade Program

Harry Ellis Dickson will conduct tonight's Esplanade Program by the Boston Pops Orchestra, which begins at 8:30 and is as follows:

Overture to "Egmont" — Beethoven
Symphony No. 2 in D major, Op. 36 — Beethoven
I. Adagio motto
II. Larghetto
III. Scherzo: Allegro
IV. Allegro motto
The Star Spangled Banner
Concerto for Viola — Handel
I. Allegro moderato
II. Andante ma non troppo
III. Alegro motto
Soloist: ROBERT KAROL
Suite from "The Water Music" — Handel-Harty
I. Allegro
II. Air
III. Allegro decise.

Gazette (e)
WORCESTER, Mass.
Circ. 94,357
JUL 7 1966

Pops Concerts Under Way in Boston

The 38th season of free concerts by the Boston Pops Orchestra is under way at the Charles River Esplanade in Boston.

The series of nightly concerts under the direction of Harry Ellis Dickson and Arthur Fiedler, founder and music director, are held at the Edward Hatch Memorial Shell on Storrow Drive.

Concerts begin at 8:30 every night through Saturday July 16, with the exception of Sunday, July 10 when there will be no concert. In addition, there will be a children's concert at 10:15 a.m. on July 13.

Concerts are free but contributions are welcome and should be mailed to the Esplanade Concerts Fund, New England Merchants National Bank, 513 Boylston St., Boston.

Programs Listed

Programs for this week are as follows: TONIGHT (Dickson) — Beethoven, "Egmont" Overture and Symphony No. 2; The Star - Spangled Banner; Handel, Viola Concerto; Handel - Harty, Suite from "Water Music." FRIDAY (Dickson) — Beethoven, Symphony No. 3; The Star - Spangled Banner; Tchaikovsky, Capriccio Italien. SATURDAY (Fiedler) — Mozart, "The Marriage of Figaro," Overture; Beethoven, Violin Concerto in D major; The Star - Spangled Banner; Rimsky - Korsakoff, Capriccio Espagnole; Berlioz, Rakoczy March. SUNDAY — No concert.

195

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PHILADELPHIA, PA.
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D. 522,941 SUN. 956,206

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PHILADELPHIA DAILY
NEWS
D. 245,503 SAT. 182,801

JUL 6 1966

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BOSTON, Mass.
Circ. 145,838

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Mrs. Thomas Gauger of Brookline, wife of the Boston Symphony percussionist, shepherded seven children to the concert, including her two sets of twins, ages two and five. Among the seven were a neighbor's children, Stephen and Susie Gosdanien.

Altogether, it was a good world for small people. Concluding the Star Spangled Banner, mothers opened insulated picnic cartons and dished out sandwiches and paper cups of milk on stroller trays converted to outdoor lunch counters.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 7 1966

Esplanade Program

Harry Ellis Dickson will conduct tonight's Esplanade Program by the Boston Pops Orchestra, which begins at 8:30 and is as follows:

Overture to "Egmont" — Beethoven
Symphony No. 2 in D major, Op. 36 — Beethoven
I. Adagio motto
II. Larghetto
III. Scherzo: Allegro
IV. Allegro motto
The Star Spangled Banner
Concerto for Viola — Handel
I. Allegro moderato
II. Andante ma non troppo
III. Alegro motto
Soloist: ROBERT KAROL
Suite from "The Water Music" — Handel-Harty
I. Allegro
II. Air
III. Allegro deciso.

Gazette (e)
WORCESTER, Mass.
Circ. 94,357

JUL 7 1966

Pops Concerts Under Way in Boston

The 38th season of free concerts by the Boston Pops Orchestra is under way at the Charles River Esplanade in Boston.

The series of nightly concerts under the direction of Harry Ellis Dickson and Arthur Fiedler, founder and music director, are held at the Edward Hatch Memorial Shell on Storrow Drive.

Concerts begin at 8:30 every night through Saturday July 16, with the exception of Sunday, July 10 when there will be no concert. In addition, there will be a children's concert at 10:15 a.m. on July 13.

Concerts are free but contributions are welcome and should be mailed to the Esplanade Concerts Fund, New England Merchants National Bank, 513 Boylston St., Boston.

Programs Listed

Programs for this week are as follows: TONIGHT (Dickson) — Beethoven, "Egmont" Overture and Symphony No. 2; The Star - Spangled Banner; Handel, Viola Concerto; Handel - Harty, Suite from "Water Music." FRIDAY (Dickson) — Beethoven, Symphony No. 3; The Star - Spangled Banner; Tchaikovsky, Capriccio Italien. SATURDAY (Fiedler) — Mozart, "The Marriage of Figaro," Overture; Beethoven, Violin Concerto in D major; The Star - Spangled Banner; Rimsky - Korsakoff, Capriccio Espagnole; Berlioz, Rakoczy March. SUNDAY — No concert.

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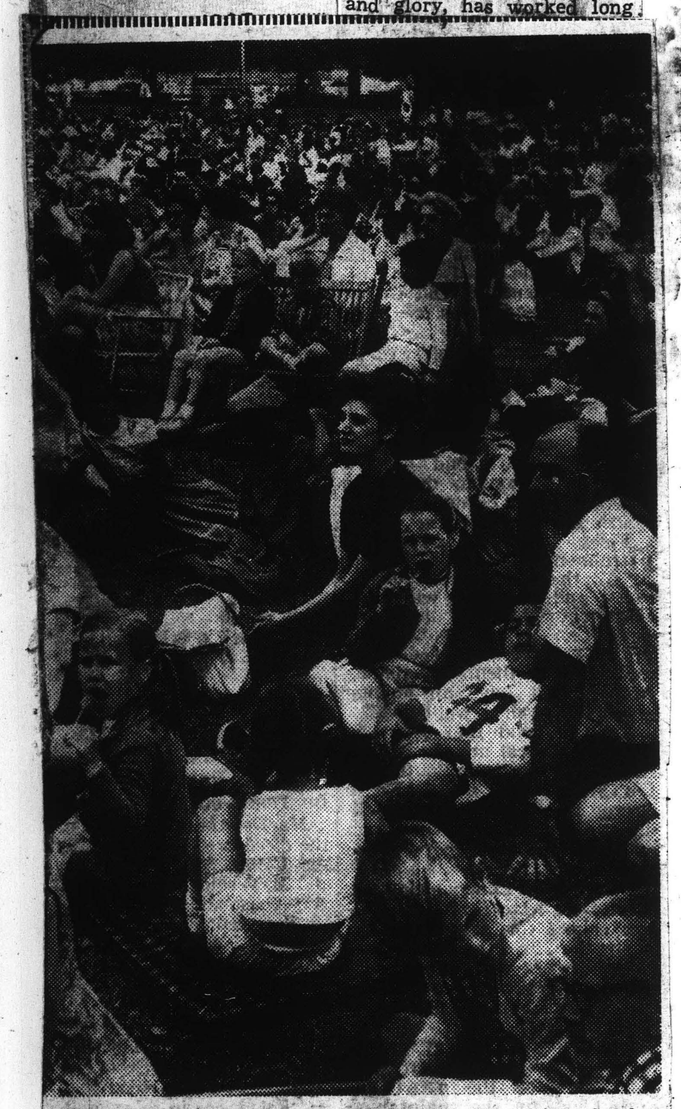

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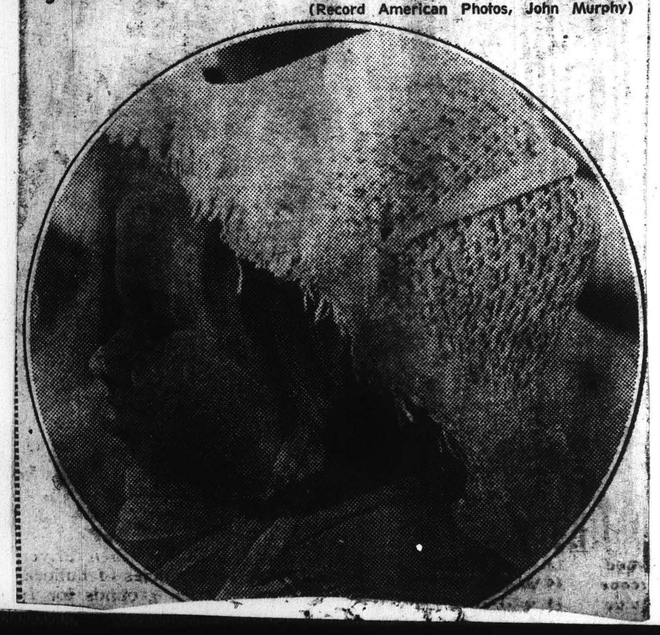

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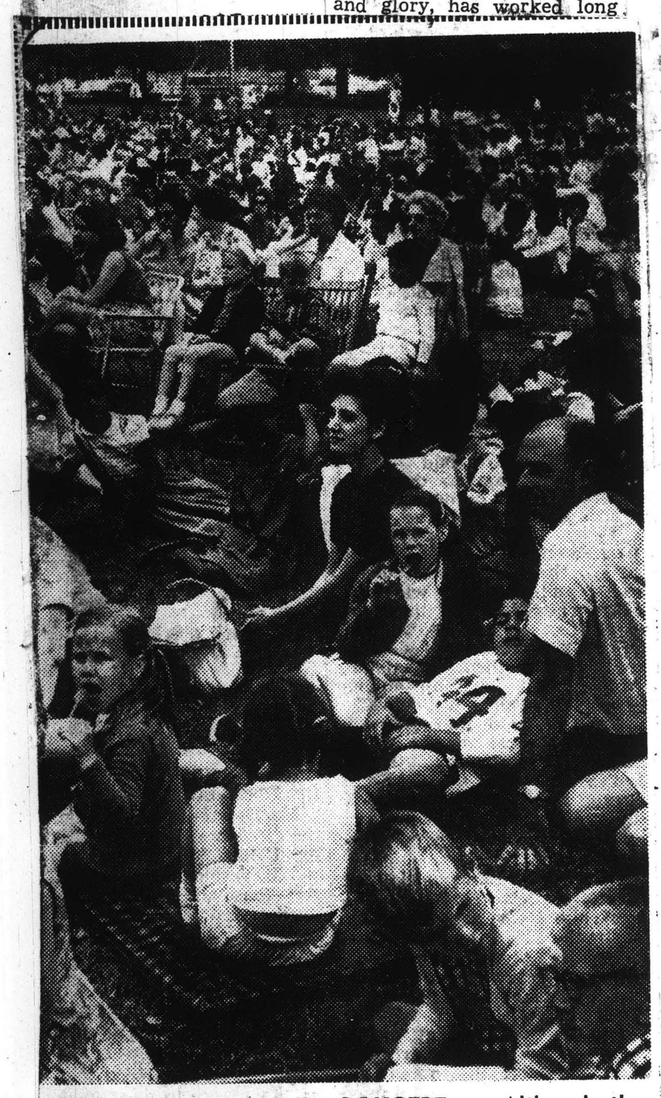

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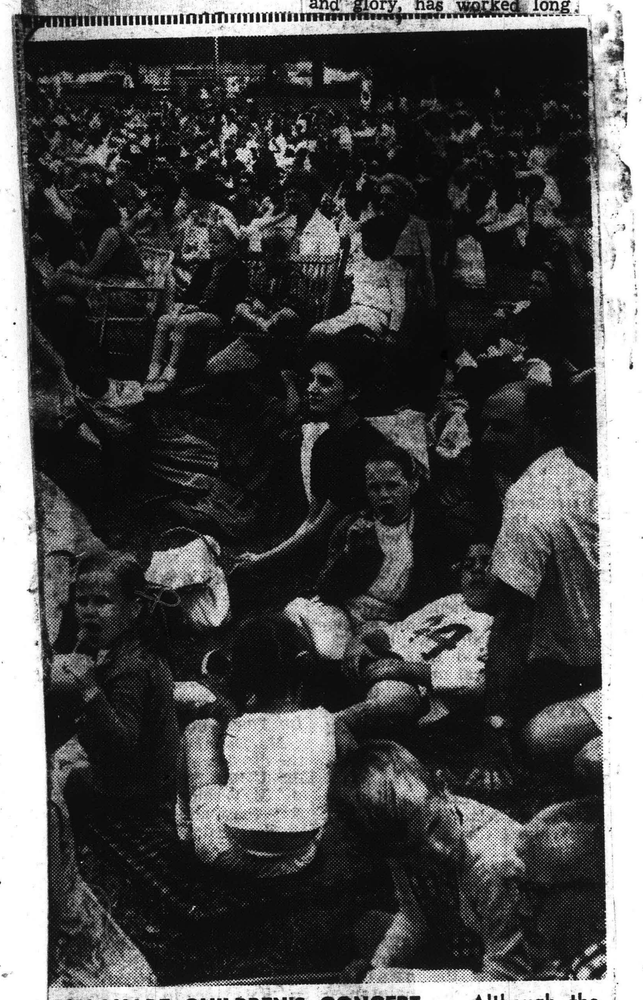

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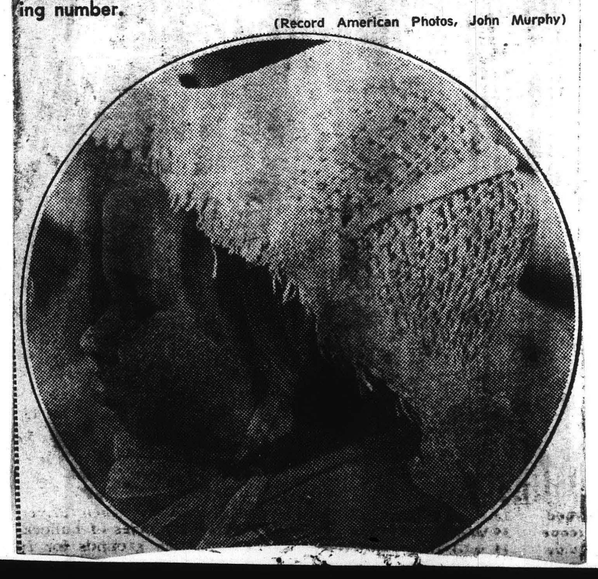

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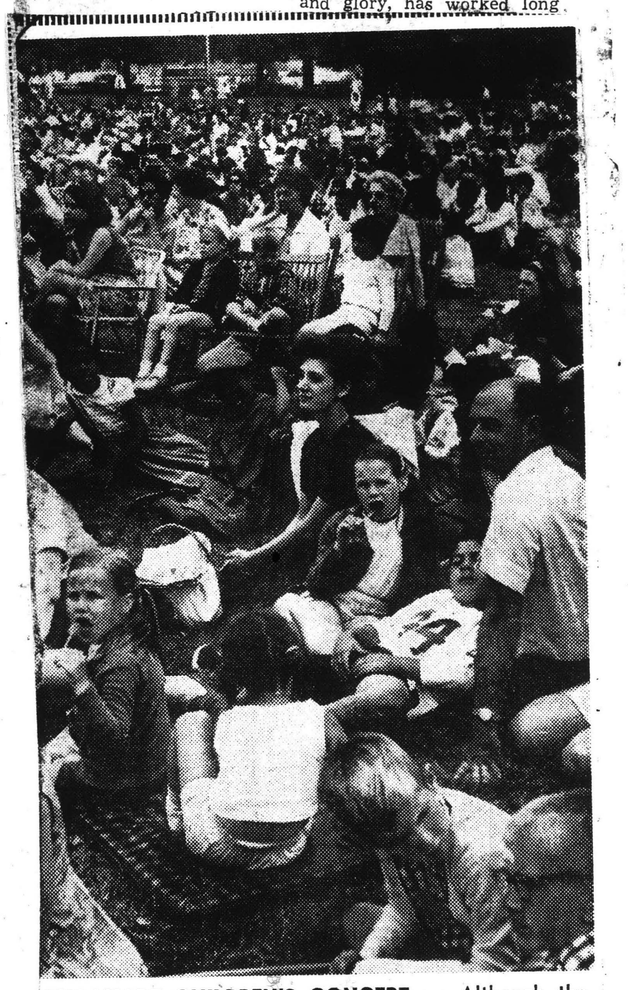

ESPLANADE CHILDREN'S CONCERT — Although the skies were gray, spirits were aglow with anticipation as children gathered at Hatch Memorial Shell on banks of Charles River for annual Esplanade Children's concert. A prim Miss (below), wearing a cute summer bonnet, is pensive as she watches the conductor about to signal with his baton opening number.

(Record American Photos, John Murphy)

ESPLANADE PROGRAM

WEDNESDAY at 8:30 P.M.
Overture to "Leonore" No. 3 — Beethoven
Symphony No. 1, Op. 21 — Beethoven
I. Adagio molto: Allegro con brio
II. Andante cantabile con moto
III. Menuetto: Allegro molto e vivace
IV. Adagio: Allegro molto e vivace
THE STAR-SPANGLED BANNER
Piano Concerto No. 1 in E flat major — Liszt
Soloist: JOELA JONES
Hungarian Rhapsody No. 2 (D minor) — Liszt

'Lenora' Overture No. 3 Masterpiece

(By ROLFE BOSWELL)—The "Leonora" overture No. 3 is a product of "Beethoven's middle period," wrote the late Moses Smith, the Boston American's music critic for a decade, in comparing this materpiece to an "opening symphonic movement, in sonata form, in which the composer makes reference to the ensuing drama."

"The 'Leonora' No. 3 was one of four attempts he made in trying to find a suitable overture for his opera 'Fidelio.' Finest of the four and one of the great works of orchestral literature, the third 'Leonora' is often heard as an entr'acte for 'Fidelio'; but its principal func-

Turn to Page 16 Col. 3

word on the subject when he asserted categorically that the ideal "Fidelio" overture "will never be heard and never was written."

Great historical interest is attached to Beethoven's first symphony (Op. 21, in C) because it is the first work in symphonic format by one who raised that grand design to such high development. Here is the work of a genius who had carefully studied the greater symphonies of Haydn and Mozart, but whose own individuality was too tenacious to be subverted by any outside influence.

The uncompromising attitude of this composer toward more orthodoxy even at this early period is manifested admirably even by his very opening chord. This is the chord of the dominant seventh, a dissonance and, to shock pedants even further, a dissonance not even identified with the movement's key.

There are ideas in each of the four movements which show strength and boldness of thought that could only be Beethoven's. The basic character of the symphony is joyous and animated; strength, gaiety and grace motivate Opus 21, in which the creator matriculated as a symphonist.

DAZZLING PIONEER

Franz Liszt, not only as a creative composer, but also as a pioneer among flamboyantly dazzling pianists, contributed by his keyboard prowess to the trend away from the wholeness of music towards mere ivory-and-ebony acrobatics over 88 keys, as effectively thrilling as a circus high-wire act, but stretched out of all proportion to music content. If we were to divide Liszt's compositions into two categories, it would be most convenient to call one kind the brilliant-spectacular and the other the poetic-spiritual.

The E-flat concerto, composed in 1948, is a work of extraordinary unity, for the energetic main theme, introduced at the outset by the orchestra, dominates the opening as well as the concluding segment. All other important themes also recur several times in the course of the work. The concerto has four segments, all relatively short and played without a break.

All in all, this minor masterpiece, which might reasonably be called a rhapsody in purple plush, contains much fine music which can stand on its own legs against any composition for piano and orchestra requiring less than 20 minutes for performance. Falling into the brilliant-spectacular category, "its octave cadenzas suggest the remorseless dash of an eagle upon its prey," Philip Hale wrote

sterepice

Fiery, spirited, breath-taking in its climatic effects and dynamic in its rhythmic resources, it has obvious audience appeal. It 'sparkled', tinkled, warbled, soared, swooped and raced along so that it was almost impossible to resist the itching to get up and dance," wrote George Bernard Shaw in the London Star of Feb. 23, 1889, after hearing a oLndon Symphony performance under the guest conductorship of George Henschel, the Boston Symphony Orchestra's first music director. Its first BSO presentation was on Jan. 25, 1884 and it has ben good Listening ever since.

The ARTS

TIGHT BINDING

96

Fiedler Among the Missing as Esplanade Concerts Open

By MICHAEL STEINBERG
Globe Critic

The 38th season of Esplanade concerts in the Hatch Memorial Shell opened before an audience of somewhere between 12 and 15 thousand on Tuesday evening.

Harry Ellis Dickson conducted Tchaikovsky's No. 4 and the Farandole from Bizet's "L'Arlesienne" music; Joela Jones, an apparently gifted and vigorous young pianist, was soloist in Edward MacDowell's Piano Concerto No. 2, a pretty piece that always done backwards.

Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 7 1966

Dickson, not Fiedler? Yes, Dickson, not Fiedler. Arthur Fiedler, who founded the Esplanade series in 1929, was in Philadelphia conducting the opening concert of the Robin Hood Dell series. That was really supposed to happen Monday night. It seems there is something known in the profession as Fiedler weather, which means no rain, and being, like Ezra Taft Benson, confident of having things on his side, Fiedler accepted the Robin Hood Dell date, sure everything would be fine. It did, however, rain down there in Philadelphia people held the world's champion fire chief to his rain clause in the contract, and the excellent Dickson took charge here.

It meant among other things that he and Miss Jones had to strike up a hasty acquaintance for MacDowell's sake, and in the end everything came out splendidly. Dickson is a solidly competent professional and a man who, for comparatively little publicity and glory, has worked long and hard for Boston's musical way to c life.

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 7 1966

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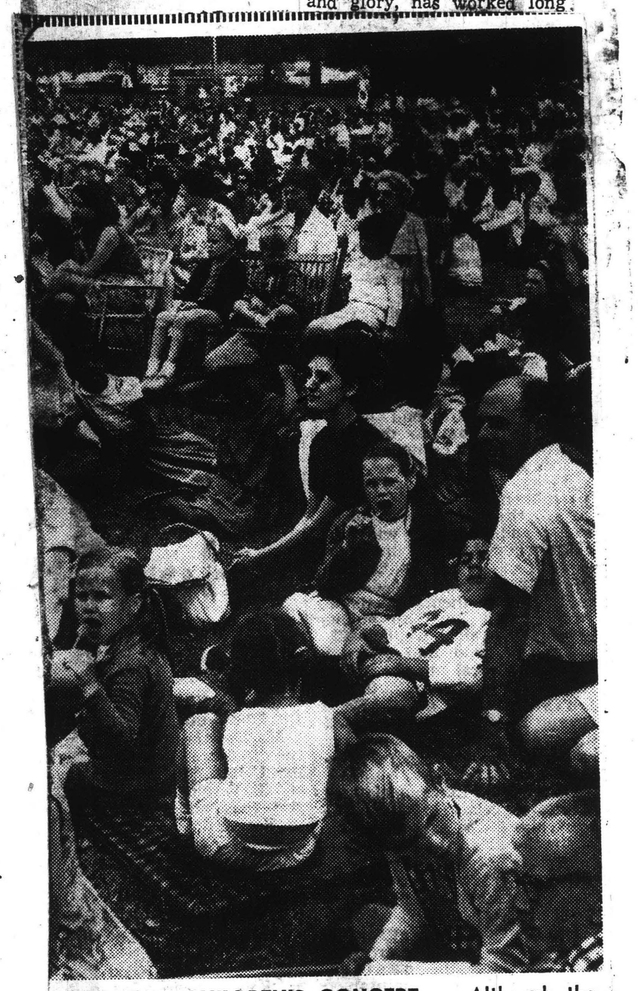

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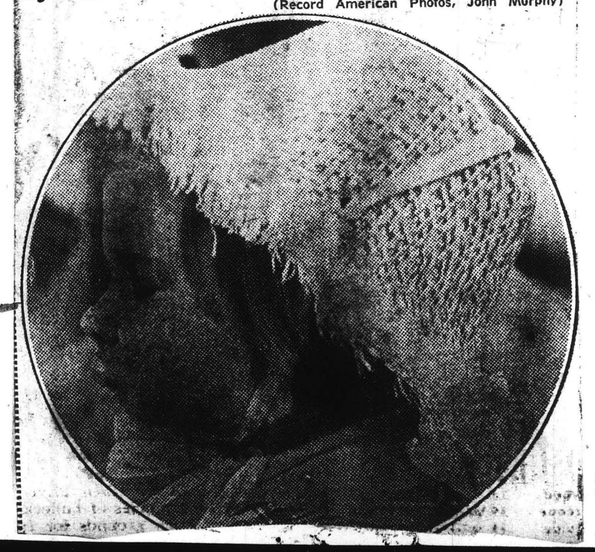
(Record American Photos, John Murphy)



NAME
ADDRESS
$10 FOXBORO RACEWAY
$10 WONDERLAND PARK
$20 ROCKINGHAM
This is my entry number
Drop a circle around the post position you select to win. Mind Betty, to win the most of every dollar on every race, you must check ONLY ONE each to be eligible.
For Races of Saturday, July 9 or 16
On July 9, change Suffolk Downs to Rockingham Park.
1 2 3 4 5 6 7 8 9 10 11 12
1 2 3 4 5 6 7 8 9 10 11
1 2 3 4 5 6 7 8 9 10
1 2 3 4 5 6 7 8 9

'Leonora' No. 3 Masterepice

Continued from Back Page

tion is to serve as one of the staples of the symphonic repertoire.

"The 'Leonora' No. 3 is a most dramatic composition, the excitement of which is intensified with at least a synopsis of the drama of 'Fidelio'," he advised. The third 'Leonora' overture was called by Wagner a complete drama in itself and it has become among Beethoven's more popular compositions as an independent concert piece.

ROLLAND'S ADVICE

As to whether the second or third overture is preferable, Romain Rolland's advice should be heeded: "Let us prefer them both!" Perhaps Olin Downes, music critic for the now-defunct Boston Post, said the lastt word on the subject when he asserted categorically that the ideal "Fidelio" overture "will never be heard and never was written."

Great historical interest is attached to Beethoven's first symphony (Op. 21, in C) because it is the first work in symphonic format by one who raised that grand design to such high development. Here is the work of a genius who had carefully studied the greater symphonies of Haydn and Mozart, but whose own individuality was too tenacious to be subverted by any outside influence.

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2D MOST FAMOUS

Liszt also composed 15 Hungarian rhapsodies for piano solo four more were published posthumously) wherein he incorporated the melodies, rhythms, lush sentiment and passionate lament of Hungarian gypsy music. Half a dozen of them were arranged for orchestral performance by the composer, Franz Dopler and, in the case of the Bostonian's favorite, by Mueller-Berghaus.

Perhaps this "Second Hungarian Rhapsody" is the most famous of all, and among Liszt's better-known works.

Fiery, spirited, breath-taking in its climatic effects and dynamic in its rhythmic resources, it has obvious audience appeal. It "sparkled, tinkled, warbled, soared, swooped and raced along so that it was almost impossible to resist the itching to get up and dance," wrote George Bernard Shaw in the London Star of Feb. 23, 1889, after hearing a oLndon Symphony performance under the guest conductorship of George Henschel, the Boston Symphony Orchestra's first music director. Its first BSO presentation was on Jan. 25, 1884, and it has ben good Listening ever since.

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Morning Globe
BOSTON, Mass.
Circ. 234,733

JUL 7 1966

Children's Turn At Esplanade

An ear cocked toward the orchestra and a hand in the popcorn box, an army of Boston small ones —approximately 3000—attended the opening children's concert of the Esplanade series Wednesday.

It was a time for lazing on the grass, muffled wrestling matches, and even joining in on a chorus of "Frere Jacques."

The Boston Symphony's next cultural treat for children will be given next Wednesday at 10:15 a.m. at the Hatch Shell.

UNDER THE SUN at Wednesday's Esplanade children's concert were Shawn Allen (right) of Needham, who mixed music with popcorn, and Carla Stock (below) of Danvers, intrigued by a composition. (Edison Farrand Photo)

The ARTS

Lending an Ear to Music At Esplanade Youth Concert

(Herald Photos by James O'Callaghan)

FIRST CHILDREN'S ESPLANADE CONCERT, attended by thousands of youngsters, parents and teachers gets under way (left) as Harry Ellis Dickson, conductor, lifts baton. Sister St. Stephen of Bayview, Me., below, watches with Renee Robinson, 7, and Mary Strong, 5, both of Boston, while at bottom, right Susan Bray, 6 months, of Weston, listens intently to her first concert.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 7 1966

TIGHT BINDING

198

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 8 1966

ESPLANADE PROGRAM

THURSDAY AT 8:30 P. M.
Overture to "Egmont" Beethoven
Symphony No. 2, in D major, Op. 36 Beethoven
I. Adagio molto
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto
THE STAR-SPANGLED BANNER

Concerto for Viola in B minor Handel-Casadesus
I. Allegro moderato
II. Andante ma non troppo
III. Allegro molto
Soloist: ROBERT KAROL
Suite from "The Water Music" Handel-Harty
I. Allegro
II. Air
III. Allegro deciso

'Egmont' Overture Written for Drama

(By ROLFE BOSWELL)—"The 'Egmont' overture was part of the incidental music (nine numbers in all) Beethoven wrote for Goethe's drama of that title," according to Moses Smith, for 10 years the Boston American's music critic. "It is important to recall that Egmont was a Dutch revolutionary hero. Beethoven, no mean rebel himself, may well have identified himself with Egmont in his own struggle for artistic freedom."

This overture in effect is a symphonic poem in miniature, far ahead of its time, concentrating upon the historical significance of the Goethe tragedy rather than its human relationships. There are three segments, representing, in turn, oppression, conflict and victory.

The first part has been described as "the stern command

Turn to Page 2, Column 1

Symphony Programme Notes, yet, "never was Beethoven more wretched physically and mentally than when he wrote this symphony, music that breathes forth serenity, beauty, gayety and courage."

It is far removed from the classical symphony of his predecessors and to the music-loving Viennese who heard it there for the first time it seemed strangely bold and even repellent in its novelty. One contemporary critic declaimed that Beethoven's "anxiety to achieve something novel and surprising was much too evident." Others condemned it as too long (half an hour), too wild and too bizarre.

HANDEL'S FORMAT

Well labeled by Camille Bellaigue, French critic, as "an heroic lie," the second symphony is full of serenity and courage in the face of the composer's incipient deafness. There even is gaiety and ebullience as the work ends with a spirited rondo using a bold, almost rough, good-natured

When George Frederick Handel (he Anglicized his names) emigrated from Germany to England, where he lived and worked the rest of his life, he brought with him a fully developed system of musical composition along Continental lines. He was particularly adept in the concerted format — pitting a soloist or several instruments against a small orchestra for antiphonal effects.

Certainly the viola was not a customary solo instrument in Handel's time, so the concerto for viola to be played by Robert Karol can not be regarded as an original Handelian creation. We do know that it presumably was discovered and worked out from Handel's melody of the solo part and a sketchy figured bass (perhaps to be played on an organ) by Henri Casadesus, uncle of the celebrated French pianist and founder of the Parisian "Societe des Instruments Anciens."

"The 'Water Music' is a good example of Handel's amalgam of varying musical influences," according to Moses Smith. "It was composed for a concert on the Thames for George I and consisted originally of 21 pieces played by an orchestra on a barge near the one containing the royal party. From these 21 pieces Sir Hamilton Harty extracted and arranged a suite of six pieces."

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Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 8 1966

Salute to Rain At Esplanade

Thursday night's rain receivxed a fittting salute at the Esplanade concert when the orchestra capped the evening with a suite from Handel's Water Music.

The suite followed several outbursts, none of which dispersed the enthusiastic audience of 5000.

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 8 1966

Esplanade Program

Harry Ellis Dickson will conduct tonight's Esplanade Program at the Hatch Memorial Shell by the Charles River, which begins at 8:30 and is as follows:

Symphony No. 3, in E-flat major, "Eroica"
"Eroica," I, Allegro con brio; II, Marcia funebre: adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto
The Star Spangled Banner
"Capriccio Italien. Tchaikovsky.

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BOSTON, Mass.
Circ. 411,789
JUL 9 1966

ESPLANADE PROGRAM

FRIDAY AT 8:30 P. M
Symphony No. 3, in E-flat major "Eroica" Beethoven
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto
THE STAR-SPANGLED BANNER
Capriccio Italien Tchaikovsky

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Circ. 159,508
JUL 9 1966

Esplanade Program

Arthur Fiedler returns to conduct tonight's Esplanade Concert by the Boston Pops Orchestra. The 8:30 program is as follows:

Overture to "The Marriage of Figaro" Mozart
Violin Concerto in D minor, Op. 61
I. Allegro, ma non troppo
II. Larghetto
III. Rondo Beethoven
Soloist—Roger Shermont
The Star Spangled Banner
*Capriccio Espagnole, Op. 34 Rimsky-Korsakov
Alborada—Variations—Alborada—Gypsy Scene—Fandango of the Asturias
*Rakoczy March Berlioz

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Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 11 1966

Esplanade Program

Arthur Fiedler makes his last local appearance with the Boston Pops this season at tonight's Esplanade Concert, which begins at 8:30 and is as follows:

Overture to "Oberon" Weber
Symphony No. 8, in B minor "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto
The Star-Spangled Banner
Piano Concerto No. 2, in A maior Liszt
Soloist: Samuel Lipman
Les Preludes, Symphonic Poem Liszt

Sunday Herald
BOSTON, Mass.
Circ. 286,021
JUL 10 1966

Esplanade Concerts By Boston Pops In Final Week

Arthur Fiedler will conduct the first of the final-week Boston Pops programs on the Esplanade at Hatch Memorial Shell. Then he will turn over the podium to Harry Ellis Dickson, who will finish the season for the Pops.

All evening programs will be at 8:30, with the children's program Wednesday morning at 10:15.

MONDAY
Overture to "Oberon" Weber
Symphony No. 8, in B minor "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto
The Star-Spangled Banner
Piano Concerto No. 2, in A major Liszt
Soloist: Samuel Lipman
Les Preludes, Symphonic Poem Liszt

TUESDAY
Harry Ellis Dickson conducting
Overture to "Fidelio" Beethoven
Symphony No. 5, in C minor, Op. 67 Beethoven
The Star-Spangled Banner
Romance No. 2 in F, Op. 50, for Violin Beethoven
Havanaise for Violin Saint-Saens
Soloist George Zazofsky
Invitation to the Dance Weber

WEDNESDAY MORNING
Harry Ellis Dickson conducting
Children's Program
Overture to "Light Cavalry" Suppe
Andante and Finale, from Symphony No. 94 in G major, "Surprise" Haydn
First Movement from Piano Concerto, K. 459 Mozart
Soloist: Jeanne C. Lee
Waltz of the Flowers, from "The Nutcracker" Tchaikovsky
On the Trail, from "The Grand Canyon Suite" Grofe
Golden Age Polka Shostakovich
Mosquito Dance White
76 Trombones from "The Music Man" Willson
The Star-Spangled Banner

WEDNESDAY NIGHT
Harry Ellis Dickson conducting
Overture to "Don Giovanni" Mozart
Symphony No. 4, in B flat major, Op. 60 Beethoven
The Star-Spangled Banner
The Animals' Carnival (Grand Zoological Fantasia) Saint-Saens
Sailor's Dance, from "The Red Poppy" Gliere

THURSDAY
Harry Ellis Dickson conducting
Symphony No. 6, in F major, "Pastoral," Op. 68 Beethoven
The Star-Spangled Banner
Symphonie Espagnole, Op. 21 Lalo
Soloist: Fredy Ostrovsky
French Military March Saint-Saens

FRIDAY
Harry Ellis Dickson conducting
Symphony No. 7, in A major, Op. 92 Beethoven
The Star-Spangled Banner
Concerto in F for Piano and Orchestra Gershwin
Soloist: Anthony Paratore
Strike Up the Band Gershwin-Green

SATURDAY
Harry Ellis Dickson conducting
Symphony No. 8, in F major, Op. 93 Beethoven
The Star-Spangled Banner
Concerto No. 5 in A, K. 219 Mozart
Soloist: John Korman
Voices of Spring, Waltzes Strauss
The Prayer of Transksgiving Valerius-Kremser

Sunday Globe
BOSTON, Mass.
Circ. 532,600
JUL 10 1966

The Esplanade Concerts

The programs have been announced for the second week of the 38th season of Esplanade concerts in the Hatch Memorial shell. All evening concerts are at 8:30, and while they are free of charge, contributions are welcomed.

MONDAY (Arthur Fiedler conducting): Weber, ~~Oberon~~ Overture; Schubert, Unfinished Symphony; Liszt, Piano Concerto No. 2 in A, Samuel Lipman soloist; Liszt, Les Preludes.

TUESDAY (Harry Ellis Dickson conducting): Beethoven, Fidelio Overture and Fifth Symphony; Beethoven, Romance in F, and Saint-Saens, Havanaise, both with George Zazofsky, violin soloist; Weber, Invitation to the Dance.

WEDNESDAY (Dickson): Mozart, Don Giovanni Overture; Beethoven, Fourth Symphony; Saint-Saens, Carnival of Animals; Gliere, Sailors Dance.

THURSDAY (Dickson): Beethoven, Pastoral Symphony; Lalo, Symphonie Espagnole, Fredy Ostrovsky as violin soloist; Saint-Saens, French Military March.

FRIDAY (Dickson): Beethoven, Seventh Symphony; Gershwin, Piano Concerto, with Anthony Paratore as soloist; Gershwin-Green, Strike Up the Band.

SATURDAY (Dickson): Closing program of the season: Beethoven, Eighth Symphony; Mozart, Violin Concerto in A, John Korman soloist; Strauss, Voices of Spring; Valerius-Kremser, Prayer of Thanksgiving.

The Star Spangled Banner is played at the beginning of the second half of each concert.

In addition, Wednesday morning at 10:15, Harry Ellis Dickson will lead a children's program including Suppe, Light Cavalry Overture; Andante and finale from Haydn's Surprise Symphony; Mozart, Piano Concerto in B flat, K.450, with Jeanne C. Lee as soloist, and music by Tchaikovsky, Grofe, Shostakovich, White and Willson.

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Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 12 1966

Esplanade Program

Harry Ellis Dickson conducts the Boston Pops Esplanade Concert tonight at 7:30 p.m. at the Hatch Memorial Shell on the banks of the Charles River.

Overture to "Fidelio" Beethoven
Symphony No. 5, in C minor, Op. 67 Beethoven
The Star Spangled Banner
Romance No. 2 in F, Op. 50, for Violin Beethoven
Havanaise for Violin Saint-Saens
Soloist George Zazofsky
Invitation to the Dance Weber

TIGHT BINDING

48

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JUL 8 1966

ESPLANADE PROGRAM

THURSDAY AT 8:30 P. M.
Overture to "Egmont" Beethoven
Symphony No. 2, in D major, Op. 36 Beethoven
I. Adagio molto
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto
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Turn to Page 7, Column 1

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Morning Globe
BOSTON, Mass.
Circ. 234,733

JUL 8 1966

Salute to Rain At Esplanade

Thursday night's rain receivxed a fittting salute at the Esplanade concert when the orchestra capped the evening with a suite from Handel's Water Music.

The suite followed several outbursts, none of which dispersed the enthusiastic audience of 5000.

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 8 1966

Esplanade Program

Harry Ellis Dickson will conduct tonight's Esplanade Program at the Hatch Memorial Shell by the Charles River, which begins at 8:30 and is as follows:

Symphony No. 3, in E-flat major, "Eroica"
"Eroica," I. Allegro con brio; II. Marcia funebre: adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto
The Star Spangled Banner
*Capriccio Italian. Tchakovsky.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JUL 8 1966

ESPLANADE PROGRAM

FRIDAY AT 8:30 P. M.
Symphony No. 3, in E-flat major "Eroica" Beethoven
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto
THE STAR-SPANGLED BANNER
Capriccio Italien Tchaikovsky

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Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 9 1966

Esplanade Program

Arthur Fiedler returns to conduct tonight's Esplanade Concert by the Boston Pops Orchestra. The 8:30 program is as follows:

Overture to "The Marriage of Figaro" Mozart
Violin Concerto in D minor, Op. 61
I. Allegro, ma non troppo
II. Larghetto
III. Rondo Beethoven
Soloist—Roger Shermont
The Star Spangled Banner
*Capriccio Espagnole, Alborada—Variations—Alborada—Gypsy. Scene—Fandango of the Austurias Rimsky-Korsakoff
*Rakoczy March Berlioz

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Herald (m)
BOSTON, Mass.
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JUL 11 1966

Esplanade Program

Arthur Fiedler makes his last local appearance with the Boston Pops this season at tonight's Esplanade Concert, which begins at 8.30 and is as follows:

Overture to "Oberon" Weber
Symphony No. 8, in B minor "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto
The Star-Spangled Banner
Piano Concerto No. 2, in A major Liszt
Soloist: Samuel Lipman
Les Preludes, Symphonic Poem Liszt

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUL 10 1966

Esplanade Concerts By Boston Pops In Final Week

Arthur Fiedler will conduct the first of the final-week Boston Pops programs on the Esplanade at Hatch Memorial Shell. Then he will turn over the podium to Harry Ellis Dickson, who will finish the season for the Pops.

All evening programs will be at 8:30, with the children's program Wednesday morning at 10:15.

MONDAY
Overture to "Oberon" Weber
Symphony No. 8, in B minor "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto
The Star-Spangled Banner
Piano Concerto No. 2, in A major Liszt
Soloist: Samuel Lipman
Les Preludes, Symphonic Poem Liszt

TUESDAY
Harry Ellis Dickson conducting
Overture to "Fidelio" Beethoven
Symphony No. 5, in C minor, Op. 67 Beethoven
The Star-Spangled Banner
Romance No. 2 in F, Op. 50, for Violin Beethoven
Havanaise for Violin Saint-Saens
Soloist George Zazofsky
Invitation to the Dance Weber

WEDNESDAY MORNING
Harry Ellis Dickson conducting
Children's Program
Overture to "Light Cavalry" Suppe
Andante and Finale, from Symphony No. 94 in G major, "Surprise" Haydn
First Movement from Piano Concerto, K. 450 Mozart
Soloist: Jeanne C. Lee
Waltz of the Flowers, from "The Nutcracker" Tchaikovsky
On the Trail, from "The Grand Canyon Suite" Grofe
Golden Age Polka Shostakovitch
Mosquito Dance White
76 Trombones from "The Music Man" Willson
The Star-Spangled Banner

WEDNESDAY NIGHT
Harry Ellis Dickson conducting
Overture to "Don Giovanni" Mozart
Symphony No. 4, in B flat major, Op. 60 Beethoven
The Star-Spangled Banner
The Animals' Carnival (Grand Zoological Fantasia) Saint-Saens
Sailor's Dance, from "The Red Poppy" Gliere

THURSDAY
Harry Ellis Dickson conducting
Symphony No. 6, in F major, "Pastoral," Op. 68 Beethoven
The Star-Spangled Banner
Symphonie Espagnole, Op. 21 Lalo
Soloist: Fredy Ostrovsky
French Military March Saint-Saens

FRIDAY
Harry Ellis Dickson conducting
Symphony No. 7, in A major, Op. 92 Beethoven
The Star-Spangled Banner
Concerto in F for Piano and Orchestra Gershwin
Soloist: Anthony Paratore
Strike Up the Band Gershwin-Green

SATURDAY
Harry Ellis Dickson conducting
Symphony No. 8, in F major, Op. 93 Beethoven
The Star-Spangled Banner
Concerto No. 5 in A, K. 219 Mozart
Soloist: John Korman
Voices of Spring, Waltzes Strauss
The Prayer of Tranksgiving Valerius-Kremser

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Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 12 1966

Esplanade Program

Harry Ellis Dickson conducts the Boston Pops Esplanade Concert tonight at 7:30 p.m. at the Hatch Memorial Shell on the banks of the Charles River.

Overture to "Fidelio" Beethoven
Symphony No. 5, in C minor, Op. 67 Beethoven
The Star Spangled Banner
Romance No. 2 in F. Op. 50, for Violin Beethoven
Havanaise for Violin Saint-Saens
Soloist: George Zazofsky
Invitation to the Dance Weber

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUL 10 1966

The Esplanade Concerts

The programs have been announced for the second week of the 38th season of Esplanade concerts in the Hatch Memorial shell. All evening concerts are at 8:30, and while they are free of charge, contributions are welcomed.

MONDAY (Arthur Fiedler conducting): Weber, ~~Oberon~~ Overture; Schubert, Unfinished Symphony; Liszt, Piano Concerto No. 2 in A, Samuel Lipman soloist; Liszt, Les Preludes.

TUESDAY (Harry Ellis Dickson conducting): Beethoven, Fidelio Overture and Fifth Symphony; Beethoven, Romance in F, and Saint-Saens, Havanaise, both with George Zazofsky, violin soloist; Weber, Invitation to the Dance.

WEDNESDAY (Dickson): Mozart, Don Giovanni Overture; Beethoven, Fourth Symphony; Saint-Saens, Carnival of Animals; Gliere, Sailors Dance.

THURSDAY (Dickson): Beethoven, Pastoral Symphony; Lalo, Symphonie Espagnole, Fredy Ostrovsky as violin soloist; Saint-Saens, French Military March.

FRIDAY (Dickson): Beethoven, Seventh Symphony; Gershwin, Piano Concerto, with Anthony Paratore as soloist; Gershwin-Green, Strike Up the Band.

SATURDAY (Dickson): Closing program of the season: Beethoven, Eighth Symphony; Mozart, Violin Concerto in A, John Korman soloist; Strauss, Voices of Spring; Valerius-Kremser, Prayer of Thanksgiving.

The Star Spangled Banner is played at the beginning of the second half of each concert.

In addition, Wednesday morning at 10:15, Harry Ellis Dickson will lead a children's program including Suppe, Light Cavalry Overture; Andante and finale from Haydn's Surprise Symphony; Mozart, Piano Concerto in B flat, K.450, with Jeanne C. Lee as soloist, and music by Tchaikovsky, Grofe, Shostakovich, White and Willson.

TIGHT BINDING

98

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JUL 8 1966

...NADE PROGRAM

Concerto for Viola in B minor
Handel-Casadesus
...egro moderato
...ma non troppo
...ROL

Egmo... For Hol... Military He...

Continued from Back

...-willed tyranny and ... and plaints of the dov... trodden." The betrayed Cou... ...ment's heroism, the strength and nobility of his character, speak out unmistakably in the majestic opening for strings and in the equally noble second theme, while the struggle for liberation is described in the developmental portion.

ALIENATED LISTENERS

Beethoven's second symphony (Op. 36, in D) "is an answer to those who insist that the emotions of a composer must find a vent in the music composed at the time," Philip Hale wrote 30 years ago in his "Boston Symphony Programme Notes;" yet, "never was Beethoven more wretched physically and mentally than when he wrote this symphony, music that breathes forth serenity, beauty, gayety and courage."

It is far removed from the classical symphony of his predecessors and to the music-loving Viennese who heard it there for the first time it seemed strangely bold and even repellent in its novelty. One contemporary critic declaimed that Beethoven's "anxiety to achieve something novel and surprising was much too evident." Others condemned it as too long (half an hour), too wild and too bizarre.

HANDEL'S FORMAT

Well labeled by Camille Bellaigue, French critic, as "an heroic lie," the second symphony is full of serenity and courage in the face of the composer's incipient deafness. There even is gaiety and ebullience as the work ends with a spirited rondo using a bold, almost rough, good-natured

When George Frederick Handel (he Anglicized his names) emigrated from Germany to England, where he lived and worked the rest of his life, he brought with him a fully developed system of musical composition along Continental lines. He was particularly adept in the concerted format — pitting a soloist or several instruments against a small orchestra for antiphonal effects.

Certainly the viola was not a customary solo instrument in Handel's time, so the concerto for viola to be played by Robert Karol can not be regarded as an original Handelian creation. We do know that it presumably was discovered and worked out from Handel's melody of the solo part and a sketchy figured bass (perhaps to be played on an organ) by Henri Casadesus, uncle of the celebrated French pianist and founder of the Parisian "Societe des Instruments Anciens."

"The 'Water Music' is a good example of Handel's amalgam of varying musical influences," according to Moses Smith. "It was composed for a concert on the Thames for George I and consisted originally of 21 pieces played by an orchestra on a barge near the one containing the royal party. From these 21 pieces Sir Hamilton Harty extracted and arranged a suite of six pieces."

Plymouth
332-9810
...ON

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Morning Globe
BOSTON, Mass.
Circ. 234,733

JUL 8 1966

Salute to Rain At Esplanade

Thursday night's rain received a fittting salute at the Esplanade concert when the ...estra capped the evening ...uite from Handel's ...sic.

...ite followed several ...s, none of which dis... the enthusiastic audi... of 5000.

...England Newsclip Agency, Inc.
...2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 9 1966

Esplanade Program

Arthur Fiedler returns to conduct tonight's Esplanade Concert by the Boston Pops Orchestra. The 8:30 program is as follows:

Overture to "The Marriage of Figaro" — Mozart
Violin Concerto in D minor, Op. 61
I. Allegro, ma non troppo
II. Larghetto — Beethoven
III. Rondo
Soloist—Roger Shermont
The Star Spangled Banner
*Capriccio Espagnole, Alborada—Variations—Alborada—Gypsy Scene—Fandango of the Asturias — Rimsky-Korsakoff
*Rakoczy March — Berlioz

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 8 1966

Esplanade Program

Harry Ellis Dickson will conduct tonight's Esplanade Program at the Hatch Memorial Shell by the Charles River, which begins at 8:30 and is as follows:

Symphony No. 3, in E-flat major, "Eroica" — Beethoven
"Eroica," I. Allegro con brio; II. Marcia funebre: adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto
The Star Spangled Banner
*Capriccio Italian. Tchakovsky.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JUL 8 1966

ESPLANADE PROGRAM

FRIDAY AT 8:30 P. M.
Symphony No. 3, in E-flat major "Eroica" — Beethoven
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto
THE STAR-SPANGLED BANNER
Capriccio Italien — Tchaikovsky

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 11 1966

Esplanade Program

Arthur Fiedler makes his last local appearance with the Boston Pops this season at tonight's Esplanade Concert, which begins at 8:30 and is as follows:

Overture to "Oberon" — Weber
Symphony No. 8, in B minor "Unfinished" — Schubert
I. Allegro moderato
II. Andante con moto
The Star-Spangled Banner
Piano Concerto No. 2, in A major — Liszt
Soloist: Samuel Lipman
Les Preludes, Symphonic Poem — Liszt

Sunday Herald
BOSTON, Mass.
Circ. 286,021

JUL 10 1966

Esplanade Concerts By Boston Pops In Final Week

Arthur Fiedler will conduct the first of the final-week Boston Pops programs on the Esplanade at Hatch Memorial Shell. Then he will turn over the podium to Harry Ellis Dickson, who will finish the season for the Pops.

All evening programs will be at 8:30, with the children's program Wednesday morning at 10:15.

MONDAY
Overture to "Oberon" — Weber
Symphony No. 8, in B minor "Unfinished" — Schubert
I. Allegro moderato
II. Andante con moto
The Star-Spangled Banner
Piano Concerto No. 2, in A major — Liszt
Soloist: Samuel Lipman
Les Preludes, Symphonic Poem — Liszt

TUESDAY
Harry Ellis Dickson conducting
Overture to "Fidelio" — Beethoven
Symphony No. 5, in C minor, Op. 67 — Beethoven
The Star-Spangled Banner
Romance No. 2 in F, Op. 50, for Violin — Beethoven
Havanaise for Violin — Saint-Saens
Soloist George Zazofsky
Invitation to the Dance — Weber

WEDNESDAY MORNING
Harry Ellis Dickson conducting
Children's Program
Overture to "Light Cavalry" — Suppe
Andante and Finale, from Symphony No. 94 in G major, "Surprise" — Haydn
First Movement from Piano Concerto, K. 459 — Mozart
Soloist: Jeanne C. Lee
Waltz of the Flowers, from "The Nutcracker" — Tchaikovsky
On the Trail, from "The Grand Canyon Suite" — Grofe
Golden Age Polka — Shostakovitch
Mosquito Dance — White
76 Trombones from "The Music Man" — Willson
The Star-Spangled Banner

WEDNESDAY NIGHT
Harry Ellis Dickson conducting
Overture to "Don Giovanni" — Mozart
Symphony No. 4, in B flat major, Op. 60 — Beethoven
The Star-Spangled Banner
The Animals' Carnival (Grand Zoological Fantasia) — Saint-Saens
Sailor's Dance, from "The Red Poppy" — Gliere

THURSDAY
Harry Ellis Dickson conducting
Symphony No. 6, in F major, "Pastoral," Op. 68 — Beethoven
The Star-Spangled Banner
Symphonie Espagnole, Op. 21 — Lalo
Soloist: Fredy Ostrovsky
French Military March — Saint-Saens

FRIDAY
Harry Ellis Dickson conducting
Symphony No. 7, in A major, Op. 92 — Beethoven
The Star-Spangled Banner
Concerto in F for Piano and Orchestra — Gershwin
Soloist: Anthony Paratore
Strike Up the Band — Gershwin-Green

SATURDAY
Harry Ellis Dickson conducting
Symphony No. 8, in F major, Op. 93 — Beethoven
The Star-Spangled Banner
Concerto No. 5 in A, K. 219 — Mozart
Soloist: John Korman
Voices of Spring, Waltzes — Strauss
The Prayer of Tranksgiving — Valerius-Kremser

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Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 12 1966

Esplanade Program

Harry Ellis Dickson conducts the Boston Pops Esplanade Concert tonight at 7:30 p.m. at the Hatch Memorial Shell on the banks of the Charles River.

Overture to "Fidelio" — Beethoven
Symphony No. 5, in C minor, Op. 67 — Beethoven
The Star Spangled Banner
Romance No. 2 in F, Op. 50, for Violin — Beethoven
Havanaise for Violin — Saint-Saens
Soloist George Zazofsky
Invitation to the Dance — Weber

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUL 10 1966

The Esplanade Concerts

The programs have been announced for the second week of the 38th season of Esplanade concerts in the Hatch Memorial shell. All evening concerts are at 8:30, and while they are free of charge, contributions are welcomed.

MONDAY (Arthur Fiedler conducting): Weber, Oberon Overture; Schubert, Unfinished Symphony; Liszt, Piano Concerto No. 2 in A. Samuel Lipman soloist; Liszt, Les Preludes.

TUESDAY (Harry Ellis Dickson conducting): Beethoven, Fidelio Overtue and Fifth Symphony; Beethoven, Romance in F, and Saint-Saens, Havanaise, both with George Zazofsky, violin soloist; Weber, Invitation to the Dance.

WEDNESDAY (Dickson): Mozart, Don Giovanni Overture; Beethoven, Fourth Symphony; Saint-Saens, Carnival of Animals; Gliere, Sailors Dance.

THURSDAY (Dickson): Beethoven, Pastoral Symphony; Lalo, Symphonie Espagnole, Fredy Ostrovsky as violin soloist; Saint-Saens, French Military March.

FRIDAY (Dickson): Beethoven, Seventh Symphony; Gershwin, Piano Concerto, with Anthony Paratore as soloist; Gershwin-Green, Strike Up the Band.

SATURDAY (Dickson): Closing program of the season: Beethoven, Eighth Symphony; Mozart, Piano Concerto No. 5, A, John Korman soloist; Strauss, Voices of Spring; Valerius-Kremser, Prayer of Thanksgiving.

The Star Spangled Banner is played at the beginning and the second half of each concert.

In addition, Wednesday morning at 10:15, Harry Ellis Dickson will lead a children's program including Suppe's Light Cavalry Overture; Andante and finale from Haydn's Surprise Symphony; Mozart's Piano Concerto in B flat, K.450, with Jeanne C. Lee as soloist, and music by Tchaikovsky, Grofe, Shostakovitch, White and Willson.

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JUL 12 1966

'Oberon' Overture Fiedler's Prelude

(By ROLFE BOSWELL)—Weber's "Oberon" overture has long been favored as a concert prelude by Arthur Fiedler, who is conducting tonight's orchestral concert in the Hatch Shell, since he perforce was prevented from opening the Esplanade series by a previous commitment.

The overtures to his operas are Weber's best orchestral works, and of all these overtures that to "Oberon" perhaps is the most imaginative. Certainly this noble composer did succeed in pouring a good deal of chivalric spirit and beautiful music into his score for this nonsensical melodrama.

"Oberon's" overture, last—and best—piece to be written, begins with an introductory adagio after the mythical monarch's horn has sounded. Flutes and clarinets reply to the horn-call in light passage-work. A brief marchlike section is barely audible, and the strings carry on in dreamy whispers.

With the utterance of a chord for full orchestra, the listener is whisked into a world of chivalric legend and romance. Of the three principal themes heard, the brilliant first is taken from a vocal quartet in the second act; the second motif is given first to the clarinet, from an aria sung by the hero in the first act, and the third theme is the celebrated solo from the heroine's big scene, "Ocean! Thou Mighty Monster," only excerpt from this forgotten music, apart from the overture, which is heard regularly now. There is a develop-

Turn to Page 19, Col. 3

instrument and developed in magnificent variations.

A rather gloomy march forms a strange contrast to the sensitivity of this introduction. The concerto consists of the development, enlargement and metamorphosis of this principal theme, with various subsidiary themes serving to bind the different segments of the work in-

ESPLANADE PROGRAM

ARTHUR FIEDLER,
Conductor

Overture to "Oberon" Weber
Symphony No. 8, in B minor "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto

THE STAR-SPANGLED BANNER
Piano Concerto No. 2, in A major Liszt
Soloist: SAMUEL LIPMAN
Les Preludes, Symphonic Poem No. 3 Liszt

things uncompleted. His aim would seem to have been the incorporation of the inner world of the imagination within the symphonic pattern and, as a landscape is transformed in a painter's vision, he aimed to transmute traditional usage into the realm of the free, lyrical contemplation—an epitome of the romantic creed of emotion and spontaneous creativity.

"He aims, above all, at wholeness, at integrated emotion and poignancy. The two movements of the Unfinished Symphony do not differ substantially from one another; the initial allegro moderato resembles in content and treatment the andante that follows. Similarly the instruments. He does not bother about being startling or trying to dazzle us, but enchants us, holding us bewitched within the magic spell.

LISZT AS PIANIST

"The poem goes on its way, now serene, now anguished, always in Schubert's own fashion, its dynamic contrasts the token of emotional ebb and flow rather than simply devices in the music to vary and sustain interest. So let the sweet spell unfold, the tempests rage; we are led imperceptibly, with the end of the andante, to a state of ecstasy.

have surpassed him in single qualities, but none has united all talents in so stupendous fashion as much as he. In velocity, wide stretches, double-notes, octaves and a whole system in itself of interlocking passages, he all but attained the impossible.

Liszt's two piano concerti rank among his more important and better-known works. Tonight's A major concerto, more romantic than the so-called "Triangle" concerto (performed at last Wednesday evening's Esplanade concert), is not without its moments of what Harold C. Schonberg of the New York Times has happily described as "rolling pompposity." Since it has only one movement, it was labeled originally "Concert Symphonique," but also has been described as a "Symphonic Poem for Piano and Orchestra" and "The Life and Adventures of a Melody" by that celebrated Boston musicologist, William Foster Apthorpe, for one principal theme dominates the entire work.

It is voiced at the very opening of the concerto by the orchestra and is a melody of exultant and stately character. This theme appears first very dreamily in the woodwinds, then in the strings, decorated by the piano. Finally, it is taken up properly by the solo

consisted in the development of the symphonic poem or tone poem—a continuous, one-movement "symphony," based upon literary or pictorial premise. "In his 13 symphonic poems Liszt achieves a unity of expression and form which may be sought for in vain in the symphonies of the period," Constant Lambert, English composer, critic and conductor wrote (1934) in his "Music Ho!"

Most popular and most perfectly constructed of these 13 is the third one, "Les Preludes," picturing life as a series of preludes to the unknown song of death. In the last segment of this rather oversensational tone poem, the blare of the brass choir, delivered with all the enthusiasm of Liszt's bravura style, excites us to martial ardor.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JUL 13 1966

ESPLANADE PROGRAM

TUESDAY at 8:30 p. m.
Overture to "Fidelio" Beethoven
Symphony No. 5, in C minor, Op. 67 Beethoven
I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro: Presto

THE STAR-SPANGLED BANNER
Romance No. 2 in F, Op. 50, for Violin Beethoven
Havanaise for Violin, Op. 83 Saint-Saens
Soloist:
GEORGE ZAZOFSKY
Invitation to the Dance Weber

Rolfe Boswell's notes on the Esplanada program appear on Page 20.

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 13 1966

...And The Herald's Readers Write:

Action Needed on Charles River

To the Editor of The Herald:

I am not a constant complainer or "griper" but I feel that, at long last, the city of Boston, the industries within the Metropolitan District, and the suburban towns must find a solution to one of our state's most pressing problems — the Charles River.

We citizens of Boston are living in what has been called, and rightly so, the cultural center of the United States. The number of high quality colleges with world-renowned reputation is unmatched in any other part of America, or for that matter, the World. Our museums have been well stocked with the finest the art world has to offer. Our professional theaters present to us the best of the dramatic, comic and musical plays which the American theatre offers. The movie houses of Boston bring entertainment to millions of Bostonians and their visitors each year. We have some of the most unique restaurants in the World — the menus offer foods appealing to the most discriminating. Boston's most unique feature, however, is that here, history lives on. Through careful planning and renewing, Boston today has retained many of the historical sites which we read about in our American History books, and at the same time bringing forth a new face

buildings which will contain the history of tomorrow and the future.

And yet, all of this is lost if: 1) visitors admiring the beauty of the Marsh Chapel at B.U., are subjected to a breeze off the river; 2) Bostonians must sit in front of the Hatch Shell listening to the magnificance of the Boston Symphony and at the same time breathe in a disgusting smell not unlike decaying rubbish; 3) a water skiing show must perform in a river whose content puts their very health in danger; 4) and residents of some of our better communities have to sell their $50,000 and $60,000 homes in fashionable neighborhoods because the river behind those homes smells of decaying industrial wastes.

The time has come for all of us — legislators, public citizens, students, and every other concerned Bostonian, to see that the Charles River becomes a landmark for the state and not a sore-spot. We have already achieved greatness in the past, and we have great potential for more in the future — but only if we act. I urge all of you to write or contact your elected officials who have the power to initiate legislation for cleaning up the river. Remember: your obligation to your legislators does not end with your vote which elects them. Your letters and suggestions are one of the best ways of getting your point of view across to them. There is no more pressing problem facing us today in Boston than the increasing decay of the Charles River. With proper action now, tomorrow may bring the "new Boston" a little closer to reality.

STEPHEN W. CRANE
Needham Heights

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Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 13 1966

Esplanade Program

Harry Ellis Dickson conducts the Boston Pops twice Wednesday at the children's concert Wednesday morning at 10 and the regular Esplanade Concert Wednesday night at 7:30 p.m. in the Hatch Memorial Shell on the banks of the Charles River.

Children's Program

Overture to "Light Cavalry"
Andante and Finale, from Symphony No. 94 in G major, "Surprise" Haydn
First Movement from piano Concerto, K. 450 Mozart
Soloist: Jeanne C. Lee
Waltz of the Flowers, from "The Nutcracker" Tchaikovsky
On the Trail, from "The Grand Canyon Suite" Grofe
Golden Age Polka Shostakovitch
Mosquito Dance White
76 Trombones from "The Music Man" Willson
The Star-Spangled Banner

Evening Program

Overture to "Don Giovanni" Mozart
Symphony No. 4 in B flat major, Op. 60 Beethoven
The Star-Spangled Banner
The Animals' Carnival (Grand Zoological Fantasia) Saint-Saens
Sailor's Dance, from "The Red Poppy" Glière

INFORMATION OBSCURED

199

Record-American (m)
BOSTON, Mass.
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CREDIT PROBLEMS
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PLATES

Fiedler ... beron'

Continued from Back Page

ment of the material thus presented and Rezia's stirring theme dominates the brilliant coda.

WHY UNFINISHED

Many outlandish theories have been set forth as to why Schubert left his B-minor symphony unfinished. One theorizer offered the comment that Schubert composed this work as "a tribute to the glory of the incomplete." In rebuttal, Marcel Schneider, in his biography of Schubert (Paris, 1959), commented logically, if not musicologically:

"So long as Schubert did not find that he had mastered his purpose, he stopped, and left things uncompleted. His aim would seem to have been the incorporation of the inner world of the imagination within the symphonic pattern and, as a landscape is transformed in a painter's vision, he aimed to transmute traditional usage into the realm of the free, lyrical contemplation—an epitome of the romantic creed of emotion and spontaneous creativity.

"He aims, above all, at wholeness, at integrated emotion and poignancy. The two movements of the Unfinished Symphony do not differ substantially from one another; the initial allegro moderato resembles in content and treatment the andante that follows. Similarly the instruments. He does not bother about being startling or trying to dazzle us, but enchants us, holding us bewitched within the magic spell.

LISZT AS PIANIST

"The poem goes on its way, now serene, now anguished, always in Schubert's own fashion, its dynamic contrasts the token of emotional ebb and flow rather than simply devices in the music to vary and sustain interest. So let the sweet spell untold, the tempests rage; we are led imperceptibly, with the end of the andante, to a state of ecstasy.

su... How, possible ... ment throu... ments? Schub... Even so, as he le... finished, which den... phonic orthodoxy in both... and content, occupies an unq... place among 19th century symphonies and, indeed, in the whole corpus of Schubert's works, the true inspiration of an artist still seeking to find himself."

Better this way than inglorious completion!

Franz Liszt was the most phenomenal pianist in the history of music. Others may have surpassed him in single qualities, but none has united all talents in so stupendous fashion as much as he. In velocity, wide stretches, double-notes, octaves and a whole system in itself of interlocking passages, he all but attained the impossible.

Liszt's two piano concerti rank among his more important and better-known works. Tonight's A - major concerto, more romantic than the so-called "Triangle" concerto (performed at last Wednesday evening's Esplanade concert), is not without its moments of what Harold C. Schonberg of the New York Times has happily described as "rolling pompposity." Since it has only one movement, it was labeled originally "Concert Symphonique," but also has been described as a "Symphonic Poem for Piano and Orchestra" and "The Life and Adventures of a Melody" by that celebrated Boston musicologist William Foster Apthorpe, for one principal theme dominates the entire work.

It is voiced at the very opening of the concerto by the orchestra and is a melody of exultant and stately character. This theme appears first very dreamily in the woodwinds, then in the strings, decorated by the piano. Finally, it is taken up properly by the solo

to ... max ... main the... into a march, ... ano and orches... lyrical idea triumph... over all the dramatic ... themes.

"LES PRELUDES"

Liszt's greatest single achievement in orchestral music consisted in the development of the symphonic poem or tone poem—a continuous, one-movement "symphony," based upon literary or pictorial premise. "In his 13 symphonic poems Liszt achieves a unity of expression and form which may be sought for in vain in the symphonies of the period," Constant Lambert, English composer, critic and conductor wrote (1934) in his "Music Ho!"

Most popular and most perfectly constructed of these 13 is the third one, "Les Preludes," picturing life as a series of preludes to the unknown song of death. In the last segment of this rather oversensational tone poem, the blare of the brass choir, delivered with all the enthusiasm of Liszt's bravura style, excites us to martial ardor.

...nd developed in ...riations.

...ny march forms ...t to the sensi... ...oduction. The ...f the devel... ...t and meta... principal ...ubsidiary ...the dif... ...ork in... ...rated ...big ...hty ...his ...e

ESPLANADE PROGRAM

ARTHUR FIEDLER,
Conductor

Overture to "Oberon" Weber
Symphony No. 8, in B minor "Unfinished" Schubert
I. Allegro moderato
II. Andante con moto

THE STAR-SPANGLED BANNER

Piano Concerto No. 2, in A major Liszt
Soloist: SAMUEL LIPMAN
Les Preludes, Symphonic Poem No. 3 Liszt

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JUL 13 1966

ESPLANADE PROGRAM

TUESDAY at 8:30 p. m.

Overture to "Fidelio" Beethoven
Symphony No. 5, in C minor, Op. 67 Beethoven
I. Allegro con brio
II. Andante con moto
III. Allegro
IV. Allegro: Presto

THE STAR-SPANGLED BANNER

Romance No. 2 in F, Op. 50, for Violin Beethoven
Havanaise for Violin, Op. 83 Saint-Saens
Soloist:
GEORGE ZAZOFSKY
Invitation to the Dance Weber

Rolfe Boswell's notes on the Esplanada program appear on Page 20.

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 13 1966

...And The Herald's Readers Write:

Action Needed on Charles River

To the Editor of The Herald:

I am not a constant complainer or "griper" but I feel that, at long last, the city of Boston, the industries within the Metropolitan District, and the suburban towns must find a solution to one of our state's most pressing problems — the Charles River.

We citizens of Boston are living in what has been called, and rightly so, the cultural center of the United States. The number of high quality colleges with world-renowned reputation is unmatched in any other part of America, or for that matter, the World. Our museums have been well stocked with the finest the art world has to offer. Our professional theaters present to us the best of the dramatic, comic and musical plays which the American theatre offers. The movie houses of Boston bring entertainment to millions of Bostonians and their visitors each year. We have some of the most unique restaurants in the World — the menus offer foods appealing to the most discriminating. Bost...'s most unique feature, however, is that here, history lives on. Through careful planning and renewing, Boston today has retained many of the historical sites which we read about in our American history books, and at the same time bringing forth a new face ... buildings which will contain the history of tomorrow and the future.

And yet, all of this is lost if: 1) visitors admiring the beauty of the Marsh Chapel at B.U., are subjected to a breeze off the river; 2) Bostonians must sit in front of the Hatch Shell listening to the magnificance of the Boston Symphony and at the same time breathe in a disgusting smell not unlike decaying rubbish; 3) a water skiing show must perform in a river whose content puts their very health in danger; 4) and residents of some of our better communities have to sell their $50,000 and $60,000 homes in fashionable neighborhoods because the river behind those homes smells of decaying industrial wastes.

The time has come for all of us — legislators, public citizens, students, and every other concerned Bostonian, to see that the Charles River becomes a landmark for the state and not a sore-spot. We have already achieved greatness in the past, and we have great potential for more in the future — but only if we act. I urge all of you to write or contact your elected officials who have the power to initiate legislation for cleaning up the river. Remember: your obligation to your legislators does not end with your vote which elects them. Your letters and suggestions are one of the best ways of getting your point of view across to them. There is no more pressing problem facing us today in Boston than the increasing decay of the Charles River. With proper action now, tomorrow may bring the "new Boston" a little closer to reality.

STEPHEN W. CRANE
Needham Heights

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

JUL 13 1966

Esplanade Program

Harry Ellis Dickson conducts the Boston Pops twice Wednesday at the children's concert Wednesday morning at 10 and the regular Esplanade Concert Wednesday night at 7:30 p.m. in the Hatch Memorial Shell on the banks of the Charles River.

Children's Program

Overture to "Light Cavalry"
Andante and Finale, from Symphony No. 94 in G major, "Surprise" Haydn
First Movement from piano Concerto, K. 450 Mozart
Soloist: Jeanne C. Lee
Waltz of the Flowers, from "The Nutcracker" Tchaikovsky
On the Trail, from "The Grand Canyon Suite" Grofe
Golden Age Polka Shostakovitch
Mosquito Dance White
76 Trombones from "The Music Man" Willson
The Star-Spangled Banner

Evening Program

Overture to "Don Giovanni" Mozart
Symphony No. 4 in B flat major, Op. 60 Beethoven
The Star-Spangled Banner
The Animals' Carnival (Grand Zoological Fantasia) Saint-Saens
Sailor's Dance, from "The Red Poppy" Gliere

Concerts

...Y (Dickson): Beethov... Symphony; Gershwin, Pia... with Anthony Parat... ...t; Gershwin-Green, Str... Band.

...DAY (Dickson): Closi... of the season: Beethov... Symphony; Mozart, Vio... in A, John Korm... Strauss, Voices of Spri... Kremser, Prayer of Than...

Star Spangled Bann... ...ed at the beginning ...cond half of each co...

addition, Wednesd... ...ng at 10:15, Harry El... ...n will lead a childre... ...m including Sup... Cavalry Overture; A... and finale from Hayd... ...ise Symphony; Moz... Concerto in B f... with Jeanne C. Lee... and music by Tchai... Grofe, Shostakovi... and Willson.

200

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 13 1966

Beethoven's 5th Symphony Esplanade Standout

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The "Fidelio" overture, being played tonight, was written for the second revival of the ill-fated opera, which took place in May, 1814. It is far more conventional than any "Leonora" overture, quoting none of the musical material of the opera itself. It is apparent that Beethoven wanted to write some festive, introductory music for his opera without going into any details of the drama.

Its key is E major and the overture begins brightly and attractively, setting a tone of happy excitement. An allegro segment storms ahead, with joyous animation. Before the coda, horncalls from the introduction appear once again and rushing fanfare enter to conclude this charming and thoroughly musical curtain-raiser.

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Never in musical history has so much been written by so many about so few notes as about the opening four notes of Beethoven's "V-for-Victory" symphony. The impetus was given by the composer himself, if indeed he ever uttered the words ascribed to him: "This is Fate knocking at the door."

More than any other great composer, Beethoven used his music to express definite personal experiences. He always tried to subordinate his innate facilities and the classical niceties of which he was capable to inner and less available emotions. Here was an innovator who never lost contact with his creative energies.

'STORM OF EMOTION'

Bernard Shaw has written, "He used the old patterns all his life with dogged conservatism, but he imposed on them such an overwhelming charge of human energy and passion, including that highest passion which accompanies thought and reduces the passion of the physical appetites to mere animalism, that he not only played Old Harry with their symmetry, but often made it impossible to notice at all that there was any pattern at all beneath the storm of emotion."

In addition to his great violin concerto, played by Roger Snermont at last Saturday's Esplanade concert, Beethoven composed two romances for violin and orchestra, Op. 40 in G and Op. 50 in F. Despite the numberings, both date from 1803, the Eroica year.

SHORTER FORMS

They are very similar in form and mood and, as the titles indicate, they are songlike in character, romance or "Romanze" being a song. In both brief works, the solo violin introduces the principal theme — with orchestral accompaniment in the F-major romance, without it in the one keyed in G.

"They are beautiful in their way," wrote Marion M. Scott, "not easy as to technique, very difficult to interpret satisfactorily. Their music leaves one where it found one. I suspect Beethoven had no strong poetic idea when he composed them." But he did provide violinists with much-needed material in the shorter forms for "pops" concerts and encores.

This also is true of the Havanaise, Op. 83 of Camille Saint-Saens, who spread a central theme of genuine Spanish origin throughout the entire piece. It is in the opening and closing moments, however, that the French composer's decided originality of conception shines through with such beauty.

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Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 13 1966

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By ROBERT TAYLOR

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Only the Esplanade fulfills this public need; the concerts of the Boston Symphony Orchestra's regular season, the Berkshire Festival belong to a musical elite, Pops is a law unto itself, Only the Esplanade affords the Bostonian a chance to enjoy a water view, a patch of night sky, a sense of greenery and open space under the conditions best suited to satisfy the Puritan conscience. Our blistering summers and sneaky winters implant a distrust of nature, but time spent listening to music is never wasted.

★ ★ ★

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The modern world fragments. It isolates. Our sense of community depends upon a network of mass communications. Literature abounds in evidence of the modern city as an arena of loneliness, alienation and despair. The Esplanade concerts restore a proud, precious and vital solidarity; we are a common people with common institutions of poetry and music, exulting in, of all things, the uniqueness of a crowd.

The concerts have the most dramatic setting for music in Boston. Throughout the years we have done our best to spoil this setting, but somehow the drama endures. Storrow Drive ended a period in which one could hear the concerts in virtually bucolic quiet. Vista and perspective have been lost to the encroachments of several hideous constructions. Yet sailboats still fleck the Charles, and the music still creeps past them on the waters.

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Because of the blackout, the concerts began early that summer. You were often treated to a superbly melancholy sunset over the Carter's Ink sign: the last measures of the Pastoral Symphony faded as the sun plumeted like a molten gong. People really sang The Star-Spangled Banner that year.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4300
Evening Globe
BOSTON, Mass.
Circ. 145,838
JUL 21 1966

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Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 14 1966

Esplanade Program

Harry Ellis Dickson conducts tonight's Boston Pops program at the Hatch Memorial Shell, beginning at 8:30.

Symphony No. 6 in F major, Op. 68 "Pastoral," Beethoven
The Star-Spangled Banner
Symphonie Espagnole, Op. 21 Lalo
Soloist: Fredy Ostrovsky
French Military March Saint-Saens

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 15 1966

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Harry Ellis Dickson will conduct this season's next-to-last Pops program tonight at 8:30 at the Hatch Shell. The program:

Symphony No. 7, in A major, Op. 92 Beethoven
The Star-Spangled Banner
Concerto in F for Piano and Orchestra Gershwin
Soloist: Anthony Paratore
Strike Up the Band Gershwin-Green

128 World
NORWOOD, Mass.
Weekly Circ. 10,000
AUG 10

* * *

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128 World
NORWOOD, Mass.
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AUG 10

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* * *

TIGHT BINDING

201

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 14 1966

A REALLY HEATED CONCERT—While most of the nation was smothered Wednesday by a heat wave, a record crowd continued to blanket the lawn about Hatch Shell on Memorial Drive to listen to Boston's Esplanade Concert. The rising temperatures and the soul-satisfying music has put an irresistible combination in guise of straw hats and umbrellas.
Record American Photos, John Murphy

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
JUL 13 1966

Hovering Blimp Jolts Boston Symphony Serenity

BOSTON (UPI) — Beethoven was blitzed by a blimp Tuesday night at an outdoor concert of the Boston Symphony.

Violinist George Zazofsky was playing the delicate strains of Beethoven's Romance Number 2 when the roar of engines drowned out his solo.

A blimp with rapidly flashing lights spelling out the virtues of a brand of tires was hovering over the audience of some 12,000 persons gathered on the banks of the Charles River.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594
JUL 13 1966

News (e)
MILFORD, Mass.
Circ. 9,291
JUL 13 1966

The Miami Herald
MIAMI, FLA.
D: 369,982 SUN. 442,677
JULY 14 1966

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629
JUL 13 1966

ORLANDO, FLA.
STAR
D. 31,500
JULY 14 1966

Post (e)
BRIDGEPORT, Conn.
Circ. 81,654
JUL 13 1966

American (e)
WATERBURY, Conn.
Circ. 41,630
JUL 13 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 13 1966

BINGHAMTON PRESS
Wednesday, July 13, 1966

AUBURN CITIZEN ADVERTISER
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Sentinel (e)
KEENE, N. H.
Circ. 8,697
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ONEIDA DISPATCH
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JAMESTOWN POST JOURNAL
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CANANDAIGUA MESSENGER
Thursday, July 14, 1966

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 13 1966

Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
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The Cleveland Press
D. 370,759
JUL 13 1966

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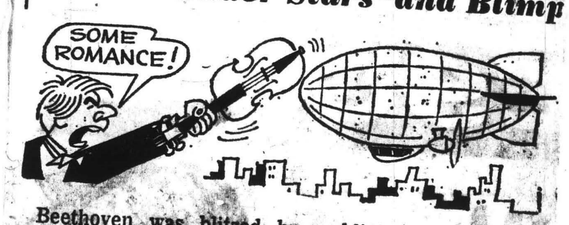
Concert Under Stars—and Blimp



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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 13 1966

Beethoven's 5th Symphony Esplanade Standout

(By ROLFE BOSWELL) — Of the four overtures composed by Beethoven for his only opera, "Fidelio," three of these, all keyed in C, bear the name of "Leonora," after the name of the heroine.

The "Fidelio" overture, being played tonight, was written for the second revival of the ill-fated opera, which took place in May, 1814. It is far more conventional than any "Leonora" overture, quoting none of the musical material of the opera itself. It is apparent that Beethoven wanted to write some festive, introductory music for his opera without going into any details of the drama.

Its key is E major and the overture begins brightly and attractively, setting a tone of happy excitement. An allegro segment storms ahead, with joyous animation. Before the coda, horncalls from the introduction appear once again and rushing fanfare enter to conclude this charming and thoroughly musical curtain-raiser.

"SUBLIME NOISE"

"Beethoven's Fifth Symphony is the most sublime noise that has ever penetrated into the ear of man," wrote Edward Morgan Foster, and it owes its popularity to several reasons, not the least being that Opus 67 is a work combining powerful emotional appeal with the utmost forcefulness and directness of expression.

Never in musical history has so much been written by so many about so few notes as about the opening four notes of Beethoven's "V-for-Victory" symphony. The impetus was given by the composer himself, if indeed he ever uttered the words ascribed to him: "This is Fate knocking at the door."

More than any other great composer, Beethoven used his music to express definite personal experiences. He always tried to subordinate his innate facilities and the classical niceties of which he was capable to inner and less available emotions. Here was an innovator who never lost contact with his creative energies.

'STORM OF EMOTION'

Bernard Shaw has written, "He used the old patterns all his life with dogged conservatism, but he imposed on them such an overwhelming charge of human energy and passion, including that highest passion which accompanies thought and reduces the passion of the physical appetites to mere animalism, that he not only played Old Harry with their symmetry, but often made it impossible to notice at all that there was any pattern at all beneath the storm of emotion."

In addition to his great violin concerto, played by Roger Snermont at last Saturday's Esplanade concert, Beethoven composed two romances for violin and orchestra, Op. 40 in G and Op. 50 in F. Despite the numberings, both date from 1803, the Eroica year.

SHORTER FORMS

They are very similar in form and mood and, as the titles indicate, they are songlike in character, romance or "Romanze" being a song. In both brief works, the solo violin introduces the principal theme—with orchestral accompaniment in the F-major romance, without it in the one keyed in G.

"They are beautiful in their way," wrote Marion M. Scott, "not easy as to technique, very difficult to interpret satisfactorily. Their music leaves one where it found one. I suspect Beethoven had no strong poetic idea when he composed them." But he did provide violinists with much-needed material in the shorter forms for "pops" concerts and encores.

This also is true of the Havanaise, Op. 83 of Camille Saint-Saens, who spread a central theme of genuine Spanish origin throughout the entire piece. It is in the opening and closing moments, however, that the French composer's decided originality of conception shines through with such beauty.

A few months after his marriage in 1817, Weber wrote his Invitation to the Dance for his bride and it is one of his few compositions for the piano which have retained popularity. This dance suite with introduction and coda and, therefore, in its format an anticipation of the future Viennese waltz, was published at Dresden in 1819.

It offers great attraction to arrangers. There have been new versions for piano, another for two pianos, also two violins and, for orchestra, one by Hector Berlioz (1819) and another, even more brilliant, by Felix Weingartner in 1896. Both versions are heard frequently in concert and on the air, while the Berlioz transcription is the music for the ballet "Spectre de la Rose," created by Michel Fokine in 1911.

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 13 1966

THE ROVING EYE

By ROBERT TAYLOR

THE FADING ESPLANADE

The last Esplanade Concert of 1966 takes place Saturday night; the series, it seems, just began. This is no illusion of advancing age. Any way you look at it, 11 concerts can scarcely be deemed a season.

Many Bostonians are upset over the attrition of the series recently, and have voiced a justifiable concern. The symbol of the Hatch Shell denotes our city's culture in many places around the globe. Bostonians believe in music the way burghers of other metropolitain centers believe in intelligence or energy or vulgarity or empire.

Only the Esplanade fulfills this public need; the concerts of the Boston Symphony Orchestra's regular season, the Berkshire Festival belong to a musical elite, Pops is a law unto itself, Only the Esplanade affords the Bostonian a chance to enjoy a water view, a patch of night sky, a sense of greenery and open space under the conditions best suited to satisfy the Puritan conscience. Our blistering summers and sneaky winters implant a distrust of nature, but time spent listening to music is never wasted.

★ ★ ★

The Esplanade concerts, oddly enough, are not critic's or musician's concerts, although Arthur Fiedler in his wisdom established the policy of solid, serious programming. The size of the crowd and the various distractions of the surroundings make concentrated listening exceedingly difficult. Yet the concerts create an experience, a rare encounter with a lively spirit of living together. Boston likes to refer to itself as Athens (the implied comparison seems inappropriate), but one seldom has a chance to think of oneself as an Athenian, that is, a citizen whose identity is inseparable from the city's.

The modern world fragments. It isolates. Our sense of community depends upon a network of mass communications. Literature abounds in evidence of the modern city as an arena of loneliness, alienation and despair. The Esplanade concerts restore a proud, precious and vital solidarity; we are a common people with common institutions of poetry and music, exulting in, of all things, the uniqueness of a crowd.

The concerts have the most dramatic setting for music in Boston. Throughout the years we have done our best to spoil this setting, but somehow the drama endures. Storrow Drive ended a period in which one could hear the concerts in virtually bucolic quiet. Vista and perspective have been lost to the encroachments of several hideous constructions. Yet sailboats still fleck the Charles, and the music still creeps past them on the waters.

★ ★ ★

Mrs. Patrick Campbell once said that you can do what you like in London as long as you don't do it in the street and don't frighten the horses; and there are times when her quip comes to mind at an Esplanade evening. Still, it is a remarkably decorous and attentive crowd, especially in the folding-chairs down front. During the summer of 1942, when we couldn't afford concerts and were just this side of induction — the aimless limbo between school and the military which has since become a national commonplace — we used, to arrive early, and got to know several of our seatmates, as one will with regularity.

Because of the blackout, the concerts began early that summer. You were often treated to a superbly melancholy sunset over the Carter's Ink sign: the last measures of the Pastoral Symphony faded as the sun plumeted like a molten gong. People really sang The Star-Spangled Banner that year.

We were going to war, and like many young men before and after, had a fatalistic attitude toward the whole thing; but here, upholding life, was one center of gravity. Civilization may be a frail support, but it's all we have.

Now it appears that The Esplanade Concerts are dying, another small felicity sacrificed, and this is the way the world ends: not with a bang but a whimper.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
JUL 21 1966

Q—How many people attend an average evening at the Esplanade concerts? Also, why can't the season be extended longer than it is now? It used to be three or four weeks. —M.B., Holbrook and F.X.M., Norwood.

A—According to Boston Symphony officials attendance figures for this year's concerts were larger in two weeks than during last year's three-week schedule. Attendance averaged over 15,000 nearly every night of the first week and over 20,000 on the nights of the second week. One gloomy night in the first week, attendance figures hit the only low, about 6000.

Unfortunately, the money doesn't come in as fast as the audience. Funds to pay the 80 musician orchestra come from three sources: the business community, the individual donor and the program booklet and chair rentals.

Year after year, a substantial deficit must be paid out of the general fund of the Boston Symphony Orchestra. There is a substantial difference in cost between a free Esplanade concert period of three weeks, which costs nearly $100,000, and of two weeks costing $60,000.

Now, the B.S.O. is able to spend an extra week at Tanglewood where the audience makes donations.

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 14 1966

Esplanade Program

Harry Ellis Dickson conducts tonight's Boston Pops program at the Hatch Memorial Shell, beginning at 8:30.

Symphony No. 6 in F major, Op. 68 "Pastoral," Beethoven
The Star-Spangled Banner
Symphonie Espagnole, Op. 21 Lalo
Soloist: Fredy Ostrovsky
French Military March Saint-Saens

Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 15 1966

Esplanade Program

Harry Ellis Dickson will conduct this season's next-to-last Pops program tonight at 8:30 at the Hatch Shell. The program:

Symphony No. 7, in A major, Op. 92 Beethoven
The Star-Spangled Banner
Concerto in F for Piano and Orchestra Gershwin
Soloist: Anthony Paratore
Strike Up the Band Gershwin-Green

128 World
NORWOOD, Mass.
Weekly Circ. 10,000
AUG 10

* * *

Our editor managed to catch a couple of the Boston Symphony ESPLANADE CONCERTS during its brief two-week stay at the shell on the Charles river, craning his neck with 20,000 others to observe Erich Leinsdorf who unexpectedly picked up the baton one evening. Packed off to Tanglewood since July 2, the orchestra can still be enjoyed there under the Berkshire trees till August 31.

* * *

TIGHT BINDING

20/

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Globe
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1 1966

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JUL 14 1966

A REALLY HEATED CONCERT—While most of the nation was smothered Wednesday by a heat wave, a record crowd continued to blanket the lawn about Hatch Shell on Memorial Drive to listen to Boston's Esplanade Concert. The rising temperatures and the soul-satisfying music has put an irresistible combination in guise of straw hats and umbrellas.
Record American Photos, John Murphy

Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
JUL 13 1966

Hovering Blimp Jolts Boston Symphony Serenity

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Dickson, assistant to Boston Pops Conductor Arthur Fiedler, added, "After they'd completed their piece of good work, they disappeared in the night."

The concert was completed without further interruption.

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Enterprise & Times (e)
BROCKTON, Mass.
Circ. 49,594
JUL 13 1966

News (e)
MILFORD, Mass.
Circ. 9,291
JUL 13 1966

The Miami Herald
MIAMI, FLA.
D: 369,932 SUN. 442,677
JULY 14 1966

THE WASHINGTON DAILY NEWS
WASHINGTON
D. 283,679
JUL 13 1966

ORLANDO, FLA.
STAR
D. 31,500
JULY 14 1966

Post (e)
BRIDGEPORT, Conn.
Circ. 81,654
JUL 13 1966

American (e)
WATERBURY, Conn.
Circ. 41,630
JUL 13 1966

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 13 1966

BINGHAMTON PRESS
Wednesday, July 13, 1966

AUBURN CITIZEN ADVERTISER
Wednesday, July 13, 1966

Sentinel (e)
KEENE, N. H.
Circ. 8,697
JUL 13 1966

SCHENECTADY UNION STAR
Wednesday, July 13, 1966

News (e)
MILFORD, Mass.
Circ. 9,291
JUL 13 1966

DUNKIRK OBSERVER
Wednesday, July 13, 1966

ONEIDA DISPATCH
Wednesday, July 13, 1966

JAMESTOWN POST JOURNAL
Wednesday, July 13, 1966

CANANDAIGUA MESSENGER
Thursday, July 14, 1966

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BOSTON, Mass.
Circ. 159,508
JUL 13 1966

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Circ. 411,789
JUL 13 1966

The Cleveland Press
D. 370,759
JUL 13 1966

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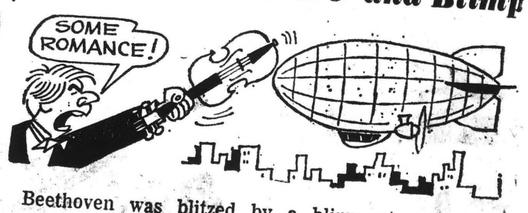
Concert Under Stars—and Blimp



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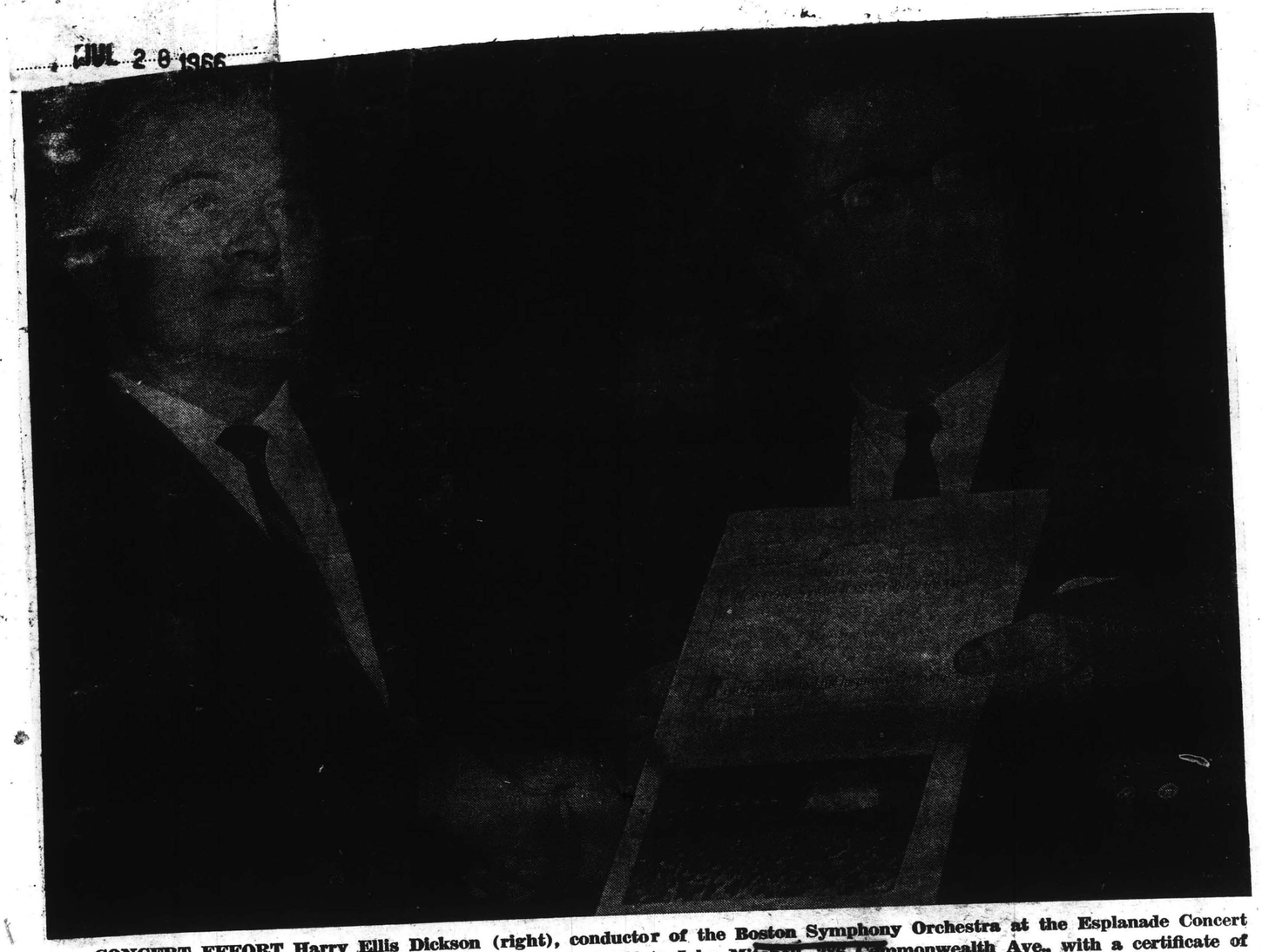
202

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500
JUL 2 8 1966



CONCERT EFFORT Harry Ellis Dickson (right), conductor of the Boston Symphony Orchestra at the Esplanade Concert in the absence of Arthur Fiedler, presents New England Life's John Mitchell, 285 Commonwealth Ave., with a certificate of appreciation for the company's support of the summer concert program.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
FRAMINGHAM, Mass.
Circ. 15,205
AUG 9 1965

THE TRUSTEES of the Boston Symphony Orchestra have presented the Ford Motor Company Boston District Community Relations Committee with a citation for the company's support and sponsorship of the annual Esplanade Concerts in the Hatch Memorial Shell on the banks of the Charles River. Arthur Fiedler is the founder and director of the fifteen free concert series, made possible through corporate gifts. His associate conductor, Harry Ellis Dickson (right), presented the citation in hand-lettered medieval script to Wayne W. Moore, assistant Boston district sales manager, Lincoln-Mercury Division.

MISCELANOUS

203

JUNIOR KEYNOTES
WORCESTER, MASS.
5 TI. A YR. - CIRC. N. AVAIL.

MAR 1966

Restorations Among Glowing Achievements of NFMC

by Ada Holding Miller
Past National President of NFMC

Tanglewood And The Little Red House

The Hawthorne Cottage is a replica of the "Little Red House" where Nathaniel Hawthorne lived in 1850-51. Impoverished when he arrived at Tanglewood, Hawthorne was visited and encouraged by Longfellow, Holmes, Melville, and Fanny Kemble—the "jungle of literary lions" living and writing in the Berkshires of western Massachusetts.

This replica, replacing the original building destroyed by fire in 1891, was built and presented to the Boston Symphony Orchestra by the NATIONAL FEDERATION OF MUSIC CLUBS. Now used as music studios for the Berkshire Music Center, the Cottage is open to the public before each Festival concert.

The Berkshire Festival has grown into an internationally renowned center visited each summer by more than a quarter-million persons, who, during the eight week season, hear twenty-four concerts by the Orchestra, eight public rehearsals of the Orchestra, eight chamber music concerts and more than fifty concerts by the three hundred students of the Orchestra's summer school of music, the Berkshire Music Center, which is in session at Tanglewood (summer home of the Boston Symphony Orchestra), for the Festival period. Berkshire residents raised sufficient funds to build the 6000-seat Music Shed at Tanglewood.

It was just one hundred and sixteen years ago that Nathaniel Hawthorne left Salem, Massachusetts, having been removed from his remunerative position at the Salem Customs House because of political reasons.

Accordingly, he and his family moved to the seclusion of "THE LITTLE RED HOUSE" as he always called it, situated in the region known as "Tanglewood." And rightly named! It was too far from the house to the lake nearby, there was a jungle of trees and underbrush so thick that one would never dream that there was a beautiful lake to be seen, nor even Monument Mountain, one of the Berkshire range, which to this day seems always shrouded in a bluish-lavender mist.

Hawthorne himself, called the house "an ugly house", but when Mrs. Hawthorne had unpacked the furniture and her ornaments, it became home to them for a year and a half. After this period, Hawthorne returned to Salem.

This short period of isolation and quiet stillness proved to be of immeasurable importance to the world. Here, Hawthorne was encouraged and surrounded with some of the noblest literary lights of his day. He was visited by Oliver Wendell Holmes, Fanny Kemble, Henry Wadsworth Longfellow, and Herman Melville of Moby Dick fame lived just down the road a mile or so.

In this simple Little Red House Hawthorne wrote his "Tanglewood Tales," "The Wonder Book," and "The House of the Seven Gables". If you have not read every one of these delightful books run now to your nearest library and prepare yourself for hours of sheer joy. When you pass through Salem, be sure and visit The House of The Seven Gables which remains exactly as it was when Hawthorne lived in Salem. But, let me warn you not to eat that extra sandwich before climbing up and around the secret stairway!

To get back to The Little Red House, which burned down in 1890, the idea of restoring it was born in a hotel room in 1942 in Providence, Rhode Island. Mrs. Guy Gannett was our National President at that time, a woman of vision and always unafraid to try some new project. She became the Chairman of this venture at once and undertook the raising of the money necessary to do the restoration. Wisely, she chose both men and women for this committee who could easily drive to Tanglewood, for it was and still is off the beaten track. Many meetings with the architects and carpenters were held. The most careful research was done by every member of the committee, for you may be sure that no detail, however simple, was overlooked. It was agreed that the replica must be completely authentic.

Mrs. Gannett and I watched every nail and board pounded into place, including the raising of the rooftree and the building of the huge chimney built from the original stones. Our first inspection of the location took place on a very cold day in early Spring, and I must say that the outlook was not prepossessing. We saw that the old foundation was practically intact and could be used again. Being an old New England Yankee, I knew that after any fire the place to search for treasures would be the old cellar hole.

Nothing daunted, I gave a flying leap and landed "all of a piece" as we say in New England. I knew that there must be a crane somewhere in the rubble for how else could the cooking pots be hung? After much digging around and prodding with a large stick, sure enough, I unearthed the old crane still intact and also two

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAR 5 1966

Hills Conference Annual Meeting To Be April 12

The Berkshire Hills Conference will hold its annual dinner meeting April 12 at Eastover in Lenox, John V. Geary, executive director of the area tourist promotion agency, announced today.

He said that A. John Tuller of Great Barrington, a past president of the organization, will be chairman of the committee in charge.

Mr. Tuller will be assisted by Howard Wooster of Williamstown, John T. McPhillips of Lenox, conference president, and Mr. Geary.

A representative of the Boston Symphony Orchestra will be present, Mr. Geary said, to receive an award from the conference honoring the orchestra on the 30th anniversary of the BSO's affiliation with the Berkshire Music Festival at Tanglewood.

VARIETY
NEW YORK, N. Y.
WEEKLY - CIRC. N. AVAIL.
MAR 2 1966

FLORIDA GETS IN ON LONGHAIR FESTIVALS

• Daytona Beach, March 1.

A warm weather music festival on the order of the Boston Symphony Orchestra's annual Tanglewood stint has been slated for this summer here. It may be first major longhair festival in the deep south.

London Symphony will head up the musicmaking in 17 concerts skedded from July 28 through Aug. 21. Colin Davis, its conductor, will be the festival's music director.

TROY MORNING RECORD
Tuesday, February 8, 1966

Question Box

Q—What language is spoken by the gypsies?

A—Most of them speak the Romany language of their forefathers, which is based on ancient Sanscrit or Prakrit.

Q—Which of all the planets has the smallest orbit?

A—Mercury.

Q—How much of the earth's surface is covered by the sea?

A—More than 70 per cent, 139,000,000 square miles.

Q—What is the name of the [illegible] the Berkshires [illegible] Symphony [illegible] summer [illegible] owned [illegible] Tanglewood, formerly Nathaniel Hawthorne's home at Stockbridge, Mass.

TIMES UNION
ALBANY, N. Y.
D. 69,614 SUN. 119,446
MAR 2 1966

Rubinstein and Leinsdorf

An item called "Travel News from Czechoslovakia" brings tidings of pianist Artur Rubeinstein, who will play the palace on March 24, and of Erich Leinsdorf, who leads the Boston Symphony in the Berkshire Music Festival at Tanglewood each summer.

The master musicians are among "noted American artists" who will take part in the Prague Spring Festival in May. Rubenstein, who is coming to Albany under the auspices of Capital Newspapers, will go to Prague to be soloist in Smetana Hall, where Leinsdorf will lead the Czech Philharmonic.

SO[illegible]

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McCALL'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 8.136.800
JULY 1966

MISCELANOUS

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
MAR 5 1966

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Mr. Tuller will be assisted by Howard Wooster of Williamstown, John T. McPhillips of Lenox, conference president, and Mr. Geary.

A representative of the Boston Symphony Orchestra will be present, Mr. Geary said, to receive an award from the conference honoring the orchestra on the 30th anniversary of the BSO's affiliation with the Berkshire Music Festival at Tanglewood.

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Tuesday, February 8, 1966

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D. 69,614 SUN. 119,446
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MONTHLY 8.136.800

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THE Atlantic

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Where I Stand

Robert Lowell
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Erich Leinsdorf
What Makes Opera Run

204

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THE ATLANTIC

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WHAT MAKES OPERA RUN

BY ERICH LEINSDORF

Of the nearly four thousand operas that have been produced on stage, only forty or fifty have survived in current repertory. Boston Symphony conductor Erich Leinsdorf was for many years a conductor of opera at the Metropolitan in New York and abroad. In this first of two articles he writes about the shortcomings and the virtues that spell failure or enduring popularity.

EVER since I moved to Boston to conduct symphony concerts exclusively, one of the principal questions put to me in interviews is "How much do you miss opera?" Mind you, not "Do you miss opera?", because the questioner takes it for granted that it is impossible for one who has conducted so much opera to live without it, but "How much?" Half-seriously and half-facetiously I reply that my nostalgia at this stage, less than four years after my last Metropolitan performance, is still controlled.

A European may gradually become saturated with the operatic repertory, but this rarely happens in the English-speaking world, which is ever more fascinated by this hybrid theatrical form. The reasons for the belated popularity of opera in the United States lie outside the realm of musical or theatrical aesthetics; for many years, financial support here was channeled mainly toward the symphony orchestra, which to the austere philosophy of Anglo-Protestantism appears worthy and uplifting while much of opera is tinsel and circus.

Since 1937, when I first looked at the American scene, the picture has changed radically. The Metropolitan then played a sixteen-week season, and that was all the operatic fare available to New York in a year. Now there are twenty-seven to twenty-nine weeks of the Met, twelve of the City Opera, two of the National Company, and performances by special organizations of a list of r works. In Chicago and New Orleans, opera

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To analyze the reason for opera's hold upon the affection of the public, we must distinguish at the outset between those operas which are truly loved and those which are tolerated, appreciated by small specialized audiences, or totally ignored. *Annals of Opera*, compiled by Alfred Loewenberg, lists about 3800 titles of operas performed from 1597 to 1940. I have picked at random the year 1865. What do we find? C. E. diBarbieri's *Perdita*, or *A Winter's Tale*, Lassen's *Le Captif*, Meyerbeer's *L'Africaine*, Cornelius' *Der Cid*, Faccio's *Amleto*, Wagner's *Tristan und Isolde*, von Suppé's *Beautiful Galatea*, Moniuszko's *The Haunted Castle*, Sebor's *The Templars in Moravia*, Marchetti's *Romeo e Giulietta*, Serov's *Rognyeda*, Basin's *Le Voyage en Chine*, von Flotow's *Naida*, and that is it.

Of the thirteen works premiered during that year, current repertory retains only one of them, *Tristan*. We know the names of Meyerbeer, Cornelius, and von Suppé. Maybe some people recall the names of Moniuszko and von Flotow, but neither of these composers figures on opera or concert programs, notwithstanding a recent revival of *Martha* by the Metropolitan Opera in New York. I did record the comic opera *The Barber of Baghdad*

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by Cornelius in 1956, and while the music is charming, I realized then that a stage performance, particularly outside the German provinces, is no longer likely to happen, for the story is a silly yarn about a love-sick young man who is helped in the oddest way by a quasi-philosophical barber, and the Wagnerian-style music is somewhat ill suited to the text.

Most operas see the light of day for a very short time, then are relegated to library shelves and to secondhand music stores. Therefore our musical snobs should stop looking down on such perennials as *The Barber of Seville* or *La Bohème*. *La Bohème* will be seventy years old this year. It had its premiere in Turin on February 1, 1896; within three years it was given in twenty-eight different cities including Buenos Aires, Rio de Janeiro, Los Angeles, Tunis, Smyrna, and in all the better known musical capitals of Europe.

The enormous effort it takes to conceive, compose, and fully orchestrate an operatic score does not necessarily ensure a lasting success. The surviving and successful operas — and by successful I mean broadly popular in a variety of countries — number only from forty to sixty works. Eight by Wagner, an equal number by Verdi, four to six Puccinis, three to five Mozarts, a number of single works from the French repertory, a few of the older Italians — Rossini, Donizetti — a small number by Richard Strauss make up the staples without which repertory cannot exist. Whether you count eight or sixteen Verdi operas in this group depends on the localities you are canvassing. In Glyndebourne, for example, *Macbeth* has been produced repeatedly but never *Aïda;* in Tokyo, Rome, or London, *Aïda* is rated as one of the most popular works, but not *Macbeth*. With every one of the prolific operatic composers — Mozart, Wagner, Verdi, Puccini, Strauss — this relative rating is necessary, and accordingly, the popular repertory varies from three dozen to five dozen works.

From the category of works played only for a specialized audience, I recall a beautiful and typical example. The German composer Hans Pfitzner wrote a long and difficult opera in three acts called *Palestrina*. It is an attempt to dramatize the pain of the creative process by showing the melancholy Palestrina torn between a cardinal's peremptory order to write a model Mass and his own doubts of his creative powers. The composition takes place on stage with nine dead composers appearing to Palestrina as symbols of the immortality of great music. By contrast, the second act shows the Council of Trent during a tumultuous session; and what had seemed the central theme in Act One — a composer in his quest for inspiration — becomes the world of church politics in Act Two.

When I was a student, my colleagues and I never missed a performance of this work. It was given regularly, once in the fall and once in the spring, in a rather small auditorium. It never drew more than half a house, and that half was made up of music students and priests. Perhaps the priests went to bone up on the Council of Trent, and perhaps they went because there was no wild lovemaking and love music to corrupt them. In any case, the opera never had a genuine following among the general public. It never made the international circuit. Performances in five German cities, plus Vienna, Switzerland, and Antwerp, constitute the geographical range of *Palestrina*. The length of the work cannot be the reason for its failure since equally long works by Wagner are high on the list of favorites. The heavy German texture cannot be responsible, as once again Wagner, and Strauss, have made the popularity charts. Thus I suspect that the subject matter, in its eminent suitability for priests, was the cause of its limited appeal.

In that long work no woman plays a role. The composer's dead wife is part of a dream sequence; the other female voices, a soprano and a mezzo, belong to two boys, son and disciple of Palestrina. The opera is entirely devoid of any love interest, and I suggest that the loyalty of the public has always been weakest when a love story was missing and strongest when love inspired the composer to write music of great fervor and sensual effect. The love stories of the most popular, successful, and enduring operas are so full of passion that their impact from the stage, as expressed through beautifully timbered human voices, preferably at extreme ranges, has no equal in music or theater.

Any analysis will show how prominent are the elements of passion and love among successful operas. We generally consider five works of Mozart to be part of the standard repertory: *Seraglio*, *Figaro*, *Don Giovanni*, *Così fan Tutte*, and *The Magic Flute*. Of these five the second and third hold a special position of affection, while the other three, musically just as great, are less successful because their libretti are less capable of arousing true compassion on the part of the audience.

The Magic Flute suffers from the worst fate of all. While the text was being written by Emanuel Schikaneder, a bankrupt theater manager who was determined to seek his fortunes anew with the help of the great Mozart, a rival impresario premiered a show called *Kasperl*, or *The Merry Bassoon Player*, taken from the same source as *The Magic Flute*. Schikaneder quickly changed all the principal characters from good person to bad person and vice versa. But in his haste he did not bother to make these changes on what he had already written, the shift taking place in the middle of the first act.

Any kind of audience participation in the suffering of the principal characters therefore becomes impossible. When a great score — and all of these three works, *Seraglio*, *Così*, and *Magic Flute*, are among the most sublime ever written — is provided with an inferior libretto, many listeners simply sit back and enjoy the incomparable music, but they do not get much out of the work as a whole.

It is maddening to musicians that *Falstaff*, the greatest score by Verdi, has not attained the popular acclaim accorded *Traviata*, *Rigoletto*, *Trovatore*, and *Aïda*. *Falstaff*, with a wonderful comedy text taken by Boito from *Henry IV* and *The Merry Wives of Windsor*, is one of the few truly miraculous scores, not only in terms of Verdi's own development but by any and all standards. It is an exuberant, exhilarating piece of music; but the fact that a love story (and it is only puppy love between young Miss Ford and young Mr. Fenton) has been relegated to the background has impeded the popular success of the work.

Rheingold and Siegfried are far less popular with even the Wagner enthusiasts than are *Walküre* and *Götterdämmerung*, and *Parsifal* has not attracted as large an audience as *Tristan*. Among Puccini's works, *Suor Angelica* and *Gianni Schicchi* (another chef d'oeuvre) cannot hold a candle to *Bohème*, *Tosca*, and *Butterfly* for audience popularity. Puccini proves most eloquently that when story and score drip with passion, the public goes wild. People are also completely enchanted when they are witnessing in an exotic setting problems of love which never occur in a lifetime on the block where they live or in the offices where they work.

Fatal ending of tragic love, passions fighting taboos, and the scorn of the establishment are themes with the strongest appeal because audiences feel and identify with these situations. Look at the three masterpieces of Puccini: hero and heroine live together without the benefit of clergy. What greater thrill than to witness the glorious exchange of arias between Mimi and Rodolfo, the duets of Tosca and Cavaradossi, and the long preparation for the "wedding night" by Butterfly and Pinkerton.

Verdi too gives us in his most successful works either love that cannot but lead to disaster — Aïda and Radames — or love that is illicit, as in *Rigoletto* and *Traviata*. In *Walküre* we see the tragedy of incestuous love, and in *Carmen* we find a weak man with a beautiful tenor voice fatally attracted by a gypsy, when all forces of decency have him marked as the future husband of a blonde childhood sweetheart who sings the prettiest tunes.

RARELY in the history of opera have there been successful comic works. Mozart's *Figaro*, Rossini's *Barber of Seville*, Wagner's *Meistersinger*, and Strauss's *Rosenkavalier* are the only ones which have remained in standard repertory without interruption.

These four comedies have one significant motif in common: the assumption of a false identity by one of the principals — Cherubino, Count Almaviva, Magdalena, and Octavian. Their disguises serve in each case to frustrate the ridiculous lover, who in a comedy is the indispensable third party. The ridiculous thirds are Count Almaviva in Mozart's *Figaro*, Doctor Bartolo in Rossini's work, Beckmesser in *Meistersinger*, and Baron Ochs in *Rosenkavalier*. In the first and last of this distinguished quartet, the piquancy of the disguise is heightened by having the boy's role acted by a female. It speaks ill for the understanding of certain film and opera producers that at times Octavian has been assigned to a man. What was intended as delightful and amusing masquerade in the original thus becomes slightly questionable, semiperverted buffoonery.

Opera, unlike the spoken dramatic comedy, is not the proper medium for social satire. And whatever sociological overtones we might find in *Meistersinger* and *Rosenkavalier* are more in the eyes of the beholders than in the minds of librettist and composer. The social significance in *The Marriage of Figaro* by Beaumarchais has been eliminated almost entirely by da Ponte, notwithstanding the fact that many contemporary stage directors bend over backward to instill rebellion into the love comedy. The *jus primae noctis*, which in Beaumarchais has all the earmarks of an intolerable social evil contributing to revolt of the peasantry and the servants, is in *The Marriage of Figaro* only part of a very attractive love chase. To make the seigneur's "right of the first night" appear as an intolerable hardship to the servant, the lord should be an evil, revolting man on whom the public can lavish its hate. But Count Almaviva in *Figaro* is no worse than a very active woman chaser. Indeed, there is very little in him of a grand seigneur oppressing his servants to the point where revolt becomes justified. Social satire is an intellectual exercise admirably suited to spoken dialogue but out of place with music.

But why is it that no matter how carefully the great comedy score *Falstaff* is produced, or how well it is performed, it retains only a limited attractiveness which puts it in group two of our repertory?

One of the reasons is that although it contains all the elements of a successful comedy, they are not effectively related to one another. The protagonist, Falstaff, has no connection with the lovers, Nanetta and Fenton, and their ultimate good fortune in marrying despite the earlier objections by the girl's father is really in no way linked with the central comedy.

Compare the second act finale, when the two

lovers stand kissing behind a screen and are discovered during the chase after Falstaff, with a similar scene in the second act of *Meistersinger*, when Walther and Eva are hidden behind some bushes beside Pogner's house while Beckmesser, the man who is being fooled, sings to a girl in the window, supposing her to be Eva. All this is known to Hans Sachs, who not only disturbs the serenade of the ridiculous lover but in his song contrives to insert many allusions to the girl sitting with her lover in the shadow of her father's house.

In *Falstaff* there are two unrelated actions: Ford and his companions chasing after the old rogue, and the love affair of the young couple, who need not even be there to alter the situation; while in *Meistersinger* all five principals are inextricably bound together.

Disguise, which in the four greatest comic operas plays such a large part, is used in *Falstaff*, too, when Ford visits Falstaff's residence as Mr. Fontana. Logically speaking, Ford need not disguise himself since Falstaff has never met him before; therefore he merely assumes a different name. Again the device is there, but not as an essential, dramatically cogent motif.

Dr. Caius, representing in *Falstaff* what Beckmesser is in *Meistersinger*, never develops into a real character and is made so ridiculous that it is hard to conceive why he would ever have been promised the hand of Ford's daughter. Beckmesser, however, has never been chosen by Pogner. He may qualify through artistry, since Pogner has promised Eva's hand to "him who will win the crown of the Meistersinger," but this is quite different from having been chosen. Beckmesser is not an established suitor to either the audience or the girl, while Dr. Caius has been officially chosen by Ford; being of a ridiculous deportment and revolting appearance, the Doctor adds nothing but incongruity to the play.

The comedy ends with the marriage of the lovers, which, strange to say, has rarely inspired the finest musical inventions. The great death scene has produced much finer music than the happy ending. Think of Gilda, Violetta, Otello, Tristan, Siegfried, and many more. Stronger still is the combination of love and death. Wagner makes it into a whole philosophy in *Tristan und Isolde*, but it has been a basic motif in many tragic operas, be it in *Ballo in Maschera*, *La Bohème*, or *Wozzeck*.

Much has been made recently of the popularity and revival of the bel canto operas which have lain dormant for the better part of a hundred and fifty years, allegedly for want of singers. I do not believe that lack of singers was the reason. There were plenty of singers to perform the roles in Meyerbeer, which are just as difficult to negotiate as anything written by the earlier Italian bel canto composers. Bel canto was dependent on the availability of castrati. The disappearance of castrati as distinguished singers — or the reluctance to make an able choirboy into a mastersinger by castration — was a progressive development in European civilization. But I don't think that the reasons were humanitarian, since humanitarianism was not conspicuous in Western civilization. I think that with the transition from a small, mostly aristocratic audience to a large, middle-class subscription public and with the establishment of permanent theaters to replace touring troupes, a new focus of interest began to determine style, content, and purpose of opera. The desire was no longer for virtuoso singing by desexed master vocalists, but for an artful expression of the passionate urge between the sexes.

Perhaps it is worthwhile to remind ourselves that with *Idomeneo*, an opera seria with a castrato in one of the leads, Mozart bade farewell to that form and ventured next into the German Singspiel, *Abduction From the Seraglio*. That the libretto did not quite come up to the great fire and passion of Mozart's all-understanding heart is a small calamity. But here we have a forerunner of nineteenth-century operetta, based on the formula of a serious couple, a gay couple, a comedian, a certain amount of trouble between the couples, and an inevitable reconciliation at the finale.

The proliferation of operettas during the nineteenth century, particularly in Vienna and Budapest, undoubtedly deprived opera of many comic works and drove composers to tragic subjects as sophisticated people demanded more than the facile conflicts and easy solutions offered in operetta. Thus tragedy, passion, and death became the landmarks of triumphant operas traveling over the world stages and still in public favor.

It would be worthy of an extensive literary critique and analysis to show how a few operatic archetypes of the eighteenth and early nineteenth century influenced the dramatis personae in later works. I think particularly of three operas which served as models: Mozart's *Figaro* (1786) and *Don Giovanni* (1787), and Beethoven's *Fidelio* (1805). The latter is a unique case among the great repertory pieces. With part of our audiences it is a favorite for its wondrously beautiful score, high standard of morality, and more recently, its political timeliness. Since the end of World War II, revivals of *Fidelio* have been many and frequent. Political prisoners and a tyrannical, corrupt governor naturally recall to mind the Third Reich. If not all the public has taken *Fidelio* to heart as much as its grandeur and emotional sublimity

warrant, it is again for reasons of a nonoperatic book. The story is indeed a paean to a most devoted wife, but opera lovers are out for less elevating thrills.

In Rocco, the jailer, there was created a prototype who had several variations in later works. The money-minded father of the marriageable girl becomes Daland in *The Flying Dutchman* (1843), Pogner in *Meistersinger* (1868), and Faninal in *Rosenkavalier* (1911). Just as the Byronic hero eventually becomes Rhett Butler, each of these characters gets more strongly and simply drawn with time, and it may well be that the development of a dramatic prototype over several decades reveals the public's increasingly jaded taste, which must be stimulated to laughter or compassion by ever sharper dramatic devices.

Rocco manifests his philosophy about money in an aria telling the young lovers that without money it is difficult to be happy in marriage. (Gustav Mahler felt that this greedy sentiment was below the general high moral tone of *Fidelio* and omitted the "gold" aria altogether.) Daland, the Norwegian sea captain, seeing cases of treasures carried ashore by the crew of the unknown skipper whom he has just met, is ready on that score to take him home and introduce him as his future daughter. It is quite clear from these examples that what is wealth is for Daland and the Marschal

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In Pogner, cultural snobbery has been added to wealth, and while he wonders in the second act if he hasn't been a bit vain in putting his daughter up as a prize for the best Meistersinger, he is a sympathetic and yet accurate image, not of the medieval, but of the nineteenth-century rich German bourgeois who had to manifest his concern for culture if he desired to be a fully respected member of society. Finally, in Faninal we see the caricature of the moneyed man. A war profiteer, he will marry off his daughter to a man of the wrong age, boorish, unfit for his child, but with a genuine title to bestow. Our Herr von Faninal, willing to pay the debts of the impoverished, squandering, whoring baron, is a true portrait of many twentieth-century fathers who sell their daughters for titles, real or spurious, at great expense to themselves, and remain as oblivious to the human characteristics of the intended as Faninal.

Other characters in *Rosenkavalier* are drawn more radically than their prototypes in Mozart–da Ponte's *Marriage of Figaro*. Octavian derives in a direct line from Cherubino. But whereas Cherubino chases around the estate to steal a quick kiss from a maid or country girl, Octavian spends night after night in bed with an older woman. The Marschallin herself is an extreme Countess Almaviva. Both ladies have been disappointed by negligent husbands; but while the Count comes back to his wife from his flirtations for what we assume will be a spotty but still well-matched conjugal existence, the Marschal was never loved, and we do not expect him back in his wife's arms. It was a marriage ordered by convention, and the girl who came from a convent was abandoned or neglected by her husband very soon. The Marschal spends most of his time hunting big game in the southern provinces of the Austrian empire.

Without detracting from Hofmannsthal's achievement in writing the charming libretto for *Rosenkavalier*, it is clear from these examples that what is hinted at in classic opera is here put very realistically before us; where one's imagination is free to fill in the details of Cherubino's chases and the Countess's dreams and yearnings, little is left to guesswork when one sees Octavian and the Marschallin in bed, and hears the details of her forced marriage, her early biography, and her later life.

This comment does not lessen the literary and theatrical value of the book; it should serve only as a reflection on the culture in our theater, patronized as it is by people who demand more and more explicit acting out of the problems presented by the dramatist.

In Octavian, the Marschallin, and Faninal, the classical prototypes of Cherubino, the Countess, and Rocco are easily recognizable. Ochs, seemingly an original creation, shows how dramatic motifs and situations tend to appear over and over again because their appeal to the public is time-tested.

In the first scene of *Don Giovanni*, Leporello sings his famous aria "Madamina." It is a showpiece during which he exhibits to a startled Elvira, abandoned by the Don, a list of all the girls who over the years have been lovers of his master. It is in modern lingo a "little black book," where conquests are noted. It is gaudy and bawdy, a piece such as only Mozart in music and Shakespeare in words could conceive.

This aria has its counterpart in Act One of *Rosenkavalier;* the Baron regales the Marschallin with his own amorous routines *chez* Lerchenau, tells how he judges the four seasons of the year by their suitability to lovemaking, and gives detailed descriptions of the various types of females whom he finds more or less to his liking. He has an entire rule book of the mechanics of seduction at the tip of his tongue, and delivers it in very spirited, high-speed, six-eight time to the alternately amused and slightly miffed Marschallin.

There is a difference between the two pieces; Leporello's aria is not only one of the highlights in *Don Giovanni*, it has become a showpiece on the recital platform for bassos who normally do not sing Leporello on stage. The role is performed by

the buffo, while the principal basso cantante is cast as Don Giovanni, yet principal bassos are happy to sing "Madamina" in concert. Most of our famous Dons have sung this great aria; its latter-day successor, the narrative of Ochs, not only never made the recital platform, it is even shortened in most performances of *Rosenkavalier*. The piece, brilliant though it is, presents difficulties of delivery which make it an unlikely candidate for the top ten basso arias.

It seems to me that each composer is inspired by some different variety of the love theme and conflict. Whether constant return to a basic motif is a psychological clue to the composer's own personality, I leave to the amateur analysts to determine. Verdi found his best libretti in novels or dramas where a love affair between the soprano and the tenor conflicts with a third party (the baritone or mezzo). These love affairs, some platonic, some less so, are "challenged" by fathers in *Rigoletto* and *Traviata;* by a betrayed husband in *Ballo in Maschera;* by a rival mezzo in *Aida;* and in *Don Carlo* by the basso, who happens to be not only the husband of the soprano but also the father of the tenor.

The lower voices usually represent violated social custom. Rigoletto — baritone — knows that the Duke is married and has taken but a very temporary fancy to his daughter; father Germont — baritone — knows that his son's liaison jeopardizes the chances of a proper marriage for his daughter; Renato — a baritone — the betrayed husband in *Ballo in Maschera*, needs no explanation; in *Don Carlo* the betrayed father and husband is the King, who cannot live in his exalted realm with suspected betrayal behind his back; and Amneris — a mezzo — speaks not only as an enraged, jealous woman, she personifies a social order which frowns upon a victorious general who prefers the slave daughter of the vanquished enemy to the royal offspring of his own country.

Just as Verdi showed great preference for the couple that rebels against society and is punished, so did Wagner have a predilection for the hero who violates every ground rule of society, yet in the end is redeemed, mostly by self-sacrificing, loving women. And since Wagner saw himself in most of his hero-figures, it is perfectly conceivable that Verdi, too, portrayed his own life upon the stage. Verdi's young wife died in 1840. In 1847 he met in Paris the singer Giuseppina Strepponi, who lived with him for twelve years before they were married.

In 1852 the father of Verdi's first wife seems to have complained of Miss Strepponi to Verdi. Verdi replied:

> In my house there lives a lady, free, independent, a lover like myself of solitude, possessing a fortune that shelters her from all need. Neither I nor she owes to anyone at all an account of our actions. On the other hand, who knows what relationship exists between us? What affairs? What ties? What claims I have on her and she on me? Who knows whether she is or is not my wife? And if she is, who knows what the reasons are for not making the fact public? Who knows whether that is a good thing or a bad one? And even if it is a bad thing, who has the right to ostracize us? I will say this, however: in my house she is entitled to as much respect as myself — more, even; and no-one is allowed to forget that on any account. And finally, she has every right, both on account of her conduct and her character, to the consideration she never fails to show to others.

The situation must at times have been difficult for such a public figure as Verdi, and may account for the compassionate understanding of irregular relationships which he brought to his operas.

Mozart is more complex. It seems to me that he developed in his four late works (*Seraglio* excepted) the strange and fascinating concept of dividing woman into three different parts. In *Figaro*, Countess, Cherubino, and Susanna; in *Don Giovanni*, Donna Anna, Donna Elvira, and Zerlina; in *Così*, Fiordiligi, Dorabella, and Despina; and in *Magic Flute*, the Queen, Pamina, and Papagena. In all four works the first-named expresses the more austere woman, the second sings the most passionate music, and the third is the cuddly, kittenish, warm, and primitive girl.

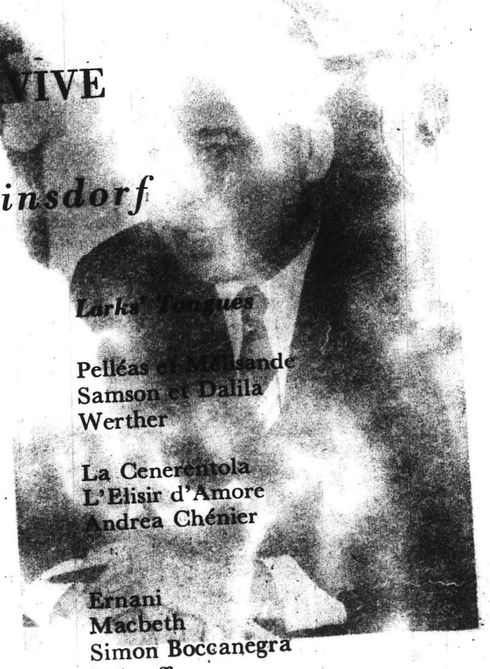
Mozart, the unique dramatic genius who understood every facet of life, knew that it was impossible to create one role representing woman as he saw and dreamt of her. He chose libretti where he found woman divided into her components; this adds to the fascination of casting and singing Mozart roles. Like Shakespeare, Mozart was a performer himself and knew that a company of singers would show up best if all its virtues and talents were exhibited. By writing three good roles, he enabled three gifted women to shine.

Strauss followed Mozart, perhaps consciously, in favoring the female voice. He excelled in writing for sopranos and mezzo-sopranos but, unlike Mozart, was not equally at home with male voices. Three women sing in *Rosenkavalier* — the Marschallin, Octavian, and Sophie; in *Elektra* it is the protagonist, her mother, Klytemnestra, and her sister, Chrysothemis, who carry most of the score; in *Ariadne* the Composer, Ariadne, and Zerbinetta; in *Frau ohne Schatten*, the Empress, the dyer's wife, and the nurse.

This is no coincidence. Composers pick their librettists and then influence them to a degree, because a composer must do so if he is to be inspired by the text delivered to him.

OPERAS THAT SURVIVE

Selected by Erich Leinsdorf



	Chestnuts	*Vintage Wine*	*Larks' Tongues*
French	Carmen Faust Manon (Massenet)	The Tales of Hoffmann	Pelléas et Mélisande Samson et Dalila Werther
Italian	The Barber of Seville Lucia di Lammermoor Cavalleria Rusticana I Pagliacci	Norma Don Pasquale La Gioconda	La Cenerentola L'Elisir d'Amore Andrea Chénier
Verdi	Rigoletto La Traviata Il Trovatore Aïda	Un Ballo in Maschera La Forza del Destino Don Carlos Otello	Ernani Macbeth Simon Boccanegra Falstaff
Puccini	La Bohème Madame Butterfly Tosca	Manon Lescaut Turandot	La Fanciulla del West Il Tabarro Gianni Schicchi
Slav		Boris Godunov	La Pique Dame Eugene Onegin The Bartered Bride
Mozart	The Marriage of Figaro	Don Giovanni The Magic Flute	Idomeneo The Abduction from the Seraglio Così fan Tutte
German		Fidelio Die Fledermaus	Orfeo (Gluck) Der Freischutz Wozzeck
Wagner	Lohengrin Tannhäuser	The Flying Dutchman Tristan und Isolde Die Meistersinger Die Walküre Götterdämmerung	Das Rheingold Siegfried Parsifal
R. Strauss	Der Rosenkavalier	Salome Elektra	Ariadne

SHOWTHROUGH

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AMERICAN HOME
NEW YORK, N. Y.
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SUM. 1966

NEW PRODUCTS

MUSIC FESTIVALS FOR FAMILY FUN

Evening into night, hundreds of people, the sound of music ... and suddenly a crowd turns into a ... Thats music under the stars . . . and it ... music into sheer romance or jazz ... excitement. To help you find the summer festivals will work its best magic on you, we consulted the ... Guides ... all over the country. ... just that; for more and greater details see the Guides of your region. Summer plans now for July and August.

In the Northeast there are band concerts at Bangor, chamber music concerts at Brunswick and Camden, all in Maine. At Lenox, Massachusetts, you'll find the famous Berkshire Music Festival (Tanglewood) with the Boston Symphony. Very near there is the Berkshire ... with jazz and folk music. Rhode Island ... the Jazz Festival at Newport. Jazz, opera, folk music ... and Vermont offers the music festival at Marlboro under the direction of Rudolph Serkin.

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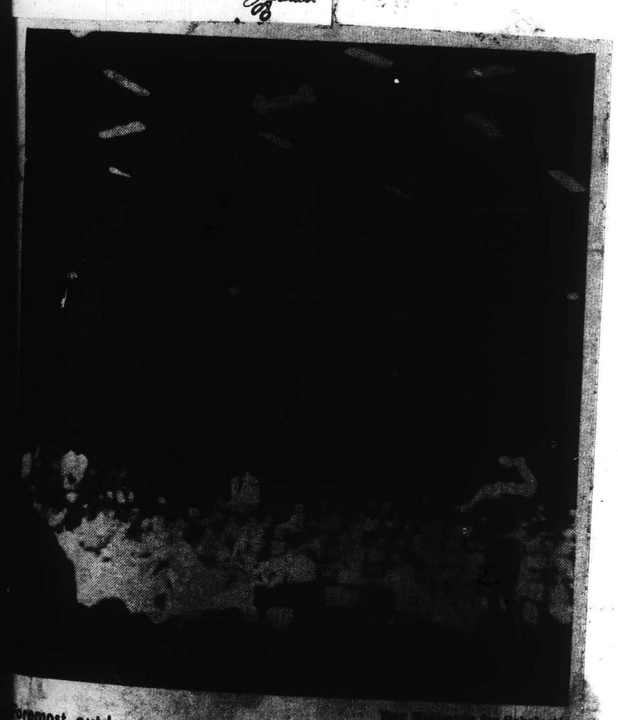
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800

APR 15 1966



Foremost outdoor summer music festival in U. S. is Boston Symphony's annual Berkshire Festival at Tanglewood, Mass. Huge audiences often number 15,000 people for a single concert. Above, conductor Erich Leinsdorf rehearses the orchestra in modernistic, specially-designed acoustical shell.

VALATIE ROUGH NOTES
Friday, April 22, 1966

Notes of a Red-Headed Secretary

Dear Boss,

Nice note from Ted Shawn this week telling us the Jacob's Pillow Dance Festival will open its 34th year on June 23rd . . . Some of the season's highlights will be the East coast debut of the San Diego Ballet . . . The Berkshire Symphony will mark its 30th year at Tanglewood when Erich Leinsdorf conducts the opening concert on July 2 . . .

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

MAR 8 1966

Music Stadium at Downs? BHC Takes Some Soundings

Use of the Berkshire Downs track in Hancock for a "music stadium" is being investigated by the Berkshire Hills Conference.

John V. Geary, executive director of the area tourist promotion agency, said his board of directors has authorized him to study the music stadium possibility.

He said in a membership bulletin that the directors took the action after he suggested that the owner of the track probably would be looking for other uses for the Hancock property because of the expected loss of commercial racing dates this year.

"I have told our directors," Mr. Geary reported "that I would hate to see that property used for something like drag racing. Certainly this would not help the Berkshire image as a center of cultural, historic and natural attractions. Based on the thought that the best way to prevent such an unfortunate occurrence is to come up with alternatives, our directors have authorized me to pursue such possibilities."

Mr. Geary said he has been working with Herbert Frank of the Stern-Frank Advertising Agency in Boston on use of the track as a summer music stadium for popular music concerts or musical comedy.

"Our preliminary investigations have convinced us that, with a minimum of cost, a portable stage can be constructed flush with the lower level of the Berkshire Downs grandstand," Mr. Geary said.

He pointed out that the track has other necessary facilities such as concession stands, ticket offices, parking and rest rooms.

Mr. Geary also disclosed that the conference is planning a special promotional program this year to celebrate the 30th anniversary of the Boston Symphony Orchestra's affiliation with the Berkshire Symphonic Festival at Tanglewood.

Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 26 1966

Musical Chairs

Saratoga Center Opening With a Stunner—in Length

By MARGO MILLER
Globe

Whatever else the season may yield, the program for the opening of the Saratoga Performing Arts Center is a stunner—in length. It is about 100 minutes of music. Eugene Ormandy's all Beethoven concert will open with "The Consecration of the House," an overture which shows up at many dedicatory concerts. He and the Philadelphia Orchestra will then do the Symphony No. 8. After intermission comes the Ninth.

The Saratoga music season runs Aug. 4-24. Against the dog days, Ormandy has an air-conditioned podium. The New York City Ballet has the first part of the season, July 8-31. For information about both, address the Saratoga Performing Arts Center, Saratoga, N.Y. 12866. They will send a black and tan folder, which includes the information that a month of flat racing begins Aug. 1.

About 60 miles east of Saratoga, Tanglewood is readying itself for the Boston Symphony's Berkshire Festival. The theme this Summer is the Romantic Concerto. Opera in concert form proving popular last year with "Lohengrin" spread over a week-end, Erich Leinsdorf will conduct Mozart's "The Magic Flute" in a single evening performance. (Ormandy is countering with "Der Rosenkavalier" and "Die Fledermaus.") The Tanglewood dates are July 2-Aug. 21. Beethoven's Ninth closes the season.

Just music at Tanglewood. If you want dance you have to go off the reservation about 12 miles to Ted Shawn's Jacob's Pillow Festival in the hilltown of Becket.

Each of the three festivals is full of smiles. Competition? Hardly mentioned, in public. They say there are enough tourists to go around. Shawn has taken the precaution of adding Thursday matinees. Tanglewood, hoping to catch late-starting weekenders, will delay the Friday concerts until 9 p.m., but offer chamber music at 7 p.m. for early birds. All Saratoga events will begin at 8:30. Tanglewood's Saturdays at 8. Sunday matinees are 30 minutes earlier, at 2:30, in the Berkshires. Both festivals request "appropriate dress" in and outside their Music Sheds.

Roy Hemming for Scholastic

These young autograph seekers have just heard a rehearsal of the Boston Symphony Orchestra, conducted by Erich Leinsdorf (*in dark glasses*) at the summer music festival at Tanglewood, Mass.

Are young people as interested in making music as listening to it? Yes, says a national music organization. It estimates that 12,000,000 youths take music lessons and play instruments.

Such activities will be spotlighted during National Music Week, May 1-8. Its purpose: "To develop understanding and appreciation of music, and to encourage more participation in music."

Robert Rickert, our cover photographer, won Honorable Mention in the 1965 Scholastic Photography Awards, sponsored by Eastman Kodak Co. Bob attended Rincon H.S., Tucson, Ariz.

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NEW YORK, N.Y.
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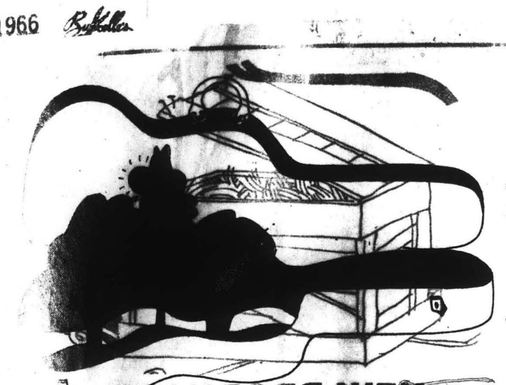

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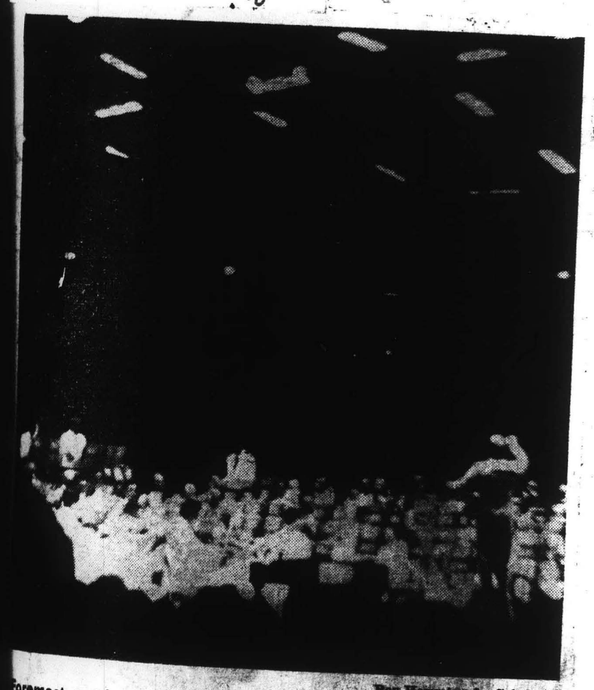

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"I have told our directors," Mr. Geary reported "that I would hate to see that property used for something like drag racing. Certainly this would not help the Berkshire image as a center of cultural, historic and natural attractions. Based on the thought that the best way to prevent such an unfortunate occurrence is to come up with alternatives, our directors have authorized me to pursue such possibilities."

Mr. Geary said he has been working with Herbert Frank of the Stern-Frank Advertising Agency in Boston on use of the track as a summer music stadium for popular music concerts or musical comedy.

"Our preliminary investigations have convinced us that, with a minimum of cost, a portable stage can be constructed flush with the lower level of the Berkshire Downs grandstand," Mr. Geary said.

He pointed out that the track has other necessary facilities such as concession stands, ticket offices, parking and rest rooms.

Mr. Geary also disclosed that the conference is planning a special promotional program this year to celebrate the 30th anniversary of the Boston Symphony Orchestra's affiliation with the Berkshire Symphonic Festival at Tanglewood.

Morning Globe
BOSTON, Mass.
Circ. 221,211
APR 26 1966

Musical Chairs

Saratoga Center Opening With a Stunner—in Length

By MARGO MILLER
Globe

Whatever else the season may yield, the program for the opening of the Saratoga Performing Arts Center is a stunner—in length. It is about 100 minutes of music. Eugene Ormandy's all Beethoven concert will open with "The Consecration of the House," an overture which shows up at many dedicatory concerts. He and the Philadelphia Orchestra will then do the Symphony No. 8. After intermission comes the Ninth.

The Saratoga music season runs Aug. 4-24. Against the dog days, Ormandy has an air-conditioned podium. The New York City Ballet has the first part of the season, July 8-31. For information about both, address the Saratoga Performing Arts Center, Saratoga, N.Y. 12866. They will send a black and tan folder, which includes the information that a month of flat racing begins Aug. 1.

About 60 miles east of Saratoga, Tanglewood is readying itself for the Boston Symphony's Berkshire Festival. The theme this Summer is the Romantic Concerto. Opera in concert form proving popular last year with "Lohengrin" spread over a week-end, Erich Leinsdorf will conduct Mozart's "The Magic Flute" in a single evening performance. (Ormandy is countering with "Der Rosenkavalier" and "Die Fledermaus.") The Tanglewood dates are July 2-Aug. 21. Beethoven's Ninth closes the season.

Just music at Tanglewood. If you want dance you have to go off the reservation about 12 miles to Ted Shawn's Jacob's Pillow Festival in the hilltown of Becket.

Each of the three festivals is full of smiles. Competition? Hardly mentioned, in public. They say there are enough tourists to go around. Shawn has taken the precaution of adding Thursday matinees. Tanglewood, hoping to catch late-starting weekenders, will delay the Friday concerts until 9 p.m., but offer chamber music at 7 p.m. for early birds. All Saratoga events will begin at 8:30. Tanglewood's Saturdays at 8. Sunday matinees are 30 minutes earlier, at 2:30, in the Berkshires. Both festivals request "appropriate dress" in and outside their Music Sheds.

Roy Hemming for Scholastic

These young autograph seekers have just heard a rehearsal of the Boston Symphony Orchestra, conducted by Erich Leinsdorf (*in dark glasses*) at the summer music festival at Tanglewood, Mass.

Are young people as interested in making music as listening to it? Yes, says a national music organization. It estimates that 12,000,000 youths take music lessons and play instruments.

Such activities will be spotlighted during National Music Week, May 1-8. Its purpose: "To develop understanding and appreciation of music, and to encourage more participation in music."

Robert Rickert, our cover photographer, won Honorable Mention in the 1965 Scholastic Photography Awards, sponsored by Eastman Kodak Co. Bob attended Rincon H.S., Tucson, Ariz.

SCHOLASTIC MAGAZINE
JUNIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1.389.900

APR 22 1966

706

HAMMOND, LA.
STAR
D. 5,000

MAY 17 1966

Stargazing

Local views on the news

QUESTION - What did you think of the Boston Symphony Chamber Players recently appearing here? Have you noticed a decrease or increase in cultural opportunity and participation in Hammond?

* * *

MRS. JOHN DESMOND, wife and mother, Greenlawn Avenue, Hammond.

"I enjoyed it thoroughly. We are very lucky to have gotten them, especially since this was their only southern stop. I have noticed an increase in cultural events during my 8½ years here. The only disappointing thing is that not enough people go.

"Although the audience was a nice size for the Boston concert, there were still too many empty seats. Dr. Wilcox and the Fine Arts Committee should be congratulated for a wonderful contribution."

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"The college offers a lot, but there are so many free attractions that people often avoid the things that cost more. The more professional entertainment we have, the better it will be for the entire town."

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"For example, after a period of no attractions, we had several things last month. There are many people who are interested, but they can't do everything at once, and can take only so much at a time."

DOLLY ADAMS

DIAPASON
CHICAGO, ILL.
MONNTHLY 22.500

JUN 1966

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In addition to his recital in Symphony Hall, he will be playing numerous recitals throughout the country.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

MAY 1966

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The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

JUN 6 1966

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"Clarendon" added: "In Paris, we no longer like the artists; we lie in wait for them. And at the least weakness, we whistle at them without a thought for what they represent, for the effort they are making and for the legitimate fear which haunts them in their first appearance on the French scene."

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Figaro's critic went on to say that his rebuke of the audiences did not mean that he found nothing wrong in the New York troupe's performance of "The Marriage of Figaro."

"Certainly not," he said. "It was an error to give the role of the Countess to Lucine Amara, who lacked style.

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TROY MORNING RECORD
Saturday, June 25, 1966

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CUE
NEW YORK, N. Y.
W. 167,000

JUN 25 1966

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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JUN 19 1966

In Concert: Area Becomes Music Center

By JOAN SIMMONS

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STAR
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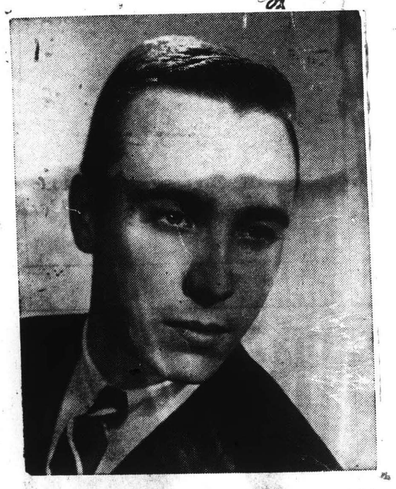
DIAPASON
CHICAGO, ILL.
MONNTHLY 22,500

JUN 1966



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D. 71,635 SUN. 172,097

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The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012
JUN 14 1966

Postlude

Leguia Plays Kodaly Sonata With Inspiration

By Paul Hume

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Hume

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From this it is clear that his problems in the first half of the evening can honestly be chalked up against the fact that no orchestra plays a more demanding season than the Boston, and a man who must keep up with its schedule cannot hope to keep the Schubert Arpeggione Sonata, or even a formulated bit of routine by Valentini at his fingertips.

The Valentini Sonata was polite, the Schubert little more, though Leguia's tone is never less than a thing to enjoy for the sheer lovely quality with which he continually invests it. Judith Geber played reticent piano in the two accompanied works.

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUN 23 1966

MUSIC FROM LENOX

For the first time in the history of the Berkshire Music Festival all Boston Symphony Orchestra concerts will be broadcast live from Tanglewood on WGBH-FM, beginning with the inaugural concert Saturday, July 2 at 8 p.m., from Lenox, Mass.

The Denver Post
The Voice of the
Rocky Mountain Empire
D. 252,084 SUN. 339,533
JUN 10 1966

BOSTON SYMPHONY: Erich Leinsdorf conducting, Joseph Silverstein, violin soloist. Program: Beethoven's Leonore Overture No. 3, Mendelssohn's Violin Concert, and Tchaikovsky's Symphony No. 4 — 7:30, KEML-FM.

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,700
JUN 15 1966

7 Arts product overseas

Seven Arts TV reports sales in nine more foreign markets. Pay-TV, Ltd., London, and Radio Eireann, Dublin, have each bought the 13 one-hour "Boston Symphony Concerts." CJCH-TV, Halifax, N. S., and CJCB-TV, Sydney, N. S., have bought the five "Man in Space" programs. "Marine Boy" has been sold in five Latin-American countries, including Argentina, Brazil, Curacao, Urguay and Venezuela. "Out of the Inkwell" has been sold to Saudi Arabia.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 28 1966

In Brief . . .

Representative Roger A. Sala's bid for re-election for an eighth term raises the question of whether his North Adams constituency will wink at his vacation last year, when he blithely sojourned in Italy for two months during the height of the sales-tax fight. That trip, incidentally, did nothing to confirm the lawmakers' chronic complaint of hard work and long hours justifying pay raises . . . Although Ashley Falls residents may not be wholly happy with the plan to close their elementary school and send village children to the Sheffield Center School, the plan fits in well with the Southern Berkshire Regional program for centralizing and improving all facilities in the district.

The milder dog-restraint ordinance to be considered by the City Council tonight meets some of the objections posed by the "dog lovers" in the last several weeks of debate, but does not quell them all. Some anti-restrainers have been muttering ominously about a long hot summer ahead . . . The Berkshire Music Center is not as well-known to the general public as the Berkshire Festival concerts themselves, but as a topnotch summer school it has had a special place in the musicians' world. It is good to see the center opening again under the leadership of Boston Symphony Orchestra music director Erich Leinsdorf.

COSMOPOLITAN
NEW YORK, N.Y.
MONTHLY 885,482
JULY 1966

For a combination of picnics and fine summer music through September, head for the hills—Lenox, Massachusetts. Tanglewood is the summer home of the Boston Symphony Orchestra. The Music Barn features top artists in jazz and folk music. Write ahead for tickets. If you're staying more than one night, write for accommodations to the Berkshire Hills Conference, 100 North Street, Pittsfield, Massachusetts. Lodging for one night may be arranged, on arrival, at the Information Booth in the Community Center, Lenox.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 29 1966

Lenox

BSO Noncommittal on Bid For Town's Bicentennial

LENOX — A representative of the Boston Symphony Orchestra told the Bicentennial Committee Tuesday night at Eastover that the BSO would do all it could to participate in the anniversary of the town's incorporation next year, but that no firm commitment could be made at present.

Sanford Sistare, director of press relations for Tanglewood, said the committee should determine what type of participation it would like from the orchestra and then submit the proposal to Thomas D. Perry Jr., the general manager. Sistare said any decision of this type would have to be made by the board of trustees of the orchestra and would depend completely on the schedule of commitments for next summer.

The committee agreed that, if it could be arranged, a bicentennial [illegible] concert on a weekday night during the regular Tanglewood season would be the best type of participation for the orchestra in the town's celebration. A number of committee members said since the orchestra is so much a part of the town, it should play a full role in the festivities.

Mrs. John D. Bender, secretary of the committee, asked Sistare about the possibility of commissioning a commemorative song or musical piece for the bicentennial. Sistare said such arrangements have been made for other occasions, but the committee would have to make the arrangements directly with a composer.

Other details of the anniversary discussed were a re-creation of the first town meeting, to be held Feb. 25, the day after the town's regular annual town meeting and a parade, block dance, bicentennial ball, barbecue and church memorial services, all to be held during the bicentennial week of June 20-28.

Announcements of final details of these and other events including sponsors, will [illegible] meeting of [illegible]

New York Post
D. 324,256 SUN. 243,637
JUN 27 1966

In the works at NBC is a "live" weekly show-biz version of the old Ralph Edwards tear jerker, "This Is Your Life." The NBC project, titled "Salute," would "surprise" a celebrity-type with a homescreen tribute from performing pals. Bob Finkel, who formerly masterminded the Andy Williams and Perry Como shows, is putting the prospective series together for a possible 1967 start. Finkel said some of the old movie-marquee names, seldom seen on TV, would be among the likely guests-of-honor . . . Dean Martin wound up the TV season dear to the hearts of New York viewers. The latest New York Metro program ratings from American Research Bureau put him right behind "Batman" among the favorites.

The Telephone Hour will begin color-filming operations next month for a one-hour fall program on the Berkshire Festival at Tanglewood . . . NBC, which carries the Telephone Hour, has already scheduled a two-hour "live" Sunday afternoon telecast in August of a festival concert by the Boston Symphony Orchestra.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 27 1966

Times (e)
HARTFORD, Conn.
Circ. 132,266
JUN 27 1966

HOTEL-MOTEL
MANAGEMENT REVIEW
NEW YORK, N. Y.
MONTHLY 12,600
JUL 1966

Four hundred thousand tourists are expected to visit this region to attend concerts at the Boston Symphony Orchestra's Tanglewood Festival in Lenox, and the summer-long dance program at Jacob's Pillow in Becket, according to the Berkshire Hills Conference, an area-development group.

The Washington Post
WASHINGTON, D. C.
D. 441,316 SUN. 553,012
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It was the shape, the sound, and the spirit that came out of his music, and quite as much in the excitement of the finale, with its great rushing chords across the strings as in the slow beauty of the middle movement's song. Leguia played with inspiration in every phrase.

From this it is clear that his problems in the first half of the evening can honestly be chalked up against the fact that no orchestra plays a more demanding season than the Boston, and a man who must keep up with its schedule cannot hope to keep the Schubert Arpeggione Sonata, or even a formulated bit of routine by Valentini at his fingertips.

The Valentini Sonata was polite, the Schubert little more, though Leguia's tone is never less than a thing to enjoy for the sheer lovely quality with which he continually invests it. Judith Geber played reticent piano in the two accompanied works.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 28 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
JUN 23 1966

MUSIC FROM LENOX

For the first time in the history of the Berkshire Music Festival all Boston Symphony Orchestra concerts will be broadcast live from Tanglewood on WGBH-FM, beginning with the inaugural concert Saturday, July 2 at 8 p.m., from Lenox, Mass.

The Denver Post
Rocky Mountain News
D. 243,[illegible]
JUN 10 1966

BOSTON SYMPHONY: Erich Leinsdorf conducting, Joseph Silverstein, violin soloist. Program: Beethoven's Leonore Overture No. 3, Mendelssohn's Violin Concert, and Tchaikovsky's Symphony No. 4 — 1 p.m., KFML-FM (98.5).

RADIO-TELEVISION DAILY
NEW YORK, N.Y.
D. 11,700
JUN 15 1966

7 Arts product overseas

Seven Arts TV reports sales in nine more foreign markets. Pay-TV, Ltd., London, and Radio Eireann, Dublin, have each bought the 13 one-hour "Boston Symphony Concerts." CJCH-TV, Halifax, N. S., and CJCB-TV, Sydney, N. S., have bought the five "Man in Space" programs. "Marine Boy" has been sold in five Latin-American countries, including Argentina, Brazil, Curacao, Urguay and Venezuela. "Out of the Inkwell" has been sold to Saudi Arabia.

In Brief . . .

Representative Roger A. Sala's bid for re-election for an eighth term raises the question of whether his North Adams constituency will wink at his vacation last year, when he blithely sojourned in Italy for two months during the height of the sales-tax fight. That trip, incidentally, did nothing to confirm the lawmakers' chronic complaint of hard work and long hours justifying pay raises . . . Although Ashley Falls residents may not be wholly happy with the plan to close their elementary school and send village children to the Sheffield Center School, the plan fits in well with the Southern Berkshire Regional program for centralizing and improving all facilities in the district.

The milder dog-restraint ordinance to be considered by the City Council tonight meets some of the objections posed by the "dog lovers" in the last several weeks of debate, but does not quell them all. Some anti-restrainers have been muttering ominously about a long hot summer ahead . . . The Berkshire Music Center is not as well-known to the general public as the Berkshire Festival concerts themselves, but as a topnotch summer school it has had a special place in the musicians' world. It is good to see the center opening again under the leadership of Boston Symphony Orchestra music director Erich Leinsdorf.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
JUN 29 1966

Lenox

BSO Noncommittal on Bid For Town's Bicentennial

LENOX — A representative of the Boston Symphony Orchestra told the Bicentennial Committee Tuesday night at Eastover that the BSO would do all it could to participate in the anniversary of the town's incorporation next year, but that no firm commitment could be made at present.

Sanford Sistare, director of press relations for Tanglewood, said the committee should determine what type of participation it would like from the orchestra and then submit the proposal to Thomas D. Perry Jr., the general manager. Sistare said any decision of this type would have to be made by the board of trustees of the orchestra and would depend completely on the schedule of commitments for next summer.

The committee agreed that, if it could be arranged, a bicentennial "pops" concert on a weekday night during the regular Tanglewood season would be the best type of participation for the orchestra in the town's celebration. A number of committee members said, since the orchestra is so much a part of the town, it should play a full role in the festivities.

Mrs. John D. Bender, secretary of the committee, asked Sistare about the possibility of commissioning a commemorative song or musical piece for the bicentennial. Sistare said such arrangements have been made for other occasions, but the committee would have to make the arrangements directly with a composer.

Other details of the anniversary discussed were a re-creation of the first town meeting, to be held Feb. 25, the day after the town's regular annual town meeting and a parade, block dance, bicentennial ball, barbecue and church memorial services all to be held during the bicentennial week of June 20-28.

Announcements of final details of these and other events, including sponsors, will be made at the next meeting of the committee in August.

New York Post
D. 324,256 SUN. 243,637
JUN 27 1966

* * *

In the works at NBC is a "live" weekly show-biz version of the old Ralph Edwards tear-jerker, "This Is Your Life." The NBC project, titled "Salute," would "surprise" a celebrity-type with a homescreen tribute from performing pals. Bob Finkel, who formerly masterminded the Andy Williams and Perry Como shows, is putting the prospective series together for a possible 1967 start. Finkel said some of the old movie-marquee names, seldom seen on TV, would be among the likely guests-of-honor . . . Dean Martin wound up the TV season dear to the hearts of New York viewers. The latest New York Metro program ratings from American Research Bureau put him right behind "Batman" among the favorites.

* * *

The Telephone Hour will begin color-filming operations next month for a one-hour fall program on the Berkshire Festival at Tanglewood . . . NBC, which carries the Telephone Hour, has already scheduled a two-hour "live" Sunday afternoon telecast in August of a festival concert by the Boston Symphony Orchestra.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 27 1966

Times (e)
HARTFORD, Conn.
Circ. 132,266
JUN 27 1966

COSMOPOLITAN
NEW YORK, N.Y.
MONTHLY 3,5,482
JULY 1966

For a combination of picnics and fine summer music through September, head for the hills—Lenox, Massachusetts. Tanglewood is the summer home of the Boston Symphony Orchestra. The Music Barn features top artists in jazz and folk music. Write ahead for tickets. If you're staying more than one night, write for accommodations to the Berkshire Hills Conference, 100 North Street, Pittsfield, Massachusetts. Lodging for one night may be arranged, on arrival, at the Information Booth in the Community Center, Lenox.

HOTEL-MOTEL
MANAGEMENT REVIEW
NEW YORK, N. Y.
MONTHLY 12,600
JUL 1966

Four hundred thousand tourists are expected to visit this region to attend concerts at the Boston Symphony Orchestra's Tanglewood Festival in Lenox, and the summer-long dance program at Jacob's Pillow in Becket, according to the Berkshire Hills Conference, an area-development group.

TIGHT BINDING

Times (e)
GLOUCESTER, Mass.
Circ. 10,176
JUN 25 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 8,433
JUN 25 1966

Where But New England

Ordeal and No Triumph

It was a fine sunny Sunday afternoon. The taxi driver who drove me from LaGuardia into New York city was friendly and full of hope for Mayor John Lindsay, I was headed for the banquet and presentation of the Emmy Awards, sacred symbols in the world of TV.

"I'll be [illegible] to Boston on an 11 o'clock [illegible] of Kennedy. Why don't you meet me and take me out?" He promised to be at the corner of 5th and 44th Street at 10:45.

If you have wondered whether these awards are rigged, take it from a stand - in loser, they are on the level. Erich Leinsdorf had been nominated for an award for "Individual Achievements in Music." He had conducted the Boston Symphony to TV glory in a musical saga of Beethoven entitled "Ordeal and Triumph." With Leinsdorf in Japan, I was nominated as a trustee of the Orchestra, to proceed to New York and trip up to the podium were he declared the winner. "Surely they wouldn't expect you to be there if he weren't a likely winner."

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Before the program went into living rooms across the country, the word was passed to sweep the vodka bottles under the table. With some grumbling, there was general compliance.

But to the delight of all, there were frequent islands in the program when the cameras switched from the ball room to dog food and other commercial participants. During these life-saving interludes glasses were hastily re-charged.

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All dressed up and no place to go, I looked at my watch. It was 11:15. The taxi - driver had been waiting, if he had kept his word, for a half hour. I had stood him up. I felt even sorrier for this breach of contract than I did for my wild goose chase to New York and my role as a stood - up stand - in.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100
JUL 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JUL 7 1966

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Among the topics to be discussed at the Tanglewood conference are: national and tour publicity; program magazines; annual reports, budgets; fund raising, including annual and major campaign efforts; materials for schools; radio and television broadcasts; summer activities, and graphic design.

The Boston Symphony Orchestra's press staff will be hosts for the Tanglewood sessions.

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Box 2078, Boston 02106 • 742-4200
Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
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047

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According to Henry Jaffe, the Bell Hour's producer, NBC cameramen will begin six weeks of filming in color at Tanglewood on July 11.

Excerpts of Concerts

Part of the program, Mr. Jaffe said, will consist of excerpts from actual concerts by the Boston Symphony Orchestra, The Boston Symphony Chamber Players, and the Boston Pops Orchestra. There will be interviews with Erich Leinsdorf and Arthur Fiedler, as well as with a number of prominent singers and instrumentalists who will appear with the orchestra.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUL 3 1966

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The secret lies in the carefully planned program of intense care which has been set down by James Kiley, Superintendent of Tanglewood. The original problems were soil compaction, too much thatch (build up of dead grass), and lack of a grass root system. To combat the compaction, the lawn is aerified several times in the spring and fall. To do this a spiked machine is pulled over the lawn to poke deep holes into the turf at regularly spaced intervals. During the summer months, when thousands of visitors walk on the grass daily, a slicing machine is used every seven to 10 days. This machine cuts vertical slices down through the roots. Both of these processes allow water, fertilizer and air to reach the roots.

In August, soil samples are taken and tested for acidity. If lime is needed, to reduce acidity, it is applied until the winter months when the ground is frozen.

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According to Mr. Kiley, the program, strictly followed, has brought the Tanglewood lawn to its present excellent condition. But neither these methods would be of any avail without sufficient water. During the last few years of severe drought an irrigation system had to be installed. It draws water from a spring pond on the Tanglewood property. Since the great lawn provides seats for thousands of concert goers who like to sit on the grass, it is a vital part of Tanglewood and deserves the best of care.

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Deseret News
SALT LAKE CITY, UT
D. 89,141
JUL 8 1966

By HAROLD LU
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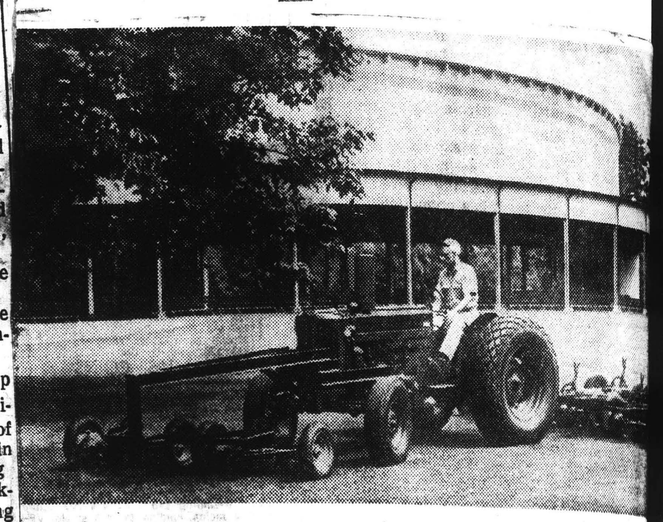
The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUL 3 1966



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Deseret New
SALT LAKE CITY, UT
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By HAROLD LU
Deseret News Mu

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Deseret News
SALT LAKE CITY, UTAH
D. 89,141
JUL 8 1966

Surprisingly Pre-Eminent

By HAROLD LUNDSTRUM
Deseret News Music Editor

Americans who are digging and American industry that is now going to have to dig up $76,750,000 in matching funds for the Ford Foundation grants can take encouragement from the history of their orchestras. Yes, indeed!

The American symphony orchestras are surprisingly pre-eminent in terms of age, numbers of concerts, and ubiquity. For example:

The New York Philharmonic was founded in 1842 (five years before the Mormon Pioneers reached Salt Lake Valley), which was the same year that the Vienna Philharmonic was founded.

The Boston Symphony came into existence in 1881, one year before the Berlin Philharmonic. The St. Louis Symphony was founded in 1885, before the Amsterdam Concertgebouw, and the Chicago and Cincinnati orchestras before the London Symphony. The average age of the 25 major orchestras in the United States is 51½ years.

OUR MUSICAL WHIRL

Most European orchestras are connected with, or are outgrowths of, opera houses. The number of concerts of symphonic music they play is limited. The Vienna Philharmonic gives 23 concerts in a year. The London Symphony performed 66 concerts in 1963-64.

In the same year, the Utah Symphony gave 73 concerts, the Boston Symphony, 121; the Philadelphia Orchestra, 159; the New York Philharmonic, 183.

Furthermore, the 33 largest cities of the United States and almost as many smaller ones have symphony orchestras of stature. But in France, there are only two professional symphony orchestras outside Paris; in England there are five outside London. Aside from the orchestras maintained by the Italian state radio, there is only one symphony orchestra in Italy.

And here is one of the most encouraging statistics for the fund-raisers to keep in mind. The amount of governmental support that our American orchestras have received has been small, indeed. The total income from tax sources to the 25 major orchestras (a large part of which is for performances of special services, usually concerts for children) amounted to only 4.9 per cent of their total budgets. Five of the 25 received no public money.

In contrast, professional orchestras in Britain, France, Italy, and Germany receive virtually all their support from governmental sources.

Thirty years ago most players in the great American orchestras came to the United States after receiving their musical training in their native countries. Today this is no longer true. For example: There is only one foreign-born, foreign-trained musician in the Utah Symphony.

Even in the much discussed area of conducting personnel, seven of the 25 major orchestras are native Americans, and 10 are naturalized Americans.

In a word: Americans seem equal to the task of raising the necessary $76,750,000 to match the Ford Foundation grants.

THE EVENING SUN
BALTIMORE, MD.
D. 206,715
JUL 1 1966

Nearly 250,000 persons, for example, last year paid admission prices to hear the Boston Symphony perform at its popular Tanglewood center in the Berkshire hills of Massachusetts at Lenox.

Star
WINCHESTER, Mass.
Weekly Circ. 5,500
JUL 7 1966

Live From Tanglewood

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Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
JUL 8 1966

Reporter - at - Large

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By LINDA SHAPIRO

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MONTHLY-CIRC. N. AVAIL.
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SALT LAKE CITY, UTAH
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By HAROLD LUNDSTRUM

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THE EVENING SUN
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Star
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$116,000 Music Shed, initially designed by Eliel Saarinen and his son, Eero (who later was to design the leaf-like acoustical canopy). In 1940, Koussevitsky launched the educational phase of the Festival, the Berkshire Music Festival, which today boasts such graduates as pianists Seymour Lipkin, Julius Katchen and Lukas Foss, New York Philharmonic conductor-composer Leonard Bernstein and St. Louis Symphony conductor Eleazar de Carvallho. In time, the 6,037-seat Shed was complemented by a 1,200-seat music theatre, a 500-seat chamber music hall, 15 small studios — and thanks to the Baldwin Piano & Organ Co., 90 pianos and two electronic organs, delivered "fresh" each summer and then sold at discount at conclusion of the Center's session.

Some of t[illegible] countered [illegible] as if by [illegible]

affords a view of the lobster boats.

One wild Spring, we chartered a "210," a very fast but very wet open boat, from Ray Hunt in Marblehead, and beat back and forth for a week between the harbors of Massachusetts

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THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

JUL 17 1966

Berkshire Patrons Less But Boxoffice Is Robust

By Joseph Kaye
(The Star's New York Correspondent)

LENOX, MASS.—At the end of two weeks of listening the impression is still that the Berkshire Music Festival remains a prime musical event in, and out, of this country. Though the Boston Symphony Orchestra, around which this festival is built, has been playing here for 30 summers there has been no diminishing of enthusiasm or slackening of effort to achieve the highest level of excellence. Under the leadership of Erich Leinsdorf the orchestra is playing with more brilliance than one can recall, and there is the continuing feeling of inspiration that has been symbolic at Tanglewood.

The Berkshire Festival is a complex of concerts by the Boston Symphony, the Berkshire Music Center for advanced study by selected students and incidental smaller concerts weekdays. The Boston orchestra performs only during weekends, almost always on Friday and Saturday evenings and Sunday matinees. The concerts are given in a large wooden acoustically fine shed seating about 6,000.

This year there was a change in programming. Usually the festival begins with two weeks of Mozart, Bach. This year it started with a weekend of varied music and gave over the second week to Mozart and the third to Bach. Another change was a novel one: preceding Friday night concert was a "Prelude" of interesting music lasting about an hour. This is included in the price of the main concert. The bonus prelude starts at 7, after which the audience can stroll through the beautiful grounds of Tanglewood and indulge in a post-dinner drink (soft) bought at the comprehensive snack bar.

THE FIRST prelude had a novel number indeed, Mozart's "scatological" canon songs which he wrote for comradely singing at convivial gatherings. The word "scatological "may be discreetly defined as "scandalous" or more discreetly as "earthy." (One of the lines reads: "In Prater gibts Dreck.") The canons were revived by the Tanglewood Choir under Alfred Nash, who gave the recital a touch of staginess by moving his singers around in appropriate patterns. It was a delightful, if surprising performance. In a general sense, the collection could be dubbed a mild "Carmina Burana."

Outstanding during the first weekend was the Mahler 4th, Roger Sessions' Psalm 140, and the Brahms piano concerto No. 2 played by Abbey Simon. Remaining in one's mind was Simon's presentation of the andante movement, poetically, romantically and with virtuosity. If the listener could imagine the huge shed suddenly transfigured with clouds of mystic sounds, this indulgence could be allowed. Mahler seems a curious case in musical history. A master orchestral technician, his creative material appears superficial and imitative of popular music. The thought runs through one's mind that he would have made a superb composer of operetta. The Sessions Psalm, with Anne Elgar the soloist, was composed for an anniversary of the Princeton Theological School. It is a shrill item, the voice high and hard in spirit and the orchestra in tumultuous obbligato. Maybe one could term it a prolonged shriek of protest.

The second, Mozartian, weekend, was made even more attractive by the playing of two concertos for [illegible] by Frager, the [illegible] pianist, and one by Claude Frank. Frager has become an outstanding artist. His progress since he won the Leventritt award in New York seven years ago has been remarkable. At that time he was an eager youth of 20, immensely gratified at having won the prize but determined to finish his studies at Columbia university before doing anything serious about his music. He did continue at Columbia until he graduated — magna cum laude. Then came the business of making himself a better musician. After he performed the D major concerto he was given an ovation by the audience.

Leinsdorf played the Serenade in D major (with the posthorn) at one of these concerts, and the beauties of Tanglewood cannot have included anything more lovely than the performance, as performed by this conductor and his world-famed band of music makers.

THE TWO weekends combined drew a combined audience of over 43,000 (counting those who occupied the lawn space surrounding the open sides of the shed). This is less than the evening Tanglewood concerts are accustomed to. But this year there has been competition from the new festival in Saratoga, N. Y., created by the New York City Ballet (now dancing there) and the incoming Philadelphia orchestra.

Some competition has also come from the Marlboro festival in Vermont, directed by Rudolf Serkin. Nevertheless the cash intake based upon an average of $4 a ticket (the prices are $7 to $12.50 for the lawn) should have reached a figure well over $170,000, an amount to be regarded with awe.

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BOSTON, Mass.
Circ. 532,600

JUL 10 1966

'Ghost Schedule'

Leinsdorf Pencils In Boston Symphony Plans

By MARGO MILLER

TANGLEWOOD, Lenox—The term "ghost schedule" comes up so often in conversation with Erich Leinsdorf on his and the Boston Symphony's plans for the future.

A "ghost schedule," it would seem, is a good deal of pencil work upon a calendar which stretches through 1970.

Pencilled in, but not yet made flesh, are these possibilities:

—The orchestra's tour to Japan in the Spring of 1969, to play in the new concert hall at Kyoto, Boston's sister city.

—A Beethoven cycle for the composer's bicentennial in 1970.

—The introduction to symphony hall of a series of chamber concerts known as "preludes," to precede full orchestra programs by the Boston Symphony.

—And for Leinsdorf himself a stepped-up schedule of guest conducting abroad — Amsterdam's Concertgebouw in 1967, part of the Mahler cycle at 1967 Vienna festival, L'orchestre nationale in Paris in 1968, an as yet unselected English orchestra at the Edinburgh festival of 1968 and in 1967 and 1968 three opera recordings at RCA's Rome studios.

Leinsdorf, who came to Boston in the 1962-63 season, is now on what he calls a "sine die" contract. It means "without date," is equivalent to university tenure or serving an institution at the pleasure of both parties.

Rumors around Boston had Leinsdorf being replaced by Karayan or Bernstein at the end of this season. Leinsdorf says he is not leaving Boston.

The Boston Symphony has not been in Europe in 10 years, a fact which RCA is mindful of. The recording company urged the American soprano Leotyne Price, for example, to give concerts in Paris. Without personal appearances, they had trouble moving records off the shelves.

Leinsdorf's guest conducting abroad is in part a proxy for the Boston Symphony. Also, he likes working vacations, pronouncing them refreshing musically.

On the proposed Japanese tour, to take up the "ghost schedule", Leinsdorf could give no odds. Things like financing, dates, the most number of concerts for the least fatigue to an orchestra which will be between the strenuous Symphony Hall and Tanglewood seasons — these are considerations conductor and management have to face.

"The Boston Symphony hasn't the incentive to tour the other orchestras have. We invented, you might say, the 48-week season with a month's paid holiday. We don't work."

If Japan looks ify at the moment, Beethoven is some sort of birthday cake. Scheduling here means clearing 1969's programs of Beethoven, the better to present him afresh in the bicentennial year.

For the centennial, Leinsdorf says he is thinking of the nine symphonies, of course, but not the "Wellington", the concertos, the overtures, the "Egmont" music, a suite from the "Prometheus" ballet, "Missa Solemnis," a concert version of "Fidelio."

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BACK STAGE
NEW YORK, N.Y.
W. 6,900

JUL 15 1966

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THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

JUL 10 1966

Music

By John Haskins
(The Star's Music Editor)

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THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

JUL 17 1966

Berkshire Patrons Less But Boxoffice Is Robust

By Joseph Kaye
(The Star's New York Correspondent)

LENOX, MASS.—At the end of two weeks of listening the impression is still that the Berkshire Music Festival remains a prime musical event in, and out, of this country. Though the Boston Symphony Orchestra, around which this festival is built, has been playing here for 30 summers there has been no diminishing of enthusiasm or slackening of effort to achieve the highest level of excellence. Under the leadership of Erich Leinsdorf the orchestra is playing with more brilliance than one can recall, and there is the continuing feeling of inspiration that has been symbolic of Tanglewood.

The Berkshire Festival is a complex of concerts by the Boston Symphony, the Berkshire Music Center for advanced study by selected students and incidental smaller concerts weekdays. The Boston orchestra performs only during weekends, almost always on Friday and Saturday evenings and Sunday matinees. The concerts are given in a large wooden acoustically fine shed seating about 6,000.

This year there was a change in programming. Usually the festival begins with two weeks of Mozart-Bach. This year it started with a weekend of varied music and gave over the second week to Mozart and the third to Bach. Another change was a novel one: preceding each Friday night concert there is a "Prelude" of interesting music lasting about an hour. This is included in the price of the main concert. The bonus prelude starts at 7, after which the audience can stroll through the beautiful grounds of Tanglewood and indulge in a post-dinner drink (soft) bought at the comprehensive snack bar.

THE FIRST prelude had a novel number indeed, Mozart's "scatological" canons, songs which he wrote for comradely singing at convivial gatherings. The word "scatological "may be discreetly defined as "scandalous" or more discreetly as "earthy." (One of the lines reads: "In Prater gibts Dreck."). The canons were revived by the Tanglewood Choir under Alfred Nash, who gave the recital a touch of stageyness by moving his singers around in appropriate patterns. It was a delightful, if surprising performance. In a general sense, the collection could be dubbed a mild "Carmina Burana."

Outstanding during the first weekend was the Mahler 4th, Roger Sessions' Psalm 140, and the Brahms piano concerto No. 2 played by Abbey Simon. Remaining in one's mind was Simon's presentation of the andante movement, poetically, romantically and with virtuosity. If the listener could imagine the huge shed suddenly transfigured with clouds of mystic sounds, this indulgence could be allowed. Mahler seems a curious case in musical history. A master orchestral technician, his creative material appears superficial and imitative of popular music. The thought runs through one's mind that he would have made a superb composer of operetta. The Sessions Psalm, with Anne Elgar the soloist, was composed for an anniversary of the Princeton Theological School. It is a shrill item, the voice high and hard in spirit and the orchestra in tumultuous obbligato. Maybe one could term it a prolonged shriek of protest.

The second, Mozartian, weekend, was made even more attractive by the playing of two concertos by Mal colm Frager, the St. Louis pianist, and one by Claude Frank. Frager has become an outstanding artist. His progress since he won the Leventritt award in New York seven years ago has been remarkable. At that time he was an eager youth of 20, immensely gratified at having won the prize but determined to finish his studies at Columbia university before doing anything serious about his music. He did continue at Columbia until he graduated — magna cum laude. Then came the business of making himself a better musician. After he performed the D major concerto he was given an ovation by the audience.

Leinsdorf played the Serenade in D major (with the posthorn) at one of these concerts, and the beauties of Tanglewood cannot have included anything more lovely than the Andantino, as performed by the conductor and his wonderful band of music makers.

THE TWO weekend concerts drew a combined audience of over 43,000 (counting those who occupied the lawn-space surrounding the open sides of the shed). This is less than the opening Tanglewood concerts are accustomed to. But this year there has been competition from the new festival in Saratoga, N. Y., shared by the New York City Ballet (now dancing there) and the incoming Philadelphia orchestra.

Some competition has also come from the Marlboro festival in Vermont, directed by Rudolf Serkin. Nevertheless the cash intake based upon an average of $4 a ticket (the prices are $7 to $12.50 for the lawn), should have reached a figure well over $170,000, an amount to be regarded with awe.

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUL 10 1966

'Ghost Schedule'

Leinsdorf Pencils In Boston Symphony Plans

By MARGO MILLER

TANGLEWOOD, Lenox—The term "ghost schedule" comes up so often in conversation with Erich Leinsdorf on his and the Boston Symphony's plans for the future.

A "ghost schedule," it would seem, is a good deal of pencil work upon a calendar which stretches through 1970.

Pencilled in, but not yet made flesh, are these possibilities:

—The orchestra's tour to Japan in the Spring of 1969, to play in the new concert hall at Kyoto, Boston's sister city.

—A Beethoven cycle for the composer's bicentennial in 1970.

—The introduction to symphony hall of a series of chamber concerts known as "preludes," to precede full orchestra programs by the Boston Symphony.

—And for Leinsdorf himself a stepped-up schedule of guest conducting abroad — Amsterdam's Concertgebouw in 1967, part of the Mahler cycle at 1967 Vienna festival, L'orchestre nationale in Paris in 1968, an as yet unselected English orchestra at the Edinburgh festival of 1968 and in 1967 and 1968 three opera recordings at RCA's Rome studios.

Leinsdorf, who came to Boston in the 1962-63 season, is now on what he calls a "sine die" contract. It means "without date," is equivalent to university tenure or serving an institution at the pleasure of both parties.

Rumors around Boston had Leinsdorf being replaced by Karayan or Bernstein at the end of this season. Leinsdorf says he is not leaving Boston.

The Boston Symphony has not been in Europe in 10 years, a fact which RCA is mindful of. The recording company urged the American soprano Leotyne Price, for example, to give concerts in Paris. Without personal appearances, they had trouble moving records off the shelves.

Leinsdorf's guest conducting abroad is in part a proxy for the Boston Symphony. Also, he likes working vacations, pronouncing them refreshing musically.

On the proposed Japanese tour, to take up the "ghost schedule", Leinsdorf could give no odds. Things like financing, dates, the most number of concerts for the least fatigue to an orchestra which will be between the strenuous Symphony Hall and Tanglewood seasons — these are considerations conductor and management have to face.

"The Boston Symphony hasn't the incentive to tour the other orchestras have. We invented, you might say, the 48-week season with a month's paid holiday. We don't work."

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For the centennial, Leinsdorf says he is thinking of the nine symphonies, of course, but not the "Wellington", the concertos, the overtures, the "Egmont" music, a suite from the "Prometheus" ballet, "Missa Solemnis," a concert version of "Fidelio."

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Union (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 19 1966

Regional Roundup

Opening Saturday Of Koussevitzky Composers' Studio

Dedication of the Koussevitzky Studio for Composers on the Koussevitzky estate, Seranak, in Lenox will take place Saturday afternoon.

The project of constructing a studio for composers as a memorial to the late conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center, Serge Koussevitzky, has been sponsored jointly by the National Federation of Music Clubs and the Koussevitzky Music Foundation.

Called Welcome Retreat

The new composers studio is to provide a creative musician with peaceful and natural surroundings. This will serve as a quiet contrast to the busy life of Tanglewood.

Mrs. Koussevitzky said that she did not consider her late husband's estate, Seranak, a private residence, but rather a welcome retreat, the beauty and the peacefulness of which will offer greater time to absorb and fulfill the creativeness of composing in an atmosphere free from distraction.

The composers will have an opportunity to work closely with the Berkshire Music Center and its students as the studio is just a few minutes from Tanglewood.

Copland to Speak

A representative of the Boston Symphony Orchestra, the faculty of the Berkshire Music Center and members of the National Federation of Music Clubs will be represented at the dedication. Aaron Copland will deliver the dedication on behalf of the Koussevitzky Music Foundation.

There will be close coordination between the Berkshire Music Center and the Koussevitzky Music Foundation in the selection of the composers who will be in residence at the studio. It is expected that the studio will be available for six months of the year.

Paul Fromm, head of the Fromm Music Foundation, wrote, "I could not think of a more appropriate memorial to Serge Koussevitzky."

Thornton Wilder wrote to Mrs. Koussevitzky, "Your insight is all too justified. Composers — in this era of omnipresent radio and television—must have a haven from sound. (Our masters were of much sterner stuff. Mozart's lodgings were often over cafes, where dancing and singing were usually going on.)"

Erich Leinsdorf, director of the Berkshire Festival and Berkshire Music Center said, "The dedication of the Koussevitzky Studio for Composers is yet another fulfillment of Serge Koussevitzky's dream to provide an environment in which young musicians could devote themselves to the study of music. To Mrs. Koussevitzky, the Koussevitzky Music Foundation and the National Federation of Music Clubs many composers will owe their gratitude for providing them with these facilities in such beautiful and peaceful surroundings."

Rev. Theodore Ferris, rector of Trinity Church in Boston and member of the board of Trustees of the Boston Symphony Orchestra, has written the following blessing for the dedication: "May the beauty of this place open the eyes and ears of those who live and work here to the beauty that is often hidden in the clouds of ugliness. And may the music they make brighten the world for those whose lives are dark and dreary."

Singing of Alleluia

The dedication will close with the singing of the Tanglewood Alleluia.

Mrs. Koussevitzky said she hoped the future would bring continued fulfillment in keeping with the ideas for which the Koussevitzky Studio for Composers was conceived.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 20 1966

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The cancellation brought the first news that the former Boston Symphony conductor had undergone an operation. It was assumed that he was in a Paris hospital.

Dr. Munch was replaced at the Tel Aviv concert Tuesday evening by Georges Pretre, who left the Salzburg Festival to fill in.

Amherst Record
AMHERST, Mass.
Weekly Circ. 3,162

JUL 29 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Wilton Bulletin
WILTON, Conn.
Weekly Circ. 3,105

JUL 27 1966

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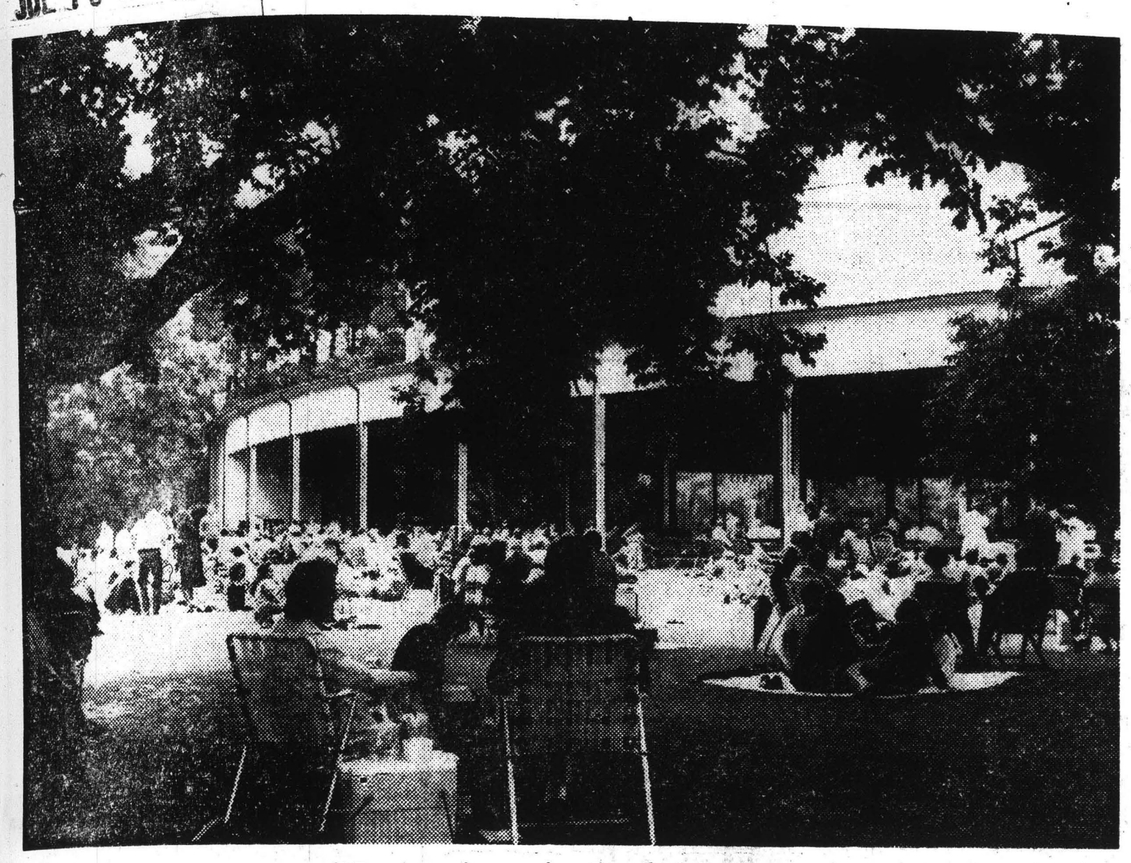
Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUL 10 1966



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Berkshire Eagle (e)
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As I Hear It

Cultural Shopping Center

By Jay C. Rosenfeld

IF ANYONE had told Henry Higginson when he started the Boston Symphony in 1881 that his orchestra one day would be playing for two solid summer months each year out in the wilds of Western Massachusetts, a full mile from even a small village, he might possibly have answered "Oh, yeh, and I suppose we will be going to the moon at about the same time, eh?"

It takes no very original research to see what the automobile has done to our manner of living. It is plain that we can live many miles from where we work, find stores and services not only in town but also in areas which we once identified as "in the country." We take mobility in stride for any purpose —and that doesn't exclude culture by any means.

The first venture of this nature in this vicinity was the chamber music colony established by the late Mrs. Elizabeth Sprague Coolidge in 1918 on the ridge of South Mountain, a place which up to then had been a picnic and outing spot for the venturesome and stalwart. The Ted Shawn Dance Festival, founded in remote Pittsfield in 1932, was next in line; they came, not necessarily in the order of their appearance, the Jacques Gordon quartet colony in Falls Village, the Cummington School of the Arts and the Berkshire Symphonic Festival.

* * *

THE FESTIVAL made what was then a bold step, but which now by comparison looks a bit feeble, on the Hanna Farm in Stockbridge in 1934. The various steps leading up to the donation of the Tanglewood estate and the construction of a great shed in 1938 are well known to everyone. Except for the war years when gasoline was rationed, the festivals have expanded and continued in strength with steadily increasing prestige and scope.

Just as we have observed how the success of one shopping center or motel or eating house brings emulators in droves, so now appear on the horizon emulators of our cultural centers far from a metropolis and attainable, for all practical purposes, only by private car. We are not particularly concerned with the success of any commercial venture competing with previous established ones, other than to wish them all well, but when another music center shows up we all wonder, as little as it may affect us, if and how much it will affect the older institution.

The Saratoga Performing Arts Center (SPAC) gave its inaugural performances last weekend. It is a formidable establishment. The building represents an expenditure of some $4 million. (The Shed at Tanglewood in 1938 cost $100,000.) It is situated in a 2,000-acre park and it is jointly sponsored by the state of New York, local community associations and individuals. There is quite a grand hotel adjacent to it, which offers tennis, golf, swimming, inviting paths for walking and shaded benches for resting. Nothing has been spared to make the Center attractive to health- or culture-seekers, for a day or a week. The race track within easy reach cannot be a deterrent.

* * *

THE MONTH of July will be devoted only to ballet, and the New York City ballet company in full force, with its orchestra, is on hand for the entire engagement. The Philadelphia Symphony comes with its main conductor, Eugene Ormandy, in August with a schedule similar to that of Tanglewood, including concert performances of opera. Here there should be real competition—artistically—but not really on a box-office basis. There is a public in the Saratoga area, 80 miles from Tanglewood, which can easily support the new venture, if it is so minded, without affecting the Berkshire Festival attendance one bit. Indeed, it may stimulate interest in some to see and hear both orchestras.

The SPAC building is primarily built as a ballet theater. Its dimensions, equipment, backstage facilities such as rehearsal and dressing rooms were designed with dancing and dancers in mind. But a movable shell will make orchestra performances perfectly feasible, to be sure.

The landscaping and parking facilities have been given much thought. SPAC has had the advantage of inspecting the Tanglewood center and, at its start, it is a more mature institution than was Tanglewood in its early years. However, the Saratoga personnel do not view our Berkshire establishment as a rival. Rather, they think in terms of coexistence and made a most cordial gesture of fraternity by inviting the entire Boston orchestra to attend last Saturday's performance.

* * *

THE NEW YORKERS speak of lifting their sights as time goes on to include some of the features which are established parts of the Tanglewood summer, such as a school and possibly other academic projects. Their structure is awesomely beautiful. The parterre seats 3,100 people and the seats, rising in serried steps, are fixed permanently in solid and huge concrete crescents. The balcony seats another 2,000. The sides are open and occupants of the seats, which extend to the edge below the high-caverned roof above them, can possibly become dampened with rain or a windy spray when the weather is not favorable. The seats painted in alternate chocolate brown and blue make a restful pattern.

The Berkshire Festival originally was purely orchestral. Later the Music Center included opera in its curriculum. This was dropped, not for lack of success, but for a combination of reasons, financial possibly, and also because of lack of drive and aggression in the leadership. This was not a step forward. In its day we had Benjamin Britten himself here to stage his new "Peter Grimes" and "Albert Herring." We had Boris Goldovsky reviving neglected old operas. We had some marvellous young singers who went on to national and international recognition due, in no little measure, to the prestige and training acquired in the Berkshires.

* * *

TIMES AND fashions change. Little in the field of culture is constant. We have had the opportunity in this area to observe the vicissitudes of summer theatre over a period of years. There are thousands of us Monday morning quarterbacks on the cultural fields, to whom profit and loss sheets are not a factor in our recommendations. I believe, after some thought, that there is ample room for Tanglewood and Saratoga, as well as the changeover to opera at Lewisohn Stadium, and the new summer series at Philharmonic Hall and all the other attractions and distractions.

One detail should be mentioned before closing this essay. It may not be apparent to many of us, but as you approach Saratoga you can appreciate what the towns of Lenox and Stockbridge have done to keep Tanglewood in its special character.

When a new supermarket comes to town, the others shout from the rooftops about their trading stamps. Cultural shopping centers can hardly do quite that, but if an extra little fillip can be exerted without disturbing the status quo too violently, it might be in order.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUL 24 1966

Aaron Copland Dedicates New Koussevitsky Studio

By RICHARD C. HAMMERICH

LENOX — The major dedication speech Saturday afternoon for the new Koussevitsky studio for composers on the Koussevitsky estate, Seranak, could hardly have been given by a more appropriate man—Aaron Copland.

Site Dedicated

And he said "I can't think of a more appropriate place to put up a studio for the composition of music. This site was dedicated to the creativity of music . . . and it was made so by Koussevitsky."

The studio is a memorial to Koussevitsky, conductor of the Boston Symphony Orchestra from 1924 to 1949 and founder of the Berkshire Music Center at Tanglewood in 1940.

This is the first summer since the center's founding that composer Copland has not been head of the center's composition department and the first in more than 10 years he has not been chairman of the center's faculty.

Religious Passion

"Serge Koussevitsky used to mystify me a wee bit," he said. "I never connected conductors with assistance to young composers . . .

"I shall never forget the passion that he brought to music, a passion that was almost religious. At the source of it was the interest he had in the fate of young composers . . .

"He was emotionally interested, vitally concerned in their work and willing to play it."

Peaceful Facilities

Seranak is about a uarter of a mile from the Tanglewood main gate, and the studio is about 100 yards from Seranak's gate. It is planned to provide peaceful facilities for a working composer and his family for about six months a year.

The selection of the beneficiaries will be made by the seven members of the Koussevitsky Foundation's board of directors, one of whom is Copland's successor as head of the BMC composition department, Gunther Schuller.

The studio consists of two frame buildings of semicontemporary design with cathedral ceilings and natural redwood siding.

Two Bedrooms

One is a 24-by-36-foot dwelling with an eight-foot-wide porch, full-size cellar and two bedrooms.

Fifteen feet away is a 20-by-24-foot studio building which is essentially one room, although it has complete plumbing and heating facilities including a kitchenette.

The buildings are insulated and heated and expected to be ready for occupancy by September 1.

Cost About $40,000

Total cost to the foundation and the National Federation of Music Clubs, cosponsor, including grading and grass, connection to the town water system and installation of a fire hydrant 100 feet away, will be about $40,000.

Other speakers on the short program, all introduced by Mrs. Koussevitsky, were Dr. Merle Montgomery, vice-president of the New England Region of the Music Club Federation; Thomas D. Perry, Jr., manager of the Boston Symphony Orchestra and Rep. Silvio Conte of Pittsfield.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SALEM, Mass.
Circ. 27,687
JUL 20 1966

BEARS REPETITION

Here it was mid-July. As the orchestra (Boston Symphony) waited for Director Erich Leinsdorf to come onstage for the start of the concert, a camera cast its all-seeing eye out from the Symphony Hall stage. It picked up late arrivals coming down the aisles to their seats, men with overcoats over their arms, women still with theirs on (after all, the gentler sex sits in coats). The scene seemed incongruous, what with the temperature outside in the 80s. Not at all; what we were looking at on our TV set was a tape of a BSO concert that was put on for the paying guests last November. Incidentally the playing of the Schubert Fifth, the Prokovieff First Piano Concerto and the Brahms First was superb.

LONG ISLAND DAILY PRESS
Sunday, July 10, 1966

Tanglewood Strikes Right Chord With Summer Visitors

SPECIAL TO THE PRESS

BOSTON, Mass.—"A landscape that combines every variety of beauty—valleys, in the hollow of which lie small lakes, glittering like sapphires, uplands . . . hills . . . woods . . . noble masses of granite rock . . . clear mountain brooks—all this, under a cloud varied sky, such as generally canopies mountain districts, the sunset glories of which are often magnificent."

Such is the manner in which Fanny Kemble, renowned Shakespearean actress of the nineteenth century, described the Berkshires of western Massachusetts. The same description could apply to the area today for once out of the few small cities and towns of the region one finds the mountain scenery much as it was a hundred or more years ago. At that period there resided in the Berkshires a number of nineteenth century literary giants. Melville, Holmes and Longfellow were sometimes residents of Pittsfield. In fact, Melville wrote his "Moby Dick" at "Arrow head," still to be seen on Holmes Road, Pittsfield.

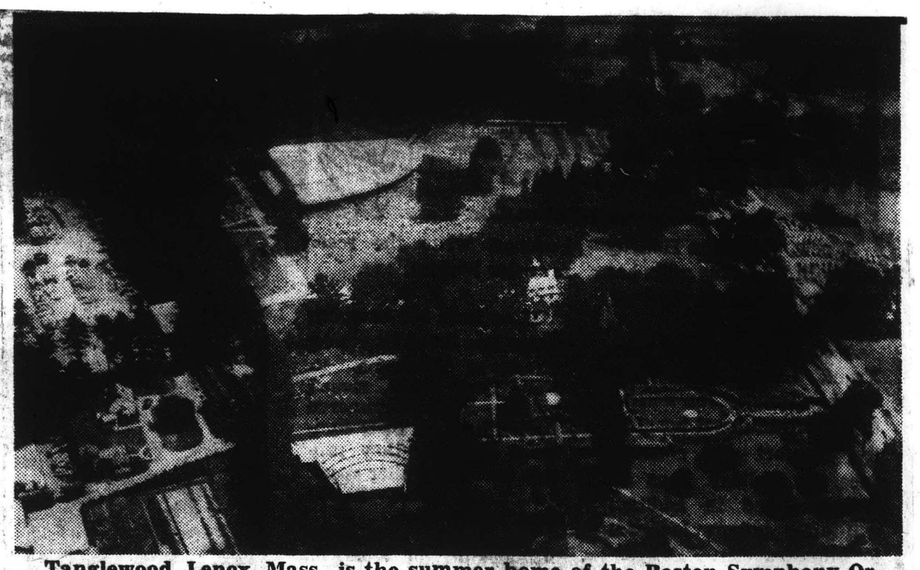
* * *

OVERLOOKING Stockbridge Bowl, or more properly, Lake Mahkeenac, was Tanglewood, the mid-nineteenth century gentleman's estate of William Aspinwall Tappan. At the edge of this lovely property was the little red cottage made immortal by its then struggling resident, Nathaniel Hawthorne.

Today, Tanglewood is the summer home of the Boston Symphony Orchestra as it has been for 30 summers following the 1936 gift of the property to the orchestra by Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan. The red cottage was destroyed by fire in the 1890's but has been rebuilt on the original foundations and now serves as studios for the orchestra's flourishing educational arm, the Berkshire Music Center which last summer celebrated its 25th Anniversary.

* * *

TWO YEARS prior to the gift of Tanglewood to the Boston Symphony, a series of summer concerts began in the Berkshires. These were the beginnings of today's Berkshire Festival the best known and longest of the major music festivals in this country. In the beautiful surroundings of formal gardens, hemlock hedges, avenues of tall pines, and great lawns, the Boston Symphony Orchestra gives 24 concerts in the Music Shed which possesses such fine natural acoustics that an equal number of patrons can be seated comfortably on the grass and easily hear the music.



Tanglewood, Lenox, Mass., is the summer home of the Boston Symphony Orchestra, where for eight weeks the orchestra presents the Berkshire Festival.

For this summer's Berkshire Festival at Tanglewood, Music Director Erich Leinsdorf has chosen the Romantic concerto as the theme. On each of six weekends with full orchestra, two or three concerts will be performed by well known soloists.

The Festival opens on July 2 and concludes eight weeks later on Sunday afternoon, August 21 with a performance of Beethoven's Symphony No. 9.

A brochure with complete program and ticket information for this summer's Berkshire Festival is available from the Festival Ticket Office, Symphony Hall, Boston, Mass. 02115. This brochure contains some information on the variety of other cultural attractions in the Berkshires. Further details on these and on accommodations may be obtained from the Berkshire Hills Conference, 100 North St., Pittsfield, Mass. 01203.

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Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 25 1966

Area Tourist Business 'Excellent,' May Be Headed for Record Summer

By THOMAS O. MORTON

Berkshire County's tourist business barometer is on the rise.

A spot check with area tourist attractions and commercial operations indicates that business was excellent over the weekend and might be headed for a record summer season, beating the 1965 peak.

At Tanglewood, the Boston Symphony Orchestra attendance for the three days—Friday through Sunday—was 36,231. This is a record during the four years Erich Leinsdorf has been the BSO director. However, it is still short of the all-time weekend record of 40,239 set the final week in the 1959 season.

14,375 for Van Cliburn

The weekend attendance at Tanglewood peaked at 14,375 for pianist Van Cliburn's performance Saturday evening. Attendance was 7,320 Friday night, 3,940 Saturday morning, and 10,596 Sunday afternoon.

This past weekend marked the midpoint for the 1966 summer season for both Tanglewood and Jacob's Pillow.

Attendance at the Pillow is on a par with the 1965 season, according to a spokesman for the dance theatre. The spokesman viewed this as evidence that the Jacob's Pillow box office is not being hurt from its new competition, the New York City Ballet appearing at the Saratoga Performing Arts Center in nearby New York State.

Saratoga's ballet season opened July 8 and will run through July 31. This will be followed by a series of 14 concerts by the Philadelphia Orchestra Aug. 4-24.

A more accurate measurement of what effect Saratoga will have on Tanglewood, or vice versa, will be possible after Van Cliburn's appearance at Saratoga Aug. 6, when he will repeat the same program presented in Lenox Saturday.

Rooms Demand Heavy

John V. Geary, executive director of the Berkshire Hills Conference, area tourist promotion agency, said the demand for rooms was heavy over the weekend but that there was space available in private guest homes to take care of most requests.

The Southern Berkshire Chamber of Commerce reportedly filled every available room in Great Barrington and most surrounding towns.

Great Barrington Police Chief Emmett J. Shea said traffic was "exceptionally heavy," even for a summer weekend. The traffic in that area reached its peak early Sunday afternoon as several thousand spectators drove to the air show at the Great Barrington Airport.

Chief David N. Lane of the Lenox Police Department said 3,965 cars were jammed into parking lots at Tanglewood for the Saturday night concert. He said the traffic was the heaviest of the season.

Lee Police Chief John J. Boyne said vehicular and pedestrian traffic in that town was also the heaviest of the summer Saturday night, making Lee's Main Street "the most congested area in Berkshire County."

Reports of banner tourist business also came from North Berkshire. Mohawk Trail resident Ernest Briggs, one of the leading specialists in the Mohawk Indian-type gift trade, said he had probably the highest non-holiday volume in recent summers.

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUL 24 1966

Death of a Station

Music on Boston Radio: Our Very Own Wasteland

By MICHAEL STEINBERG

The recent sharp curtailment of classical music broadcasting by radio station WBCN has brought a large volume of mail to this office—more, indeed, than any single musical issue in a long time. WBCN used to broadcast about 16 hours of serious music per day. Now, because the management has found such programming "not economical," meaning they have had difficulty finding commercial sponsors, serious music broadcasts have been reduced to 25 hours per week. Most of what comes out of WBCN now is the Melachrino strings Henry Mancini sort of thing.

Benjamin Moore of this department last week conducted an informal telephone survey on the state of broadcast classical music in this area, and came up with these findings:

WBCN: See above.

WBOS: About 8 hours a week.

WBRS: Phone disconnected.

WBUR: About 42 hours a week, including broadcasts of Boston Symphony and Cincinnati Symphony concerts. The station is supported by Boston University.

WBZ: About 36 hours a week, all on FM and on tapes prepared by Westinghouse for the station.

WCOP: None.

WCRB: 25 hours a day they say. Our more prosaic arithmetic makes it 19 hours daily (about 5 hours of that on the light side), and including broadcasts of Boston Symphony, Cleveland Orchestra, New York Philharmonic, as well as material from the BBC and CBC.

WEEI: About 30 hours a week, all between about 1 a.m. and 5:30 a.m.

WERS: 15-hours a week.

WEZE: Some Pops-type material.

WGBH: 35-40 hours a week, 25-30 hours of it delayed or immediate broadcasts of live performances, including this Summer all events at Tanglewood.

WHDH: None.

WHIL: None.

WHRB: No answer.

WILD: 2 hours each Sunday.

WLYN: None.

WMEX: None.

WNAC: Metropolitan Opera broadcasts in season, but nothing else.

WORL: None.

WTBS: About 24 hours a week now, somewhat more during the Winter including pickups of concerts at M.I.T.

WXHR: 42 hours a week. It actually adds up to about 400 hours a week.

But the figures fail to show the dreary quality of most of the program-building, which reflects everything that tends to make our public musical life monotonous and trivial.

Experience suggests that a considerable amount of what is statistically counted as classical or serious music would prove to be marginally so classifiable, including much popsy and even the absurdly named semi-classical material. That which is bona fide serious is apt to be put together unimaginatively and repetitiously.

I have, for example, the WCRB programs for July before me, and bear in mind that is one of the better stations. They are solid on Bach, Haydn (with a commendable number of the earlier symphonies), and Mozart, some Beethoven, Brahms, Schubert, Schumann, lots of Tchaikovsky. There is almost no music earlier than Bach's. The 20th century listings while they could be made to seem statistically impressive, are in fact removed from contemporary issues, because they are most likely to be Prokofiev, Shostakovich, Barber, etc.

WBUR is a little more imaginative, and so, in general is WHRB, though their orgies (72 hours uninterrupted Telemann, the complete recorded works of Fanny Mendelssohn, etc.) are pretty silly.

It is easy to understand the pain of the former WBCN fans, because there was a station where they knew that the symphonies of Beethoven and Brahms, however fine, were not the whole musical world.

And one thing radio can do, if nothing else as a reflection of all the enterprise about repertory that the record industry has shown, is to nourish, inform, and delight us by letting us hear the music that the ignorance and timidity of the orchestra and concert managements conceal from us.

As for WBCN, we recommend letters to the station that would give them a toehold when dealing with prospective sponsors.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 30 1966

Berkshire Week

The Summer Magazine of The Berkshire Eagle

July 30, 1966

Free

Erich Leinsdorf at Tanglewood

Grace Badorek in Profile

Where To Stay

Sixes and Sevens at Sharon

Vacation Map

Summer in STEP

Summer Directory

Song Swaps at Catamount

Where To Eat

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 20 1966

Dedication Set For New Studio For Composers

The dedication of the Koussevitzky Studio for Composers, situated on Seranak, the Koussevitzky estate in Lenox, will take place Saturday afternoon. The new composer's studio, designed to provide peaceful working surroundings for creative musicians, honors the memory of the late conductor of the Boston Symphony Orchestra and founder of the Berkshire Music Center, Serge Koussevitzky.

A representative of the BSO, the faculty of the Berkshire Music Center, and members of the National Federation of Music Clubs (a cosponsoring organization for the project) will be present at the ceremonies. Aaron Copland, representing another sponsoring organization, the Koussevitzky Music Foundation, will deliver the dedication speech. The ceremonies will conclude with the singing of the Tanglewood "Alleluia."

Present plans call for the studio to be in operation six months of the year. The Berkshire Music Center and the Koussevitzky Foundation will jointly select the studio's resident composers.

Boston 02106 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 30 1966

Berkshire Week in Review

Heavy Traffic

IN A WEEK notable for few big headlines the chief business in the Berkshires was summer business. Traffic was heavy on county highways as tourist attractions and commercial establishments reported that a new record season may be shaping up.

Huge crowd have been pouring into Tanglewood to hear the Boston Symphony Orchestra, despite competition from the new Saratoga (N.Y.) Performing Arts Center. Last weekend's concerts had the largest attendance in the four years since Erich Leinsdorf became BSO director. Predictions are for another whopping weekend on all fronts, stimulated in part by parents' weekends at many area private camps.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
JUL 16 1966

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Architectural Review

They Did Everything Right

By DONALD MOCHON

SARATOGA SPRINGS, N.Y.

THE SARATOGA Performing Arts Center, about 50 miles from Tanglewood as the crow flies, was unveiled to the general public last wek. Architecturally speaking, it might be possible to dismiss the theatre as a splendid example of honest American corn, but a closer examination of the whole project reveals that the New York Staters have done most of the big things right:

1. The site is located in a 1,500-acre state park, with all kinds of opportunities for family recreation.

2. The major highways leading to the Center have been reconstructed to handle traffic in large volume.

3. Inside the gates, provision for the movement of people and vehicles has been carefully thought out, and the system works beautifully, coming and going.

4. The theatre itself, as a piece of functional machinery, is absolutely first-rate.

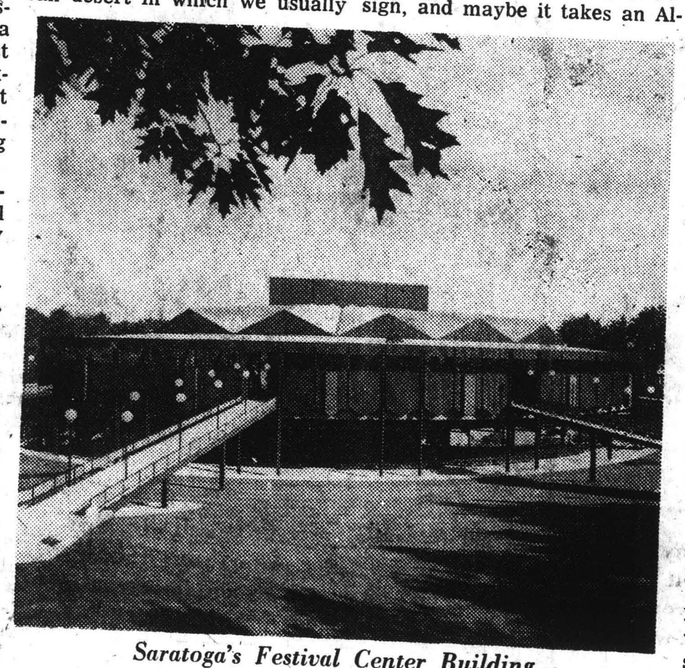
5. The auditorium, with some qualifications, is highly effective, especially after dark.

6. Food and drink are available reasonably close at hand in surroundings that have style and character.

* * *

IF THE THEATRE building, which is the heart of the Center, lacks a certain amount of distinction, there are plenty of virtues to balance the account.

To begin with, the parking spaces are well designed to allow freedom of movement. After the evening performance on opening night, there was a minimum of delay for the capacity crowd to get out and on the road. Certainly the area can be emptied within 30 minutes. Landscaping has been provided which, in its maturity, will take the curse off the great American desert in which we usually leave our cars.



Saratoga's Festival Center Building.

Once on foot, the visitor approaches over a wide bridge with a view of the prewar, neo-Georgian buildings of the Saratoga Spa directly ahead. These are pretty dull stuff, but the contrast with the modern theatre building, which soon reveals itself on the left, works to the advantage of both. A nice counterpoint

The great auditorium, sitting in a dish of earth, with its folded-plate roof, its seven-story stage house, and the flying bridges which lead to the balcony is spectacular, to say the least. An architectural set-piece like this is no mean feat to design, and maybe it takes an Alvar Aalto to bring the whole thing off. Unfortunately, Mr. Aalto is in Finland.

* * *

WHAT THE architects *have* done well is take care of the audience, on the grass and under the roof. Except, perhaps, for extreme right and left, there doesn't seem to be a bad seat in the house. Vollmer Ostrower Associates, who were responsible for all architectural and engineering design, have wisely chosen to handle the interior space in workmanlike fashion, directing the focus to the stage. There is a great canopy over the proscenium which seems terribly distracting visually, but is justified (they say) for arcane acoustical reasons. During the day, in fact, the auditorium is filled with visual distractions, but once night falls and the curtain rises, all these fade discreetly into the background. Score one for the architects!

It will be interesting to be on hand some windy, rainy night. The sides are so open that the southern third of the audience might be generously dampened, and a lot of pincurls would not survive the evening. This is a serious problem for which there is no obvious solution.

The stage and its technical equipment are a pleasure to behold. This is the finest part of the whole ensemble, and at the evening performance of "A Midsummer Night's Dream," the settings (which will knock your eye out) were handled with flawless precision. It is hard to think of a summer theatre, or music shed, or what have you, with comparable facilities.

* * *

THE GOOD auditorium and excellent stage set a standard that the backstage area unhappily cannot match. On the outside, it is clothed in pedestrian fashion with a brick that is attractive close up but looks sort of artificial in toto, like papier maché. Internally, all the right spaces are there — rehearsal rooms, costume rooms and so on — but the planning is turgid in spots. That traditional backstage reception area, the greenroom, where Messrs. Ormandy and Balanchine will receive the plaudits of the elect, is as ugly a space as I have ever seen. Not in finish or furnishings, which are incomplete, but in size and shape and proportion, which now cannot be remedied. As for the star dressing rooms, the only word is dismal. Odd that Mr. Ormandy will stand in air-conditioned splendor on the podium and then return to such mean surroundings backstage.

To end on a positive note, the whole process of construction has been accomplished in a very good way by the builders — no mean feat in an age of less-than-careful craftsmanship. In this case, it contributes greatly to the total impression of the building.

It is not uncommon, as Eero Saarinen once said, for architectural critics to shoot from the hip. Finding fault with a complicated organism like a building, especially a theatre, is a pretty easy thing to do. Whatever reservations I may have about the architectural expression, I salute the architects for having done so many things so well. Make no mistake, the Saratoga Performing Arts Center is going to give a lot of pleasure to a lot of people, on stage and off, for a long time to come.

* * *

TWO DAYS LATER, I went back to Tanglewood and as much as I like the handsome simplicity of the Music Shed and its spectacular setting, it must be admitted that most of the physical facilities are in the Model-T category, with all the pleasures and inconveniences of that wonderful invention. There's not much to be done about it, either, outside of polishing up the brass and perhaps a major engine overhaul. We all might as well relax and enjoy the Venerable Classic of Lenox, and once in a while go over to the newfangled model in New York State, some night when the ballet is on stage and the weather is clear.

Morning Globe
BOSTON, Mass.
Circ. 234,733
JUL 25 1966

Koussevitzky Studio for Composers Dedicated

By MARGO MILLER
Globe Critic

LENOX — The Koussevitzky Studio for Composers was dedicated here Saturday on the south slope of Seranak, Summer home of the Boston Symphony's late conductor, Serge Koussevitzky.

The studio honors a man, who, in the words of composer Aaron Copland, did more than any other conductor to encourage new music.

To the one-room studio will come a composer selected by the Koussevitzky Music Foundation. He and his family will spend the Summer in the neighboring four-room house. A 10-minute walk away is Tanglewood and the Berkshire Music Center, with its own faculty of composers and teachers.

The Koussevitzky Studio composer will have no duties at Tanglewood but, with blessings of the Boston Symphony, will have faculty privileges.

The first speaker at the dedication was Dr. Merle Montgomery, chairman of the Northeastern Region of the National Federation of Music Clubs.

The N.F.M.C. built the Koussevitzky Studio. "You know there is real interest, when you see a building," Dr. Montgomery said. The federation has also donated studios at Tanglewood, a replica of Nathaniel Hawthorne's cottage, the MacDowell Colony, the Interlochen Music Camp and at Chattaqua.

Cong. Silvio O. Conte, whose district includes the Berkshires, spoke of the government's newly kindled interest in the arts. Thomas D. Perry Jr., manager of the Boston Symphony, brought greetings from the orchestra and Erich Leinsdorf, conductor. Messages were read from Mayor Collins and playright Thornton Wilder.

Copland, the composer most associated with Koussevitzky and the Berkshire Music Center, reminisced of his early days with the conductor.

"Serge Koussevitzky used to mystify me a bit. Conductors don't usually encourage new young composers. The first time I met Koussevitzky I was 22 years old. I went to his apartment in Paris to play him some of my piano pieces. Prokofiev was there, making discouraging comments. I won't tell you what Koussevitzky said to me about my music, but let me say, nothing fazed him.

"Looking back, I think Koussevitzky was perhaps a frustrated composer. I think that, because of his persistence in playing American music. Premieres in Boston were like premieres nowhere else —such excitement, such eagerness."

The dedication ceremony was opened by Mrs. Olga Koussevitzky, the conductor's widow, who continues the work of the music foundation. Her nine-member board will select the composer, but it was she who 18 months ago went to the music club's national convention and in "her quiet and charming way" talked the federation into giving the studio, Dr. Montgomery said.

The ceremony closed with a performance by the Tanglewood choir of Randall Thompson's "Alleluia." The piece was written for the opening of the Berkshire Music Center in 1940 and has been sung there every year since.

Attending the dedication and the lawn party which followed at Seranak were a delegation from the National Federation of Music Clubs, Berkshire residents, Boston Symphony principals and Music Center faculty members.

TIGHT BINDING

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 6 1965

Tanglewood's Tappans

By Nancy Q. Keefe

Mary and Ellen Tappan, daughters of William Aspinwall Tappan and Caroline Sturgis Tappan, are pictured here with (standing) philosopher William James, who was among the illustrious visitors to Tanglewood in late 1800s.

THE LAST NOTES of the Boston Symphony Orchestra's Friday afternoon concert died away. The listeners applauded, the musicians bowed and most of the audience moved toward the exits. But Mrs. Gorham Brooks and her daughter Daphne walked purposefully to the Green Room in Symphony Hall to see the conductor.

Mrs. Brooks had definitely decided at intermission to offer her family's estate at Tanglewood to Dr. Serge Koussevitzky for the BSO's summer home.

It was just 30 years ago, and Mrs. Brooks's daughter, now Mrs. Curtis Prout of Dover, remembers the day well.

"It was a very exciting occasion," she said, "and Dr. Koussevitzky was thrilled. He was, of course, very dramatic, and in his excitement he kissed my mother on both cheeks."

By April 1937, the legal transfer of Tanglewood to the BSO was complete, and the happy story of a permanent Berkshire Festival could begin.

* * * *

It was entirely fitting that Tanglewood should become a music center because from its beginning 117 years ago, it was a gathering place for artistic and creative minds.

The estate was founded in 1849 when William Aspinwall Tappan, newly married and already a successful Boston merchant, bought 210 acres of farmland next to Highwood, the only estate older than Tanglewood in the Lenox area.

Tappan's wife, the former Caroline Sturgis, knew Highwood's owner, Samuel Gray Ward, a well-to-do Bostonian, gentleman farmer and friend to the literary giants of those years — Emerson, Longfellow, Holmes, Melville, Hawthorne and Margaret Fuller.

During six or seven years before her marriage, Mrs. Tappan moved in the same circles, as a close friend of Emerson and Margaret Fuller. She wrote poetry, which appeared in the transcendentalist journal, *The Dial*, and did excel sketches and drawings, which are ex in several sketchbooks. She even lived Brook Farm for a few months.

Caroline Sturgis Tappan

As a young woman, she was an int gent and independent thinker caught in transcendentalism, "the Newne and the emerging American literary sc

As an old woman, the story goes, made a point of sitting prominently the window of her Boston home a Beacon St. on Sunday mornings, oste tiously sewing while her conserva neighbors walked to church.

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(The red cottage now on the ground a reproduction of the original, w burned June 22, 1890. After the BSO quired Tanglewood, the National Fede tion of Music Clubs provided funds building the present cottage.)

Hawthorne was less than totally ha however. He missed the sea air e city pavements, but he did spend satisfying interludes in the Berk- writing in the cottage ("Tangle- Tales," "The Blithedale Romance" e plot outline for "The House of even Gables"), playing with his n in the orchards and woods or sing with Herman Melville after they t at a picnic on Monument Mountain.

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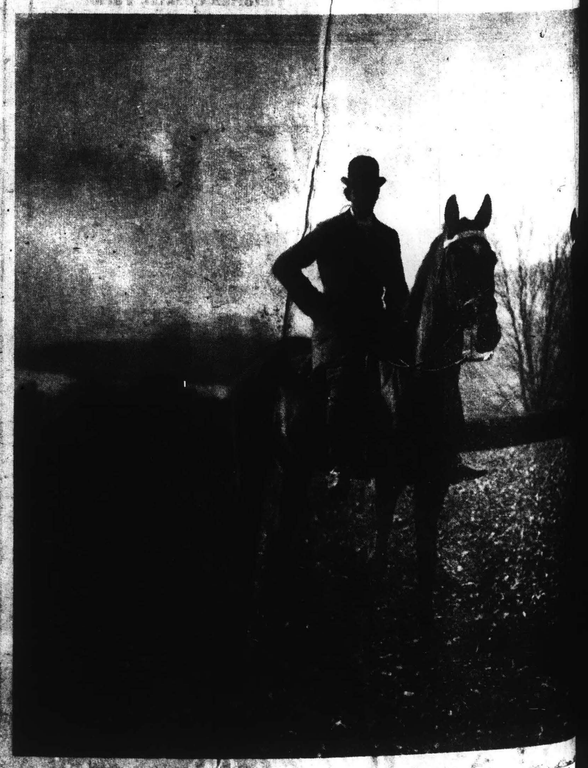
All photos on these pages are from the Tappan-Dixey-Brooks family albums and were available by Mrs. Curtis Prout, great-granddaughter of William and Caroline Sturgis Tap

Rosamond Dixey Brooks, right, is shown here with her parents, Mr. and Mrs. Richard Dixey. Mrs. Brooks in 1936 gave the Tanglewood estate to the Boston Symphony Orchestra.



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TIGHT BINDING

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Caroline Sturgis Tappan

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Stone bench in the Tanglewood gardens now is inscribed with family names, used to be (above) a place for celebration pictures and (right) more formal portrayals like this of Rosamond Dixey Brooks and son, Shepherd.

say so. They constructed what is still the Main House on the Tanglewood grounds a rambling, steep-roofed, many-dormered building. The Tappans' children, grandchildren and great-grandchildren found it an enchanting place to play in.

The Tappans had two daughters, Ellen and Mary. Both of them, like their mother, had a keen interest in literature, drama and art. Ellen painted and sketched, and stenciled much of the house's woodwork, which is still colorful today.

She also planned the lavish formal gardens. She sketched their design on huge pieces of paper for Alexander MacConnachie, the irrepressible Scottish head gardener who is pictured in the family albums wearing his kilt.

Ellen brought music to the family when she married Richard C. Dixey, a Boston banker who also taught piano and appeared in local concerts. He gave Boston its first hearing of the opera "Lohengrin" by presenting it in concert form in 1872.

The Dixeys had friends among writers and musicians, and entertained many of them at Tanglewood and Beacon Street. Ignace Pederewski, early conductors of the BSO Sir George Henschel and Arthur Nikisch, pianist and composer Anton Rubinstein, the novelist Henry James and philosopher William James enjoyed their hospitality.

Mary Aspinwall Tappan never married. She lived with her family and was always a lively part of the Tanglewood scene. She was in her 80s when she and her niece, Mrs. Brooks presented Tanglewood to the Boston Symphony Orchestra.

* * * *

In the days when Ellen and Richard Dixey occupied Tanglewood, the family staged private pageants and tableaux during the summer. Relatives and neighbors played the roles in costumes designed by Ellen. The stage complete with curtain was on the porch of the big house.

The Dixeys had two children, Arthur, who died at age 27 in Korea, where he was stationed with the diplomatic corps, and Rosamond, who became Mrs. Gorham Brooks and later was married to Andrew H. Hepburn.

Rosamond carried on the family tradition of interest in the arts and enjoyment of life at Tanglewood. Pictures in the family's collection show an animated and strikingly attractive Rosamond, the center of attention, laughing and talking with family and young friends in the gardens, and on the lawns, making human pyramids on the stone bench, and enjoying picnics and horseback riding around Lenox.

It was an era of ladies in long skirts with bustles and large-brimmed hats, of tentlemen in high collars and vests or blazers and boaters. There was time for enormous house parties and weddings on the lawn, with tents extending out from the porch.

Pictures of the bridal party were almost invariably taken by the stone bench, which was built about 1900. The inscription of family names was added after the presentation to the BSO.

* * * *

Tanglewood was also the scene of an annual gymkahna, a day of foot racing for people and animals, which was introduced to the area around the turn of the century by the British ambassador when he was a house guest of the Dixeys.

Although the Tappans and the Dixeys never pretended to be in a class with the millionaires who began to build their "cottages," as they called them, around Lenox in the 1880s and '90s, family pictures show the people at Tanglewood lived a comfortable and happy life.

Some of the hapiest scenes are dated 1912, the year the sun was setting on this kind of gracious living. In 1913, the income tax was born.

The family, however, maintained Tanglewood until 1936, and Mrs. Prout remembers spending happy childhood summers playing in the big house, enjoying the abundance of flowers, calling frogs in the pond with harmonicas.

An old family friend recently recalled walking with Rosamond Dixey Brooks one evening in "the moonlit peace of the green gardens at Tanglewood" in the '30s when Rosamond's aunt, Mary Tappan, was getting too old to live there alone and the expense of maintaining an estate was becoming overwhelming.

What to do with Tanglewood was on Rosamond's mind even then. The friend said she could picture a community of nuns at recreation walking among the flowers. Rosamond demurred.

"No," she said, "Tanglewood should be for thousands of people."

In visits to Tanglewood before her death in 1948, Rosamond was happy to see that thousands could enjoy the magnificent grounds. But she was especially pleased that artists and creative thinkers found a hospitable gathering place, as they had from the beginning.

Theatricals on the porch were common.

e Tappan-Dixey-Brooks family albums and were m granddaughter of William and Caroline Sturgis Tapp

Arthur and Rosamond Dixey, son and daughter of Richard and Ellen Tappan Dixey, are pictured on Tanglewood's now-famous lawns at a time when the hemlock hedge (behind them) was still very young.

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
AUG 7 1966

Music

Perfect Attendance Caps Long Career of Oboist

By RAYMOND MORIN
Telegram Music Critic

Of all the honors showered on Louis Speyer during a long career, his proudest achievement is 45 years of perfect attendance performing concerts with the Boston Symphony Orchestra.

No one will dispute that Speyer is the world's greatest English horn player. In recognition of this, a host of famous composers have created works especially for him. Among these are what Speyer refers to as "The Three H's" — Hill (Edward Burlingame), Honegger and Hindemith. Others are Sowerby, Mabel Daniels, Rauder, Freed and Walter Piston.

Speyer joined the Boston Symphony in 1919. He continues uninterrupted service through the final concert of the 1966 Berkshire Music Festival.

A native of France, Speyer came from a musical family. His father was violinist with the Colonne Orchestra of Paris.

"I started piano lessons and did badly," he says. "Then the violin and my father soon discovered that I didn't have the makings of a violinist. So I took up the oboe."

Was No Mistake

There was no mistake; he graduated from the Paris Conservatory with first prize in oboe.

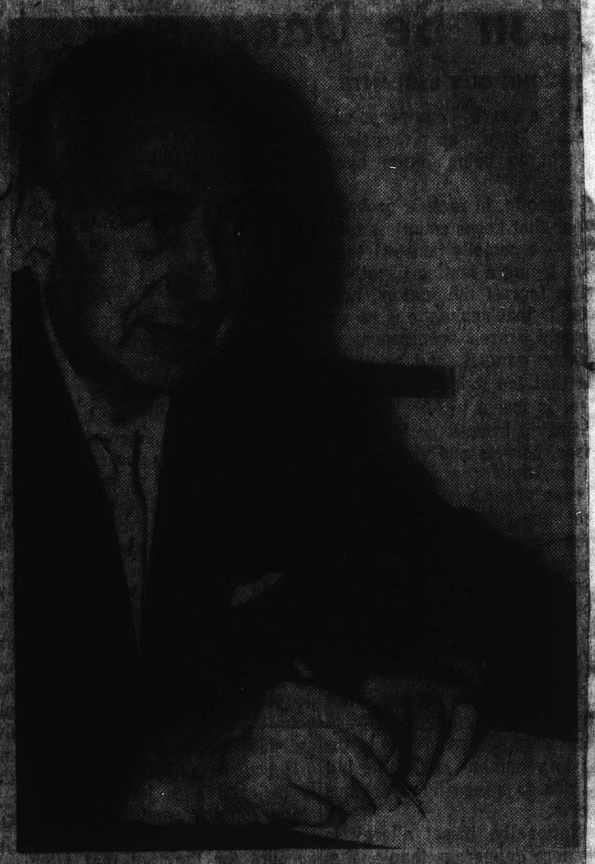
All of this experience makes him uniquely qualified to perform his present duties in an administrative capacity at the Berkshire Music Center, the Boston Symphony's summer educational institution at Tanglewood.

"How does American talent compare with European?" we asked.

"Standards are higher in Europe," he replied. "In Europe, musical study begins at the age of eight — harmony, music theory — then an instrument is chosen.

"Some students at the Center are more interested in learning a repertory than in learning as much as they can about music."

What does Speyer think of the latest contemporary "experiments"?



Louis Speyer, English horn player, didn't miss a performance in 45 years.

electronic music, "chance music," etc?

"Awful," he says. "I don't like it. I like beauty in music. That is choppy dissonance."

Revolutionists

First World War "revolutionists" in France were "The Six," most famous of whom are Milhaud, Honegger and Poulenc.

"They were not taken seriously," says Speyer, "but neither were they protested as the new ones are today. It was never claimed that they were not musical."

Speyer had a unique experience with the "new music" when he performed at the premiere of Stravinsky's "Rite of Spring." This was in Paris in May, 1913, with Monteux conducting. It was the most belligerent audience in musical history.

Everything has been reported about it except what the players themselves thought of the music.

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Speyer, who has played under Nikisch, Rabaud, Monteux, Koussevitzky, Leinsdorf, has advice for the aspiring young musician.

"Study music first," he says. "Then take up an instrument. You have to learn your A-B-C's before you can read a book. Also, listen to fine orchestras and become inspired."

Speyer's brother-in-law is Jacques Burguet, Worcester resident and popular commentator at the Worcester Festival's Concert for Young People. Burguet is a half brother of Speyer's wife, Camille.

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Record-American (m) (e)
BOSTON, Mass.
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AUG 3 1966

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The Esplanade does indeed offer problems for presenting concerts — expense for one thing, traffic noise for another — but the enchantment of the river-front surroundings, the tradition of 37 years started by Arthur Fiedler, and the great enjoyment of these concerts by many thousands of people will not permit us to let them languish. The Orchestra also has an increasing problem of more demands upon it for concerts than it can readily cope with, and there has to be some selection within the Orchestra's year. Therefore there may have to be some occasional adjustments and alterations in the type and number of concerts and the pattern of the season, but the public may rest assured that the trustees of the Orchestra will continue to see to it that free concerts for the public are given each summer in the Hatch Shell.

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047

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Bee
NEWTOWN, Conn.
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Bulletin
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The Daily Times
MAMARONECK, N. Y.
D. 9,355
JULY 25 1966

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News-Times (e)
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2/9

The Houston Post
D. 267,620 SUN. 283,009

AUG 7 1966

Culture Kick In the Berkshires

BY RICHARD JOSEPH

LENOX, Mass

Back in what my children refer to as the olden days, summer used to be a time when the living was easy, fish were jumping, and what you did on vacation mostly was to find a big fat tree and lie under it flat on your back.

Nowadays, though, everybody seems to be on a culture kick. You "gotta" improve yourself, and summer is the season to do it, when you've got a little time to yourself. The Berkshire mountain lakes and streams around here are well stocked with trout and bass, but they're safer here than in an aquarium — everybody is too busy pursuing the seven arts to bother about goin' fishin'.

What used to be an easy going resort area is as studded with cultural events as Leningrad is during the winter, when everybody's snowed in and holed up until the ice breaks.

RIGHT HERE along the western edge of Massachusetts are 8 music centers, schools, and festivals; 17 art galleries, 5 major museums, the Jacob's Pillow Dance festival; 5 summer theatres and an art movie house.

And in Williamstown, 67 serious - minded young people are studying the Telugu language in preparation for the peace corps' applied nutrition program in Andrha Pradesh, India.

There also are 10 18-hole golf courses and 11 9-hole layouts, but who's got time for golf?

Heart of the cultural Berkshires is the Berkshire Music center at Tanglewood, a 210 acre estate overlooking a lake about a mile and a quarter west of Lenox.

IT GOT ITS start with the first Berkshire Symphonic festival concerts back in 1934. Two years later the beautifully landscaped Tanglewood Estate was given to the Boston Symphony orchestra in return for its agreement to participate in the Festival, and the 6,037-seat music shed was built in 1938, after an earlier concert, held in a tent, was rained on so badly that, according to one critic, "even the French horns were shipping water."

The Berkshire Music center was founded in 1940 by the Boston Symphony as the realization of the dream of Serge Koussevitsky, then its music director, to provide an environment in which young musicians could continue their professional training and add to their artistic exeprience thru the guidance of eminent musicians and teachers.

MORE THAN 20 principals and solo players of the Boston Symphony are included in the faculty. Attending the eight-week courses are about 300 students from Canada, Europe, South America, Japan, and all parts of the United States.

About a quarter of a million visitors attend the concerts during the eight-week season of the Berkshire Music festival in July and August.

The 24 concerts of the full Boston Symphony orchestra are given on Friday and Saturday evenings and Sunday afternoons for six weeks ending in mid - August; and there are chamber music concerts on Tuesday nights thru the summer. Saturday morning rehearsals of the symphony are also open to the public.

Seats for the symphony run from $3.50 to $7 for boxes. General admission to the lawns costs $2.50, and it's never completely sold out. As many as 10,000 people have listened to concerts while sprawled on the grass or seated in canvas chairs they brought along themselves.

ABOUT A DOZEN college boys and girls, some of them speaking French or German, act as guides for the free tours of the Tanglewood grounds. Individual wandering around is forbidden because of the rehearsals going on throughout the day in the 1,200 - seat theatre, the 500-seat Chamber Music hall, the barns and rehearsal stage, and 10 small studio buildings.

Also on the grounds is the Hawthorne cottage, a replica constructed on the site of the Little Red House where Nathaniel Hawthorne lived in 1851 and wrote "The House of the Seven Gables," and "The Wonder Book," edited "Twice Told Tales," and roughed out "Tanglewood Tales."

Tanglewood was known as "the jungle of literary lions" in the days when Hawthorne entertained Longfellow, Holmes, Melville, and Fanny Kemble at his home.

If you're planning a Berkshire trip as part of your August vacation you'll be able to enjoy some of the festival concerts, but be sure you have hotel or motel reservations should you plan to be there during the week - end Boston Symphony concerts.

PUBLIC - SPIRITED Lenox women will get stranded strangers into private homes in the village at reasonable prices, but weekend festival visitors sometimes have had to bed down as far away as Springfield, Mass., or Albany, N.Y.

Most visitors try to stop right here in Lenox, or in nearby Lee or Stockbridge. Two country inns — the Wheatleigh and the Avaloch —are within easy walking distance of Tanglewood.

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615

AUG 3 1966

GUEST EDITORIALS *How Other Editors View Passing Scene*

Two cents in 1876 were worth somewhat more than a nickel in 1966, and so it can be said that the Lenox Library in raising its overdue fines for the first time in 90 years, is only trying to keep pace with inflation. The continuity of library policy is not a subject on which editorial writers are given to writing with any frequency; but in the Berkshires the free public libraries, as institutions, are linked intimately with the area's history, and it is with pleasure that imagination dwells upon them.

The Tanglewood Festival makes the Berkshires a mecca for music lovers. But for the bookworm, the Berkshires possess advantages surpassing that: He has a reading festival all year round.

—BERKSHIRE EAGLE, PITTSFIELD

The Knickerbocker News
ALBANY, N. Y.
D. 55,423

AUG 4 1966

More Broadcasts At Tanglewood

Exclusive live coverage of the 1966 Berkshire Music Festival at Tanglewood will continue to be the schedule highlight next week on WAMC-FM, 90.3 mc.

At 2:30 Sunday, American pianist Grant Johannesen will be soloist with the Boston Symphony Orchestra in Saint-Saens' Fourth Piano Concerto. The program, to be conducted by Stanislaw Skrowaczewski, includes Medea's Meditation and Dance of Vengeance by Samuel Barber and Beethoven's Symphony No. 3.

At 8 p.m. Monday and Tuesday chamber music will be featured.

Other programs:

Wednesday, 8 p.m., "Tanglewood Gala;" Thursday, 8 p.m., Tanglewood Choir; Friday, 9 p.m., Sixten Erling conducting the Boston Symphony in Sibelius Symphony No. 1 and Tchaikovsky's Symphony No. 4; Saturday, 8 p.m., Erich Leinsdorf conducting in Hindemith's Mathis der Maler and Tchaikovsky's Rococco Variations.

...ewsclipAgency,Inc.
...92106 • 742-4200
...ion (m)
SPRINGFIELD, Mass.
Circ. 79,331

JUL 30 1966

Nature Helps Set Mood For Music at Tanglewood

By WALTER P. MAYFIELD
Union Staff Writer

LENOX — Late afternoon breezes stirred the pines during twilight hours Friday as music lovers strolled around the grounds at Tanglewood.

The silver maple leaves rustled over the thick, soft tufts of grass in front of the shed.

Couples shared box lunches around stained wood tables and benches while others picnicked on blankets.

Well into its 29th season, the Berkshire Festival is again attracting multitudes of all ages, manners and dress.

Silver-haired old ladies, college boys in Bermuda shorts and heavy knit sweaters or Madras jackets, and beautiful young girls in skirts and sweaters or dungarees or bell-bottom trousers were there.

Clusters of people gathered round the bookshop to buy souvenirs of the occasion during the intermission between the 7 p. m. prelude and the evening concert while some solitary ones knitted quietly or read to themselves.

With the setting of the sun, a chill descended on the grounds and out came scarves and berets, blankets and shawls.

Back and forth the people strolled until at 9 p. m. the concert bell called them to come and listen as Erich Leinsdorf conducted Smetana's overture to "The Bartered Bride."

Under the shed, silhouets of hundreds of backs of heads and shoulders paved the foreground of a view of the Boston Symphony performing under the lights and bat-like acoustical devices that deflect the wonderful musical sounds to an audience of families, groups of friends and couples seated on blankets and folding chairs outside on the grass.

Silence, broken only by latecomers, covered the area during the music. And the stars, along with a large, white moon, filled the deep blue sky overhead.

Peace and tranquility descends on almost everyone, it seems, at Tanglewood where the music of the masters, performed by masters, wafts across the nearby hills and valleys.

How worthwhile seems the effort to make the trip again and again. The Tanglewood experience is one not easily forgotten.

220

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910

JUL 31 1966

Music

Scanty Repertory Handicaps Harpists

By RAYMOND MORIN
Telegram Music Critic

About one hour before a Boston Symphony concert, one of the musicians begins to work. It takes Bernard Zighera that long to tune his instrument and get ready for action.

He's first harpist with the Boston Symphony. This is his 40th year in that post. He was also the orchestra's pianist for 14 years.

Zighera is still youthful in appearance and vitality. He smiles readily and has an excellent sense of humor.

In a way, he has a rare sense of security. Professional harpists of such caliber are extremely scarce.

Not long ago, another major orchestra needed a second harpist replacement. Zighera was asked to recommend one. There just wasn't anyone available with sufficient competence.

FIRST HARPIST BERNARD ZIGHERA
He's held that post with the Boston Symphony for 40 years.

Took Lessons at 8

Zighera began taking piano lessons in France at the age of eight. His father (a non-musician) thought he should play another instrument, in addition for practical reasons. At 12 Bernard started his harp lessons.

His success was amazing. In fact, Zighera and the eminent Carlos Salzedo are the only two musicians who graduated from the Paris Conservatory, with highest honors, in both harp and piano.

How do both instruments complement each other?

"The piano helps the harp, says Zighera, "but the harp doesn't help much in piano playing. Only eight fingers are used on the harp, and intervals are produced by operating the seven pedals. Therefore piano composers often make bad blunders when they try to write harp music."

An aspiring concert harpist confronts the handicap of a scanty repertory. Baroque composers wrote little for the harp. Handel was the exception. From the classic era there are a few works by Mozart and Beethoven. The romantics were somewhat more productive.

The harp landslide was provided by the French School, especially impressionists Debussy and Ravel. They are Zighera's favorites.

What are a harpist's chances of having a successful concert career?

"Very poor," says Zighera. "If you have enough small jobs it can be made to pay. But concert harpists' fees are petty compared to pianists' and violinists'."

Expenses High

Also the harpist's expenses are high. So is maintenance.

A first caliber concert harp now costs $4,500. Most students rent an instrument while studying and hope eventually to find a bargain. Transportation of the instrument is costly; so are repairs.

Zighera recently sent one of his instruments to Chicago for renovation. The bill was $1,500.

It is quite true that the harp is generally associated with women performers. The majority of harpists are women. The Boston Symphony's second harpist is Olivia Luetcke.

Ironically, the universally best-known harpist of modern times was the late Harpo Marx of the famous Marx Brothers. He was a good friend of Zighera.

Harpo was once brought to Zighera's Boston studio. He wanted to learn to play a piece by the French composer Marcel Tournier, who was Zighera's teacher.

Can Only Read Title

Zighera asked Harpo to read some of it.

"The only part I can read is the title," Harpo exclaimed.

Harpo played the harp by ear, compensated with his irresistible style of tomfoolery.

Zighera has strong opinions about certain practices. For one, he deplores the substitution of piano for harp in an orchestral performance.

He is also amused by the misconception that harp glissandos (running the fingers back and forth across the strings) is the ultimate in technical skill. The real problems are in operating the pedals.

Zighera plays at most Boston Symphony concerts. This summer is exceptional; he is making comparatively few appearances.

TIME
NEW YORK, N.Y.
W. 2,737,900

JUL 22 1966

Tanglewood, in Lenox, Mass., summer home of the Boston Symphony and the most prestigious of U.S. music festivals. Besides the symphonies in Tanglewood's 6,037-seat open-air shed this summer, there will be a week-long Festival of Contemporary American Music, including four world premieres.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

JUL 25 1966

Whitestone

PARTICIPANTS in Saturday's dedication ceremonies for Koussevitzky Studio for Composers in Lenox were, left to right, Mme. Serge Koussevitzky, widow of the founder of the Berkshire Music Center; U.S. Representative Silvio O. Conte; Mrs. Ada Holding Miller, past president of the National Federation of Music Clubs; Dr. Merle Montgomery, vice president of the federation's Northeast region; Aaron Copland, vice president of the Koussevitzky Foundation; and Thomas D. Perry, manager of the Boston Symphony Orchestra. New studio is situated on grounds of Koussevitzky estate.

Composers' Studio Opens

By JAY C. ROSENFELD

The newly constructed Koussevitzky Studio for composers at Seranak in Lenox, the residence of the late Boston Symphony Orchestra conductor, Serge Koussevitzky, was dedicated at its location on a slope overlooking Stockbridge Bowl Saturday afternoon.

Madame Olga Koussevitzky, the widow of the conductor, introduced four speakers, representing various agencies concerned with the project, to an assembly seated on the lawn at the side of the studio's porch.

The house with its adjoining studio is the result of the cooperation of the Koussevitzky Foundation and the National Federation of Music Clubs. The vice president of the latter organization, Mrs. Merle Montgomery, made a short address and disclosed that this was the latest but only one of the club's contributions to American music. Thomas E. Perry, manager of the Boston orchestra, who followed, was quick to point out that the national federation had already granted one generous gift to the Berkshire Music Center — the reproduction of Hawthorne's House of Seven Gables which is used as a classroom and a study hall.

Congressman Silvio O. Conte spoke of the legislator's greater concern with the arts and culture in recent regimes. Aaron Copland, the original director of the Berkshire Music Center, who was selected and appointed by Koussevitzky, recalled the many acts of encouragement Koussevitzky had devoted to him and other American and European composers.

First Meeting

He mentioned his recollection of his first meeting with the celebrated conductor. It was in Copland's apartment in Paris, in 1922, in the days when he was a pupil of Nadia Boulanger. He was asked to play a piano reduction of his then latest composition, "Cortege Macabre." Copland recalled that Prokofieff was there, too. He was a very tall man, and grumbled that the piece had too much "bassi ostinati" (reiterated bass), which Copland was not pleased to learn, but had to admit was right. Copland used the story to illustrate Koussevitzky's involvement "with" and "for" composers. This was but a continuing manifestation of the aim of his life, said Copland, so much of which he was able to accomplish before he died — and which goes on after his death because of his remarkable foresight and sagacious planning.

221

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200
AUG 18 1966

Dalton girls add to Tanglewood beauty

by Marion Manning

Classical music has a chance for survival.

The modern trend to rock and roll has caused some concern among today's parents snd grandparents who are appreciators of serious music. They fear in a few years the only music passed from this generation to the next will be the "Hang on Sloopy Concerto" or the "Rolling Stone Symphony".

Elizabeth Richards, however, has evidence proving all teenage girls are not exclusively Beatle worshippers. There is a big rush for Van Cliburn, too, she says.

How should she know? Miss Richards is supervisor of the program girls at Tanglewood, and whenever Van Cliburn plays there, she is overwhelmed with volunteers. Just about every one of the 135 young ladies under her direction is happy to pass out programs that night.

Since she cannot say "yes" to all, Miss Richards tries to deal out the more popular assignments to those who have demonstrated their dependability or who have worked at Tanglewood the longest.

The planning and scheduling for those assignments begins weeks before Tanglewood opens for the season. High school and college students select the programs at which they can work and return the information to Miss Richards.

Then begins the long, involved process of matching the 141 girls to the 32 performances. About 50 program girls are necessary for an evening concert, and each girl works an average of eight times.

The girls must be at Tanglewood at least an hour before concert time to receive their assignments. Probably the most popular stations are the main gate and the box gate, according to Miss Richards. The attractions at the main entrance seem to be people and fashions, she says.

At the box gate, the girls are presenting programs to some of the world's great celebrities. Mr. Chauncey Smith, a veteran ticket taker there is often at hand to point out the famous (quite subtley, of course).

There is a certain amount of personal glamour in working at Tanglewood, too, for some evening performances are "long gown nights". "My girls love to wear the formal dresses and they all look lovely," says Miss Richards, who tends to each member of her flock with individual attention.

Her association with Tanglewood dates back to 1941 when she was a member of the Berkshire Choral Society which sang there. Long interested in music, she assisted with the programs for several years before taking over the complete responsibility seven years ago. Each year the number of applicants has grown, but so have the crowds attending Tanglewood. The concert season has been lengthened as well so Miss Richards's job has almost tripled. There were just 50 program girls seven years ago.

Besides being able to hear some of the world's best music for nothing, each girl is entitled to a guest ticket for every performance that she works. "I love the music," said one college girl now in her fourth year at Tanglewood, "but I also enjoy being even a small part of something great. It's a priceless opportunity."

"GOOD AFTERNOON--Your program, sir." is the greeting from these Tanglewood program girls from Dalton. Left to right are Carol Ann Kapses, Corinne Aguilar, Betty Anderson (an usherette), Lucinda Sears, Marcia Manning, Elizabeth Richards, director, Linda Ploof, Kathryn Aguilar, Barbara Boraski, Enid Sodergren, Marcia Trager. Not present when the picture was taken were Joanne Rose, Carol Maciejewski, Judith Bartlett, Linda Ossinfort, Margaret Murphy and Susan Rudd.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 11 1966

Whitestone

'FLIGHT SHAFTS' is a sculpture by Richmond artist Homer Gunn. It is on display in the Tanglewood Gardens until the end of the concert season.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
AUG 13 1965

Cabot Award Split Between Two Musicians

The Cabot award to Douglas Bairstow of Dalton at Tanglewood Wednesday night represented half the prize awarded annually by the Boston Symphony Orchestra Players' Committee for outstanding mucisianship among students at the Berkshire Music Center.

Barker Rowe, a violinist from Riverside, N.Y., shared the $250 prize with Mr. Bairstow.

Ledger-Times
BOSTON, Mass.
Weekly Circ. 12,500
AUG 11 1966

Esplanade's Future Affirmed

The Trustees of the Boston Symphony Orchestra have issued a statement reassuring the future of the free Esplanade concerts. Thomas D. Perry, Jr., manager of the orchestra, sent a letter to Boston newspapers in response to published regret over a shortened season this year.

Mr. Perry explained the reduction (to 11 evening and 2 children's concerts) was "the result of a temporary bind in . . . schedules."

"The Esplanade does indeed offer problems for presenting concerts — expense for one thing, traffic noise for another — but the enchantment of the riverfront surroundings, the tradition of 37 years started by Arthur Fiedler, and the great enjoyment of these concerts by many thousands of people will not permit us to let them languish . . .

"The orchestra also has an increasing problem of more demands upon it for concerts than it can readily cope with, and there has to be some selection within the orchestra's year. Therefore there may have to be some occasional adjustments and alterations in the type and number of concerts and the pattern of the season, but the public may rest assured that the Trustees of the orchestra will continue to see to it that free concerts for the public are given each summer in the Hatch Shell."

Marblehead Reporter
MARBLEHEAD, Mass.
Weekly 047
AUG 11 1966

Four brilliant young conductors who bid fair to mount the great podiums of tomorrow will be the stars of a specially televised concert from Tanglewood of the Berkshire Music Center Orchestra on Channel 2, Friday, August 19 at 8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Dalton-Hinsdale News
DALTON, Mass.
Weekly Circ. 2,200
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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 635,619
AUG 16 1966

Music: Sound of the 60's

125 at Tanglewood Attend the Opening of Fromm Foundation Concert Series

Special to The New York Times

LENOX, Mass., Aug. 14—Following Sunday afternoon's television extravaganza at the shed of the Berkshire Music Festival, which attracted 8,093 people, a considerably smaller audience went to the theater-concert hall—about 125. The occasion of the evening concert was the inauguration of the week-long Festival of Contemporary American Music, a Tanglewood fixture for the last few years. This summer also marks the 10th year of the Fromm Music Foundation's affiliation with the Berkshire center. Paul Fromm of Chicago has been the sponsor from the beginning.

The week will have four Festival of American Music concerts. Two will be devoted to chamber music, one primarily to choral and vocal music, and the final one, on Thursday night, to orchestral music. Four composers have received commissions — Michael Colgrass, Douglas Leedy, Roger Reynolds and Henry Weinberg. In addition, there will be a concert of string quartet music Tuesday night. This concert is the last of this year's seven Tuesday concerts of chamber music at Tanglewood, but the nature of the program, with works by Sessions Babbitt, Weinberg and Ruth Crawford-Seeger, has included it in the modern-music series.

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Sunday night's was a short concert. Six pieces were on the program, but the audience was on its way out by 9:20. Most avant-garde compositions are short (in objective, if not necessarily in subjective time). Sometimes it takes longer to read the composer's analysis in the program than to hear the work.

The chronological range of the concert extended from Stefan Wolpe (born in 1902) to Harley Seber (born in 1943). But all of the music is of this decade—fresh, newly minted, brimming over with the lovely zeitgeist of the nineteen-sixties. The Geber work, "Fantasy," was for solo flute, and Earl Kim's "Dead Calm" and Mr. Leedy's "Quaderno Rossiniano" used eight musicians. There also were Salvatore Martirano's oddly named "Cocktail Music," for solo piano, Mr. Colgrass's Rhapsody for Violin, Clarinet and Piano and the Wolpe "For Six Instruments in Two Parts."

Mr. Martirano's piece was oddly named, for cocktail music it isn't. It is a dead-serious, party-line example of serial writing for the piano, in which such composers as Boulez and Stockhausen play a major role. It is also rather a bore. The piece that got the biggest acclaim was Mr. Kim's "Dead Calm," a setting of a text by Samuel Becket, for soprano and seven players. In this work, the composer makes great use of silences and delicate pianissimo effects. A strong Schoenbergian feeling was in evidence, and the writing had mood and style.

It is hard to define profile and characteristics in post-Webern serial writing. All of of the music is thoroughly organized, but family relationships are too great, and pieces like the Geber and Colgrass end up featureless. The Wolpe was typical—very serious, complicated, disjunct in line, athematic, perhaps a little less dense in texture than some of his other music.

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But one work did indeed have profile. It was the Leedy "Quaderno Rossiniano," which the composer has described as a tribute to Rossini. It consists of juxtapositions of Rossinian fragments in unrelated keys. Some tribute!

One of the real pleasures in concerts like this is listening to the deft way young musicians get around the music. The complications, especially rhythmic ones, are enormous, but they lean back, relaxed-like, and the notes and sequences come out glittering. It is all immensely impressive. And, if perchance the attention wanders, there are the program notes, in which the new musical terminology stands in all its glory — pitch-class content, linear orderings, serialized parameters, steady states, harmonic fields, permutational reorderings, nonpitch dimensions, rhythmic trajectories. Not physics, not higher mathematics. The new music.

HAROLD C. SCHONBERG.

Dennis
Yarmouth Register
YARMOUTHPORT,
Mass.
Weekly Circ. 2,078
AUG 19 1966

Two-thousand seat shell to be built

Raymond Moore Foundation launches plan for top chamber music concerts

A first rank music festival for Cape Cod went from conversation to commitment this week.

The Raymond Moore Foundation of Dennis announced the Cape Cod Center of Performing Arts would open in 1967.

The board voted unanimously to endorse the report of a music committee which recommends construction of a concert shell adjacent to the Cape Playhouse on a tract bordering Chase Garden Creek.

The Center of Performing Arts will be separate from, but sponsored by, the Raymond Moore Foundation, from which it will lease the land.

The glade by Chase Garden Creek

The shell will seat 2,000 under cover, have overflow room for another 1,500 on the grounds and a special parking arrangement whereby concert-goers with small children can listen in their cars.

The enterprise will be supported by subscription ticket sales and tax free giving. Approaches will be made to foundations, business and government.

The music committee which sparked the move is headed by John K. Davenport of West Dennis, who among other things has built a golf course in Yarmouth and spear-headed development of Yarmouth Botanic Trails, the Historical Society's naturalist park.

Charles Mooney, director and producer of the Cape Playhouse, is lending his experience to the enterprise. The project also enlists the efforts of other prominent people. They include Brooks Thayer, new president of the Foundation, and Joshua A. Nickerson, president ever since the death of Raymond Moore and still a director.

In addition to these, the music committee includes Mrs. Caroline Otis St. John, long an effective backer of the Playhouse, which is her neighbor; Richard Aldrich, former producer at the Playhouse recently back from State Department mission to Spain; Mrs. Horatio Rogers, a trustee of the Cape Cod Conservatory of Music and Arts and Bennington graduate in music.

The director is Ronald C. Perera, who graduated from Harvard with a music major, is currently working for his masters in composition.

Mr. Perera, who is building a home in Yarmouth Port, has had two of his works accepted for publication. He has composed the music for an opera which was performed at Harvard. He has conducted, played organ and piano recitals. He has studied at both Tanglewood and Aspen.

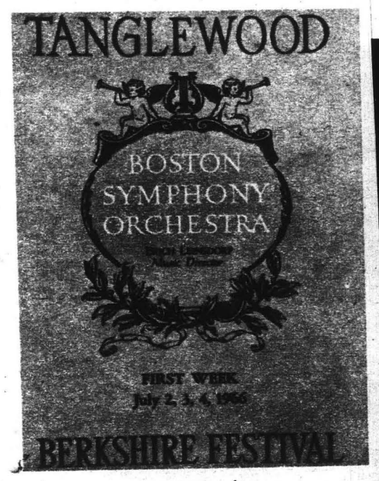
James J. Brosnahan, business administrator for the Boston Symphony Orchestra and a trustee of the Foundation, has offered to help as a consultant.

Raymond Moore, a painter who was intimate with Eugene O'Neil, Susan Gaspell, William Steele, Charles Hawthorne, Mary Heaton Vorse, and watched the success of the old Provincetown Playhouse, 40 years ago decided to bring New York theatre to the Cape. He bought a 20 acre cornfield in Dennis, moved onto it a building which had been a Quaker meeting house, school, and slaughter house. It is now the Cape Playhouse.

The new enterprise aims to bring first rate solo and chamber music to the Cape next summer, before long be able to sponsor ballet, chamber opera and orchestral music. By 1970 the center will offer periodic arts festivals, including special films and graphic arts. The shell will mean all the facilities will be available in a single complex.

It is the ambition of the music committee and director, endorsed by the foundation, to place the name of Dennis alongside those of Marlboro, Prades, Salzburg, in the pantheon of important music festivals.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
AUG 14 1966



A Tip To Tanglewood

By Paul F. Kneeland

AFTER all these years of music-loving, which date back to listening to my grandfather's favorite 12-inch Columbia record, "Mighty Lak' a Rose," recorded in 1916 by Prince's Band (under the supervision of G. Hepburn Wilson)—and played in waltz time, no less!—it has occurred to me more than once that concert program notes lack... er, something. But to bring the matter up-to-date:

After fighting the traffic to Tanglewood the other day (and then continuing the fight for lodging once I got there) the programs, somehow, still seemed incomplete. Due notice was given, to be sure, that Bach's Violin Concerto in E major would be played, and a tantalizing blow-by-blow account of what Schumann's Andante for Horn and Two Pianos was all about made it sound like the trip would, in the long run, have been worthwhile.

And then it suddenly struck... what was lacking in the programs, that is.

All kinds of space had been devoted to biographies of the composers and the hobbies of the soloists, but not a line about the instruments which made all this beautiful music possible. (To fill in the gaps, then, here are a few suggested program notes that all Tanglewood is, in all probability, *not* waiting for.)

Let's begin with the stringed instruments....

The most important of these instruments is the violin. The VIOLIN, invented by Ralph K. Violin, consists of a resonant box over which strings are stretched and tuned by pegs.

To produce different notes, the length of the strings is varied by pressing them down on the "neck" with the fingers. This is called "stopping" the violin. (Stopping the violinist can also be accomplished by pressing down on his neck with the fingers. This is called murder.)

The violin's reputation is based mainly on the fact that it is played with a bow. However, when plucked with the fingers, it immediately becomes evident that the violin is a mere novelty and will never replace the tenor banjo.

Violins come in a variety of forms including the family size called the Viola, named after a character in Shakespeare's "Twelfth Night." Variations include the violoncello, the violoncello piccolo, and the ever-popular violoncello piccolofigaro.

(Now obsolete is the guitar violoncello. Schubert, trying to be a nice guy, once wrote a sonata for it. That finished the guitar violoncello and, eventually, Schubert.)

Continued

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The CONTRA-BASS TROMBONE, formerly little in request in the concert hall, is still little in request in the concert hall. Which is a musicologist's way of saying that the concert-going public does get a break once in a while.

The SAXOPHONE is a modern hybrid musical instrument. It has a mouthpiece like a bass clarinet, is doubled up near the end like a clarinet, and sounds like a bass clarinet—yet everyone insists on calling it a saxophone. There's the power of the press for you.

HOWEVER, according to Berlioz, the saxophone is akin to the 'cello and has an affinity with the harmonium, which makes it all sound pretty sexy now, doesn't it? No wonder back in the 20's there were all those allusions to a "hot sax."

If you play a given note on the saxophone, you can play that same note on a bass clarinet—there's that bass clarinet again—only half as long. For a space-saver, then, you can't beat a bass clarinet.

In the 30's, many saxophone players, often referred to as saxophonists/or, with careless proofreading, it sometimes read saxophonies—were considered susceptible to that rare occupational disease known as saxophobia, fatal in those pre-penicilin days.

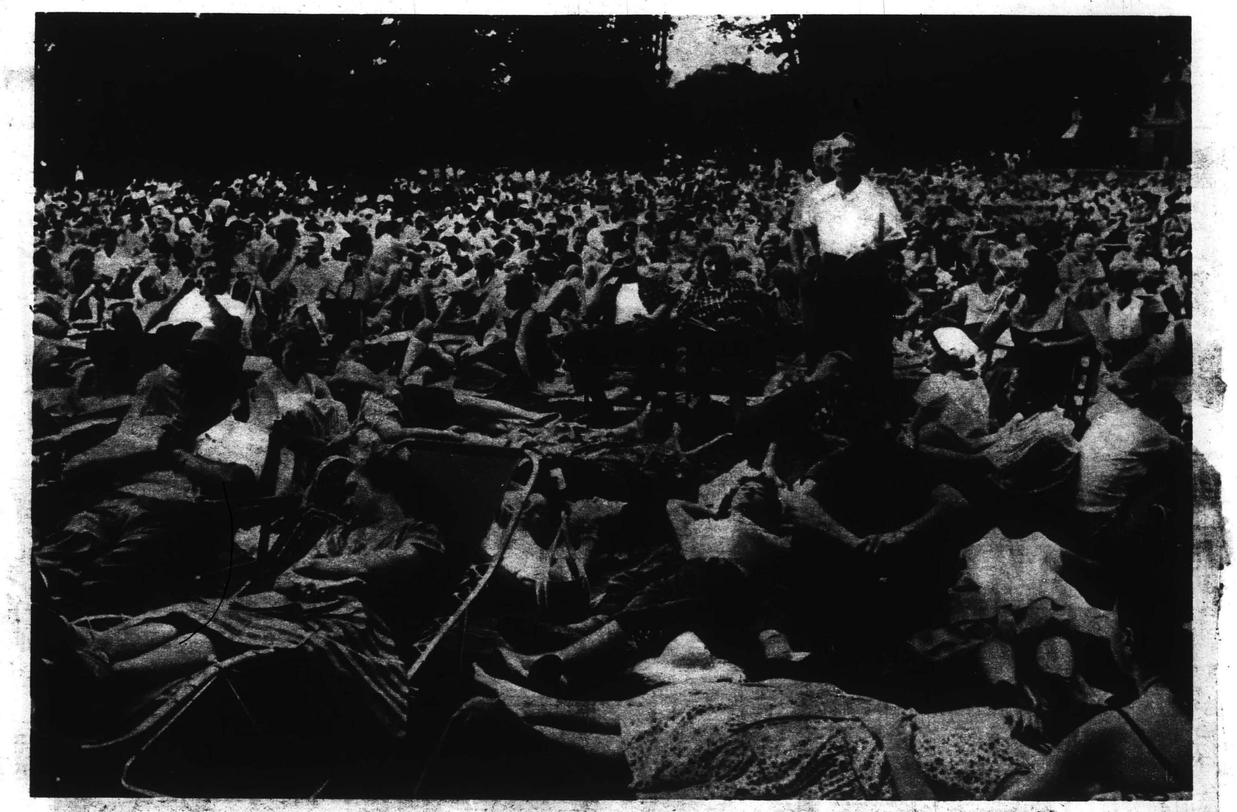
Exception: Bespectacled, sax-toting, vagabond-lover Hubert Prior Vallee—no victim he. While his immunity long baffled medical science, the musical world was hep to his secret: Rudy never played the instrument but merely wore it like a watch-fob.

For Vallee, then, a fate worse than saxophobia—sax appeal. Side effect: three wives.

Incidentally, the saxophone is an instrument that if taken up should be put down at once—the life you save may be your own.

Globe
Mass.
2,600
4 1966

Sonia



Tanglewood

On a clear day the violin—or Ursula Andress, for that matter—can be easily distinguished by a fully-moulded back as well as shallow sides, or ribs, which are bent into characteristic curves according to these specifications:

length of body	14″
width across top	6 11/16″
hips	35″
waist	24″
bust	36″

The customary method employed in tuning violin strings is by fifths, with alcoholic violinists usually tuning by quarts.

The strings are tuned from a second, or A string. The G string, with a fundamental note of 924 vibrations per second, has been banned in Boston.

The TROMBONE, a member of the brass wind family, consists of two parallel cylindrical tubes making music without loss of air. Making music without loss of audience isn't so easy.

Among crossword puzzle fans, the trombone is also known as the Shakbusshe, Buskine, Sackbut, Sagbut and Bussina, but any resemblance to the law firm of the same name is entirely coincidental.

Since they have qualities similar to the human voice, trombones are named for various types of the human voice, viz: tenor, alto, loud, shaky and hoarse.

Like the violin which it closely resembles—see above—the trombone is played in five positions or shifts: first, second, third, fourth, and overdrive. (In some of the more expensive models (R.&H. incl.) stereophonic sound is available).

The CONTRA-BASS TROMBONE, formerly little in request in the concert hall, is still little in request in the concert hall. Which is a musicologist's way of saying that the concert-going public does get a break once in a while.

The SAXOPHONE is a modern hybrid musical instrument. It has a mouthpiece like a bass clarinet, is doubled up near the end like a clarinet, and sounds like a bass clarinet—yet everyone insists on calling it a saxophone. There's the power of the press for you.

HOWEVER, according to Berlioz, the saxophone is akin to the 'cello and has an affinity with the harmonium, which makes it all sound pretty sexy now, doesn't it? No wonder back in the 20's there were all those allusions to a "hot sax."

If you play a given note on the saxophone, you can play that same note on a bass clarinet—there's that bass clarinet again—only half as long. For a space-saver, then, you can't beat a bass clarinet.

In the 30's, many saxophone players, often referred to as saxophonists/or, with careless proofreading, it sometimes read saxophonies—were considered susceptible to that rare occupational disease known as saxophobia, fatal in those pre-penicilin days.

Exception: Bespectacled, sax-toting, vagabond-lover Hubert Prior Vallee—no victim he. While his immunity long baffled medical science, the musical world was hep to his secret: Rudy never played the instrument but merely wore it like a watch-fob.

For Vallee, then, a fate worse than saxophobia—sax appeal. Side effect: three wives.

Incidentally, the saxophone is an instrument that if taken up should be put down at once—the life you save may be your own.

Sunday Globe
BOSTON, Mass.
Circ. 532,600
AUG 14 1966

Tanglewood Impressive—Even Detroit's Version

By MICHAEL STEINBERG
Globe Critic

ROCHESTER, Mich. — It may be that "Tanglewood" is on the way to becoming a generic term like Kleenex and Coke.

Koussevitzky's vision of the symphony orchestra as an educational institution is making its force and validity felt nationally. One of the newest school-festival combinations is Meadow Brook, the Detroit Symphony's "Tanglewood," administered by Oakland University, an affiliate of Michigan State University, just outside Rochester, a village about 30 miles north of Detroit.

Oakland is only seven years old. Its campus is on the old Dodge estate, now known as Wilson estate after Mrs. Dodge's second husband. In generally flat south-eastern Michigan, it is an unexpected bit of New England-like rolling landscape, and lovely.

Late in 1963, Walter Collins, then chairman of the University's music department and now dean of the Meadow Brook School, suggested the Detroit Symphony be approached about giving concerts at Oakland during the Summer. From then on, things moved with astonishing speed and just over half a year later the concerts began.

The setting for the concerts is remarkable. A hill forms a natural amphitheatre. Christopher Jaffe designed an efficient and good-looking stage-house and shell and an open-sided pavilion with 2247 seats. Another 5500 are accommodated on the grass from the back of the pavilion up to the crest of the hill.

It is smaller than Tanglewood, but partly because of that and partly because of the slope it is musically far better. The acoustics within the pavilion are excellent and even. The remarkable difference, however, is in the grass seating.

Whereas the Tanglewood lawns mainly serve the customers' picnicking and erotic impulses, the Meadow Brook open seats provide a completely viable musical experience. At the extremest distance the sound became a little dry and unresonant, but I could get a clear and usable impression of Bartok's Dance Suite and of its performance, more so, indeed, than in many indoor auditoria in which I have struggled to hear music.

The season is now six weeks with four concerts weekly, and with a $3 top and a four million community to draw on, Meadow Brook has attracted big audiences. Average attendance this summer has been 5700. The low ticket prices mean that $186,000 has to be raised as subsidy.

The concerts began in 1964, and the Meadow Brook School was opened the following year and is now in its second Summer. Sixten Ehrling, conductor of the Detroit Symphony, is its titular head. He quickly found, however, he could do no teaching himself. His concert schedule is taxing, the more so since he makes a point of excluding program duplications from either the preceding or following Winter season, since Meadow Brook draws on the regular Detroit public in a way that Tanglewood does not draw on the Boston Symphony's Winter public.

Meadow Brook has also commissioned orchestral works from Ulysses Kay, Roger Sessions, and Carlos Surinach to be performed in mid-August, and it is expected that the policy of three commissions per Summer will continue. Ehrling characterized the Surinach as a real crowd-pleaser and he expects to take it on tour next season: it is likely then, that Boston will hear it when the Detroit orchestra plays here in October.

About one-fifth of the Meadow Brook students are at college level, the others being about equally divided between high school seniors and post-graduate students. Most come from south-eastern Michigan and Ohio, but there is some representation from a wide area.

Detroit Symphony players form the core of the faculty. Albert Tipton, principal flute, conducts the Meadow Brook Orchestra, which I was able to hear only as they were coping very nicely in a first reading of "Till Eulenspiegel," William Byrd, Tipton's assistant and the competent conductor of the Flint (Mich.) Symphony in charge.

Robert Shaw runs the choral program, and he is preparing the regular chorus for performances of Britten's War Requiem, Bernstein's Chichester Psalms and Walton's Belshazzar's Feast. In addition he has a junior chorus of high school students whom I heard working on Bach's B minor Mass, learning to sing it with clean pitch and with exhilaratingly sharp rhythm and articulation. For most of them, it is the experience of their musical lives.

The opera department, under David DiChiera, was preparing Copland's "The Tender Land," and there were classes in theory and lecture courses in other subjects. John Wustmann gives classes in Lieder and opera, and I found his musicality and crisply articulate competence most impressive.

Some of the eminent soloists who appear at the Detroit Symphony concerts also teach, though with varying results. It does not always work. Van Cliburn, for example, elected to get a haircut on his free day instead of meeting with students and moreover went to Milwaukee to get it, traveling by chartered plane (from Barber Airlines, as a matter of fact).

Isaac Stern, Leonard Rose and Eugene Istomin were brought in for a Piano Trio Institute. There, too, it was discovered that while Rose was a serious and valuable teacher, Istomin was anything but, and Stern fell somewhere between the two as a genial personality, full of energy and enthusiasm and telling the students a great many of the sorts of thing they like to hear.

I heard the Stern-Rose-Istomin trio play a Beethoven-Brahms program in which natural and lively playing strayed rather often into a kind of casual inattention, now into an excessively attentive fussiness. Rose was the soloist at the Detroit Symphony concert I heard, playing Bloch's "Schelomo" superbly, while the Saint-Saens Concerto, the stupid thing, was for all its elegance not so effective as the more extraverted though slapdash performance I heard from Parnas and Skrowaczewski at Tanglewood the next night.

Ehrling produced an energetic performance of Bartok's Dance Suite, but the orchestral part of both solo works was rough and insufficiently rhetorical for "Schelomo," and the Mozart G minor Symphony was drably routine.

The Meadow Brook School is off to an impressive start. Especially its concern with the high school student and its meeting his needs, not in terms of an Interlochen camp atmosphere, but in the spirit of a university. This, from what I saw of the chorus and orchestra and learned from talking with some of the students, is paying off. D. B. Varner, Oakland's chancellor, is an uncommonly energetic man. Dean Collins, who hails from Hartford, Ct., a musicologist who has just published a volume on Tudor church music, is a serious musician and an able administrator.

Music education in America is mostly not much to cheer about, and so the appearance of Meadow Brook and its apparently flourishing start is something to be welcomed.

The Sunday Bulletin
PHILADELPHIA, PA
SUN. 717,000
AUG 14 1966

The Music Beat

Presto! Our Orchestra Pulls Off a Musical Miracle

By JAMES FELTON
Bulletin Music Critic

NOW THAT the Philadelphia Orchestra has established a major music festival at Saratoga Springs, N. Y.—and in the short space of one night—it should occur to us that a miracle has taken place. The only festival to compare with it is Tanglewood, which developed over a period of decades.

Of course the miracle at Saratoga was carefully planned. Nelson A. Rockefeller gave the main financial support, not only as a millionaire but as governor of New York. The architect, Vollmer Ostrower, designed an outdoor hall with an uncanny charm that defies description. Paul Veneklasen, the acoustician, devised a sound system that uses the most up-to-date techniques to achieve a quality which at times rivals the Academy of Music.

Coordinating everything, and raising a lot of private money, was Richard P. Leach, executive director of the Saratoga Center for the Performing Arts. The credit for this handsome hunk of new real estate at the horse resort belongs largely to him.

Local reaction to the amphitheater might be summed up by one old crusty gambler who grunted: "I've been coming here for 33 years but I've never seen anything like this—it's got atmosphere!"

• • •

IT ISN'T uncommon to see people clad in white tuxedoes and Bermuda shorts mingling casually at the snack bar. One strolls on the spacious lawns with a feeling of relaxation.

So much for atmosphere. It's all very nice and well worth basking in. From this standpoint, Saratoga is even superior to Tanglewood, where the earthen-floored music shed and lawns are cramped by comparison.

What the orchestra plays is something else again. It is offering nothing like the Festival of Contemporary American Music which begins at Tanglewood today and lasts for a week. This "festival within a festival" is a healthy tradition maintained at Tanglewood for at least ten years.

Music by two Philadelphia composers will be played at Tanglewood this week—"Cantus Commemorabilis" by Henry Weinberg, commissioned for the festival, and George Rochberg's "Black Sounds." There will be much more new music heard there, sponsored by the Berkshire Music center and the Fromm Foundation.

• • •

AT A press conference preceding the orchestra's Saratoga bow, an apology for offering tried-and-true fare by the orchestra there was advanced, on the basis that the new festival would have to attract popular favor to justify expenses. Eugene Ormandy made a devastating argument.

"I would like to play one concert of new music for all the critics. Then we would play our regular season with the kind of music that people will pay to come hear," he said.

A devastating argument indeed, coming from one of the few orchestras in the world that can afford to expand its repertoire and prevent the symphony orchestra in general from becoming a 19th century museum of quaint stuffings and antiques.

Two consolations have fallen to this critic, at least. An orchestra official sympathized with the lot of a listener who must find something new to say about overworked chestnuts.

And secondly, the orchestra will play "Central Park in the Dark" by Charles Ives on August 20. A critic's holiday, that one.

Transcript (e)
NORTH ADAMS, Mass.
Circ. 13,503
AUG 23 1966

Tanglewood in Box Office Record

LENOX — A new Tanglewood box office record was set this season with receipts of $625,944.50 paid by 236,196 patrons.

The comparable figures for 1965 were $605,718 paid by 242,005 persons.

A weather record for the Festival's 30 years was also established, with eight weekends of clear conditions.

The largest-drawing soloist for the Tanglewood season was pianist VanCliburn, whose performance July 23 drew 14,375 persons. The total for that weekend was 32,291.

Tanglewood's capacity is 6,037 in the Shed.

* * *

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 27 1966

Berkshire Week in Review

Box-Office Smash

WITH THE BERKSHIRE summer season nearing its close, buoyant box-office reports indicate it will go down in the account books as one of the busiest tourist seasons yet, if not a record-breaker all the way down the line.

That bellwether attraction, Tanglewood, set a new box-office record with receipts of $625,994, some $20,000 higher than the 1965 figure though total attendance dropped slightly. Clear weather for eight Berkshire Festival weekends, also a record, was credited with an assist.

The successful Tanglewood season was especially noteworthy this year because the 30-year-old festival had competition in its own league from the new Saratoga Performing Arts Center in Saratoga Springs, N.Y.

In its first season starting July 8, the Center presented 21 ballet performances to more than 90,000 patrons, ending July 31. Then the Philadelphia Orchestra gave 14 concerts ending Aug. 24. On two occasions, the orchestra drew overflow audiences of 12,000. The result was that Saratoga hostelries and service trades got the biggest play since the days of Diamond Jim Brady.

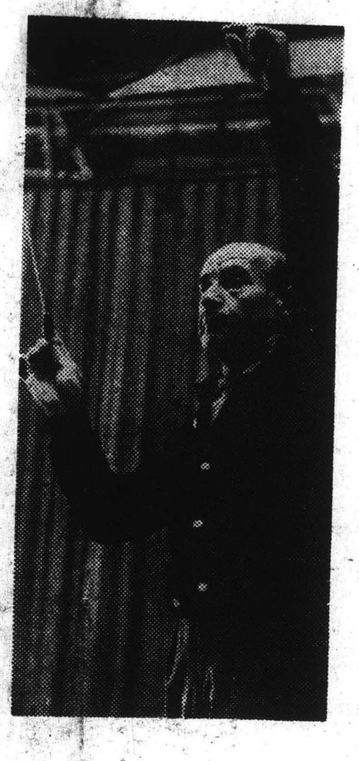
Although the Berkshire Theatre Festival in Stockbridge lost money in its first season, its sponsors voiced satisfaction with progress made. President William Gibson and artistic director George Tabori declared that with strong community support, the theatre would fulfill the high hopes held out for it.

The Williamstown Theatre and Jacob's Pillow Dance Festival will end their runs this evening. The traditional end of the summer tourist season is Labor Day, Sept. 5 this year.

ALBANY TIMES UNION
Sunday, August 21, 1966

Leinsdorf on Tanglewood: 'Expansion in Terms of Quality'

By JOAN SIMMONS



'. . . In reading who is going to perform and where, I can hardly find a name that has not been connected with the Center.'

"Musical planning always comes first, second and third," decreed Erich Leinsdorf, as he sat bolt upright in his chair and beamed around his office backstage in the Music Shed at Tanglewood.

As the Berkshire Music Festival concludes its summer season, thirty years after the first Boston Symphony summer festival in the Berkshires, it finds itself steeped in tradition but far from stifled by it.

"We think of expansion in terms of the level of quality," said Leinsdorf, who, as music director of the Boston Symphony Orchestra and of the Berkshire Music Festival, is very much the heart of Tanglewood.

"The Berkshire Music Center of course is one half of our organization here," continued Leinsdorf. "The students there have been divided into two groups. The main group consists of professional performers—all exclusively on fellowship. In fact," he mused, "I don't think they could pay even if they wanted to."

'. . . Musical planning always comes first, second and third. . . . We decide that a work should be played and then we find the right soloist. . . . Or we hear that a certain soloist is available and we plan accordingly. . .'

'No Compromise'

"There is no compromise in the quality of the students," Leinsdorf emphasized.

"We created the Tanglewood Institute for various other people," he said, searching for a definite term. "Teachers or people who just want to spend a summer with music," he said, "we expect people to come in for their own benefit."

Hopping back to the professional students, Leinsdorf noted that "In reading who is going to perform and where, I can hardly find a name that has not been connected with the Center." With his tongue between his teeth and his eyes glinting, Leinsdorf added, "But of course we're not at all proud."

Getting serious again, he added, "We like to think that you can't make a career in music without a summer here. It is an interim eight weeks between the conservatory and the concert stage."

"We are delighted with B. U. joining us here," Leinsdorf said, referring to the recent affiliation between the Berkshire Music Center and Boston University. "Through B. U. we hope to broaden our field to the dramatic. This season we offered a course in dramatic writing," Leinsdorf pointed out. "My son took it and now he wants to write a play," he added, with more than a trace of pride.

"Members of the Stockbridge company came over to address the class, people like Ann Bancroft and Viveca Lindfors," said Leinsdorf, anticipating more "cross fertilization" in seasons to come.

'. . . We think of expansion in terms of quality. . . We are using expanded types of program form. The presentation of the Tchaikowsky Competition winners was an attempt in this direction.'

Not Limited

Expansion in quality" is not limited to the Music Center. "We are using expanded types of program form," said Leinsdorf, pointing out several innovations this season.

"The presentation of the Tchaikowsky Competition winners was an attempt in this direction," he said, "although Moscow didn't give us the cooperation they had promised.

"Opera in concert form," he said, "is another. And the Weekend Preludes."

"The size and quality of response has been more than gratifying," he said, speaking particularly of the Preludes, a new program presented at 7:00 on Friday evening preceeding the regular concert at 9:00 p.m.

"These concerts deepen the audiences' knowledge of the composers," Leinsdorf said, "like the one devoted to the rare works of Schumann. Musicians and audience can cover more ground of the composers."

'. . . We are delighted with B.U. joining us here. Through B.U. we hope to broaden our field to the dramatic. This season we offered a course in dramatic writing. My son took it and now he wants to write a play. . . .'

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1966

As I Hear It

1936-1966-1996 (?)

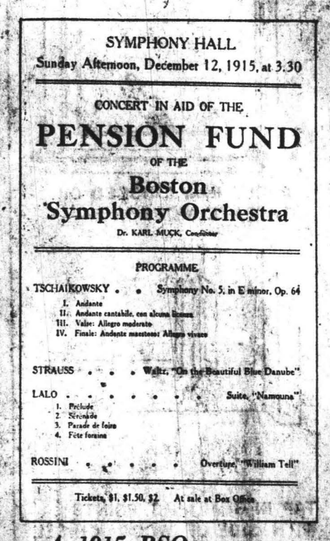
By Jay C. Rosenfeld

ORROW afternoon the Symphony Orchestra ave completed 31 sum- in the Berkshires. The ire festivals had started ears before but Henry Had- he founder and first con- , had been in failing and a replacement was . Hadley had used the York Philharmonic Or- a after it had finished its m series. In 1936, the BSO s musical director, the in- ionally eminent conductor Koussevitzky, came to hree concerts in one week- nder a tent on the old nghouse estate on the Len- e road.

* * *

E FOLLOWING year they to the estate of Tangle- overlooking Stockbridge and, still under canvas, d six programs over two ends. The storm which ne- ated canceling a concert ogress and the subsequent atum of Koussevitzky—a anent structure or no con- —is by now generally n history, as is the magic nulation of the necessary and the erection of the in which the 1938 concerts all subsequent festivals held.

e 1936 arrival of the Boston phony and Koussevitzky much more than a purely event. It marked a mile- e in musical history, for it the first time a metropoli- orchestra, and certainly one e BSO's stature, had moved full complement of musi- s and its main musical di- or to a comparatively bucol- etting to play the same type rogram it used on its home nds. All other preceding similar ventures had been a, so to speak, less serious e. The first chair men did participate, or a substitute ductor took over, and the grams were a little on the ular side. But not so with



SYMPHONY HALL
Sunday Afternoon, December 12, 1915, at 3:30

CONCERT IN AID OF THE
PENSION FUND
OF THE
Boston
Symphony Orchestra
Dr. KARL MUCK, Conductor

PROGRAMME

TSCHAIKOWSKY . . . Symphony No. 5, in E minor, Op. 64
I. Andante
II. Andante cantabile, con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso; Allegro vivace

STRAUSS . . . . . Waltz, "On the Beautiful Blue Danube"

LALO . . . . . Suite, "Namouna"
1. Prelude
2. Sérénade
3. Parade de foire
4. Fête foraine

ROSSINI . . . . . Overture, "William Tell"

Tickets, $1, $1.50, $2. At sale at Box Office.

A 1915 BSO program

the Berkshire festivals. Hence Tanglewood, as it is better known now all over the world, became a unique undertaking.

* * *

THE SCHOOL, the Berkshire Music Center, or the academy, as its founder, Koussevitzky, liked to call it, became a feature which magnified and compounded the value and importance of the festival far beyond the mere repetition of the orchestral repertory, as loftily performed as it was. In Europe, Tanglewood is known for its "Academy" rather than its concerts; its fame rests on the students who have come here from all over the world and have returned to their native haunts to infect their colleagues, students and audiences with all they have learned and acquired on our doorstep.

But a significant and even ominous thread appears in the three-decade fabric. A glance at the first programs reveals, overlooking the smaller compositions, that in 1936 the Bostonians played symphonies of Mendelssohn and Tchaikovsky. In 1937 appear, in addition to those of 1936, the names of Mozart, Ravel, Wagner, Schubert, Stravinsky, Franck and Haydn—not insignificant composers, by any measurement. Prokofieff and Debussy show up in the next two years.

* * *

BUT LET'S LOOK at the schedule of the year now ending. With the exception of Bruckner and Mahler, 19th century and pre-World War I, respectively, no major composition written since then has been played. No one is finding fault with all the immortals whose music we have heard this summer and all the previous summers. We are not tiring of Shakespeare, but what has become of musical invention, imagination and inspiration in the last half-century?

There is little music written for orchestra currently. The new 12-tone system does not apply well to large ensembles. Furthermore, there is a trend to electronic music and a detour from, if not an abandonment of, the instruments used in today's orchestras in the music now being written. Will audiences of 5,000 to 15,000 come to Tanglewood in 1996 to hear Beethoven, Brahms, Tchaikovsky et al? We hazard no opinion.

* * *

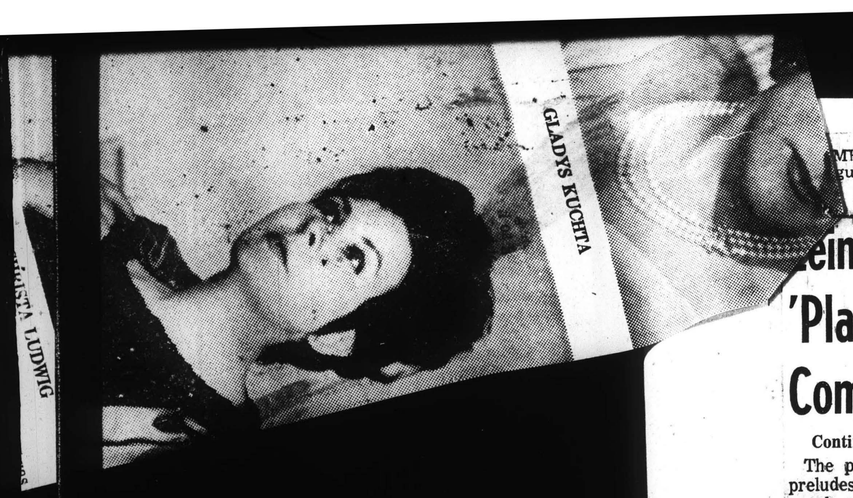
THE DISMAYING factor in the matter of programs is to see that the Boston programs of 50 years ago included many of the same composers as are being used today. A Pension Fund concert program of 1915 which happened to come to hand recently showed that the BSO played the Rossini "William Tell" overture exactly as was played at Tanglewood at this season's Pension Fund concert. The remainder of that old program used a Tchaikovsky symphony, "the" Strauss Waltz, (the Blue Danube, of course) and a now forgotten suite of the French composer Lalo, who is now remembered only for one violin concerto.

Symphony Hall in Boston is proud of the list of subscribers it claims, which includes many who have occupied the exact same seats all their lives, in some cases extending to scores of years. This would also mean that they have heard the exact same programs while occupying those same seats. I have heard every concert ever played in the Berkshire Festivals, starting in 1934, with the exception of one evening when I played hookey to go hear Casals at Marlboro. Fortunately, the repertory is played by a succession of conductors. Of course, the personnel of the orchestra changes and we now listen occasionally with blinding lights in our eyes or disturbing airplane drones in our ears, and even, as at the Fromm concert last Tuesday night, evidence of the presence of a mephitic mammal (so-called out of deference to the fastidious Boston ladies) in the area.

* * *

URBAN RENEWAL is the rallying cry nowadays for all who want to sweep out the old and trite. Is music not due for its own "urban renewal"?

Travelers keep going back to Salzburg and Bayreuth for certain definite objectives. Erich Leinsdorf, the incumbent Boston musical director, has added opera in concert form to his Tanglewood repertory, and the possibilities of that tangent are wide and handsome. He has shown a great curiosity in all current music streams and what he may have in mind is not yet apparent; however, it might be amusing to make a memo on your 1996 calendar: "What does Ozawa plan to play for us this year?"



MES UNION
gust 21, 1966

einsdorf: 'Planning Comes First'

Continued from Page G-1

The programming for the preludes as well as for the regular concerts is done with Leinsdorf's maxim about musical planning in mind. Without saying so he inferred that he did not believe in tailoring a program to those works generally considered as sure box office bets. "The popularity of Bach and Mozart with the audience is marvelous," Leinsdorf said referring to two composers, whose work does not generally fall in this category.

"Even this season's theme of the Romantic Concerto is not a compromise," Leinsdorf pointed out. "Many of the works are seldom heard." When planning a program Leinsdorf uses what he calls "cross relation." "We decide that a work should be played and then we find the right soloist," he said. "Or we hear that a certain soloist is available and we plan accordingly."

"I don't know how the box office is doing but it seems to be successful," said Leinsdorf. "That is his business," he said, pointing to the manager. "As long as he keeps smiling like that I assume we're doing well."

The inevitable mention of the Saratoga Performing Arts Center brought an enthusiastic response from the maestro. "It is like the summer festival circuit at Munich and Salzburg," he said. "People who like to go to one festival like to go to the two."

"Anything that brings music to people expands its appeal," said Leinsdorf, moving from Saratoga to broadcast coverage of this season at Tanglewood. All of the concerts of both the Boston Symphony and the Berkshire Music Center Orchestra have been broadcast in the Albany area by WAMC-FM. Several of the concerts were taped for broadcast by National Educational television. And last Sunday's presentation of Tchiakowsky winners was broadcast live by NBC television.

"When is was announced that NBC would cover that concert the tickets sales, which had been average for that concert went way up," he said. "Many programs in the Boston season are broadcast," he pointed out. "And as a result subscriptions always increase."

Moving mack to expansion once more Leinsdorf made it clear tha he was not thinking in terms of expanding the orchestra or the Tanglewood season. "The Symphony already has a 56 week season if you count the weeks when it bre s up into the Pops Orch ra and the Chamber P yers of the Chamber Orchestra," he said. "We just can't do any more."

"The Boston Symphony pioneered the full-employment year for musicians," Leinsdorf recalled. "Our founder realized the necessity of keeping his musicians employed and that is why Pops were instituted."

"Other orchestras are just now following suit," Leinsdorf said.

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* * *

THE FOLLOWING year they came to the estate of Tanglewood overlooking Stockbridge Bowl and, still under canvas, played six programs over two weekends. The storm which necessitated canceling a concert in progress and the subsequent ultimatum of Koussevitzky—a permanent structure or no concerts—is by now generally known history, as is the magic accumulation of the necessary funds and the erection of the Shed, in which the 1938 concerts and all subsequent festivals were held.

The 1936 arrival of the Boston Symphony and Koussevitzky was much more than a purely local event. It marked a milestone in musical history, for it was the first time a metropolitan orchestra, and certainly one of the BSO's stature, had moved its full complement of musicians and its main musical director to a comparatively bucolic setting to play the same type of program it used on its home grounds. All other preceding and similar ventures had been on a, so to speak, less serious plane. The first chair men did not participate, or a substitute conductor took over, and the programs were a little on the popular side. But not so with the Berkshire festivals. Hence Tanglewood, as it is better known now all over the world, became a unique undertaking.

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STRAUSS . . . Waltz, "On the Beautiful Blue Danube"

LALO . . . Suite, "Namouna"
1. Prelude
2. Serenade
3. Parade de foire
4. Fête foraine

ROSSINI . . . Overture, "William Tell"

Tickets, $1, $1.50, $2. At sale at Box Office

A 1915 BSO program

* * *

THE SCHOOL, the Berkshire Music Center, or the academy, as its founder, Koussevitzky, liked to call it, became a feature which magnified and compounded the value and importance of the festival far beyond the mere repetition of the orchestral repertory, as loftily performed as it was. In Europe, Tanglewood is known for its "Academy" rather than its concerts; its fame rests on the students who have come here from all over the world and have returned to their native haunts to infect their colleagues, students and audiences with all they have learned and acquired on our doorstep.

But a significant and even ominous thread appears in the three-decade fabric. A glance at the first programs reveals, overlooking the smaller compositions, that in 1936 the Bostonians played symphonies of Mendelssohn and Tchaikovsky. In 1937 appear, in addition to those of 1936, the names of Mozart, Ravel, Wagner, Schubert, Stravinsky, Franck and Haydn—not insignificant composers, by any measurement. Prokofieff and Debussy show up in the next two years.

* * *

BUT LET'S LOOK at the schedule of the year now ending. With the exception of Bruckner and Mahler, 19th century and pre-World War I, respectively, no major composition written since then has been played. No one is finding fault with all the immortals whose music we have heard this summer and all the previous summers. We are not tiring of Shakespeare, but what has become of musical invention, imagination and inspiration in the last half-century?

There is little music written for orchestra currently. The new 12-tone system does not apply well to large ensembles. Furthermore, there is a trend to electronic music and a detour from, if not an abandonment of, the instruments used in today's orchestras in the music now being written. Will audiences of 5,000 to 15,000 come to Tanglewood in 1996 to hear Beethoven, Brahms, Tchaikovsky et al? We hazard no opinion.

* * *

THE DISMAYING factor in the matter of programs is to see that the Boston programs of 50 years ago included many of the same composers as are being used today. A Pension Fund concert program of 1915 which happened to come to hand recently showed that the BSO played the Rossini "William Tell" overture exactly as was played at Tanglewood at this season's Pension Fund concert. The remainder of that old program used a Tchaikovsky symphony, "the" Strauss Waltz, (the Blue Danube, of course) and a now forgotten suite of the French composer Lalo, who is now remembered only for one violin concerto.

Symphony Hall in Boston is proud of the list of subscribers it claims, which includes many who have occupied the exact same seats all their lives, in some cases extending to scores of years. This would also mean that they have heard the exact same programs while occupying those same seats. I have heard every concert ever played in the Berkshire Festivals, starting in 1934, with the exception of one evening when I played hookey to go hear Casals at Marlboro. Fortunately, the repertory is played by a succession of conductors. Of course, the personnel of the orchestra changes and we now listen occasionally with blinding lights in our eyes or disturbing airplane drones in our ears, and even, as at the Fromm concert last Tuesday night, evidence of the presence of a mephitic mammal (so-called out of deference to the fastidious Boston ladies) in the area.

* * *

URBAN RENEWAL is the rallying cry nowadays for all who want to sweep out the old and trite. Is music not due for its own "urban renewal"?

Travelers keep going back to Salzburg and Bayreuth for certain definite objectives. Erich Leinsdorf, the incumbent Boston musical director, has added opera in concert form to his Tanglewood repertory, and the possibilities of that tangent are wide and handsome. He has shown a great curiosity in all current music streams and what he may have in mind is not yet apparent; however, it might be amusing to make a memo on your 1996 calendar: "What does Ozawa plan to play for us this year?"

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 635,619
AUG 22 1966

Music: Traditional Tanglewood Finale

Beethoven 9th Restored to Its Climactic Place

By HAROLD C. SCHONBERG
Special to The New York Times

LEE, Mass., Aug. 21—For some years, it had been the custom to end the Berkshire Music Festival with a Sunday afternoon performance of the Beethoven Ninth Symphony. Last summer, the custom went by the boards, when Wagner's "Lohengrin" all of it, was spread over the weekend, an act at a time. Today the old custom was restored, bringing sighs of relief to the traditionalists. Erich Leinsdorf conducted the Boston Symphony in Beethovens monumental work. The soloists were Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul.

For the most part, the performances of this final weekend were conventional, but each can and have one wonder. If there was a little unusual in this afternoon, it was Verdi's "Te Deum," that short but beautiful, simple and intense choral work of the composer's old age. It was a more fitting accompaniment to the Ninth Symphony than the Beethoven symphony or overture that is nearly always juxtaposed.

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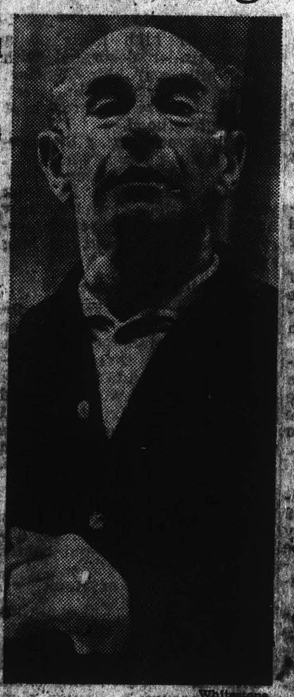
For the Verdi is a choral work that, like the last movement of the Ninth, breathes humanity and compassion. Tightly organized, not extravagant in its resources, it has no solos, except for two phrases toward the end that come from within the chorus, and it is a long way from the melodramatic splendors of the Verdi Requiem. Verdi himself was a freethinker, but the "Te Deum" has the kind of inner passion and belief that is infinitely bigger than conventional religious mouthings.

It was extremely well sung by the festival chorus, the group of students at the Berkshire Music Center, and was conducted by Mr. Leinsdorf with characteristic clarity and intelligence. The music proceeded in a straight line, without any attempt at expressive devices. This is a score that has no use for romantic frills or the extroversion of Italian opera, and Mr. Leinsdorf wisely avoided both.



Erich Leinsdorf

In a weekend that contained the Bruckner Fourth Symphony, the Brahms Fourth, the prelude to Wagner's "Tristan und Isolde" and the two Liszt piano concertos, there were two works that call for special discussion. Both were Liszt works for piano and orchestra, and both are seldom encountered any more — the Fantasy on Themes from Beethoven's "Ruins of Athens" and the "Totentanz."

The Fantasy caused something of an amused sensation when it was resurrected here two summers ago. Jorge Bolet was the pianist then as he was again Saturday night. That summer, Mr. Leinsdorf programed Beethoven's "Ruins of Athens" in its entirety, and he thought it would be interesting to present Liszt's commentary on it for piano and orchestra. It had not been played in public for generations, though oldtimers at least knew it from an old Petri recording.

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Miss Darre Is a Soloist in Weekend's Events

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But the "Totentanz" is an entirely different kettle of fish. It is a set of variations on the "Dies Irae" and represents Liszt at his most flamboyant, his most daring, his most exciting. This, too, has its old-fashioned moments, but the work has authentic sweep in the hands of a big virtuoso, and some of its harmonies are breathtaking. Liszt was one of the most daring innovators of his age, and in a way even greater as a seminal force than Wagner.

Jeanne-Marie Darré was the pianist on Friday evening, and she also played the Liszt E flat Concerto. She played both works with the particular elan that is hers and hers alone. Her piano playing has immense vitality, propelled by a phenomenal technique. But she is made of blood, bone and brain, like most of us, and she is not a pileddriver. Mr. Leinsdorf used the entire string section of the Boston Symphony, and often seemed to forget that there was a soloist. Nobody could play through the racket, and in the "Totentanz," and somewhat less in the concerto, Miss Darré resorted to desperate pounding.

Liszt did not have this kind of orchestra in mind, and Mr. Leinsdorf should have cut his forces, sending some violinists home for the night. Even the powerful Mr. Bolet, in the second concerto, had his troubles coming through. Otherwise, the accompaniments were perfectly dovetailed with the keyboard, and both pianists turned in superior examples of romantic playing, Miss Darré with typical bounce and ebullience, Mr. Bolet with eloquence and style.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1966

Quotes

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—*Gunther Schuller, musician and composer, recently named head of the New England Conservatory of Music.*

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
AUG 21 1966

Music

Hub Musician Recalls Conductors' Approaches

By RAYMOND MORIN
Telegram Music Critic

For the past 29 years, Harry Shapiro has played French horn with the Boston Symphony Orchestra under three main conductors — Serge Koussevitzky, Charles Munch, and Erich Leinsdorf.

During those years there has been a large number of guest conductors. To name but a few - Stokowski, Boult, Markevich, Erhling, Monteux, Schippers, Ormandy, Oawa, Skrowaczewski and Steinberg.

With each the approach has been different. Also the sound, atmosphere, quality, interpretation, and the players' reactions.

Each time the orchestra faces a new conductor, it soon knows what it's up against.

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What do you look for in any conductor? The most obvious is the least important, according to Shapiro.

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For example, the horns of the Boston Symphony are frequently placed directly in front of the timpani and other percussion instruments.

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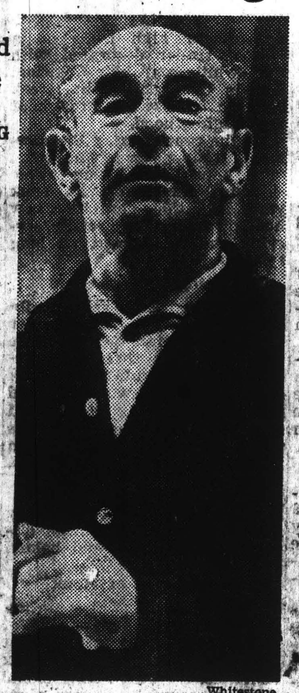

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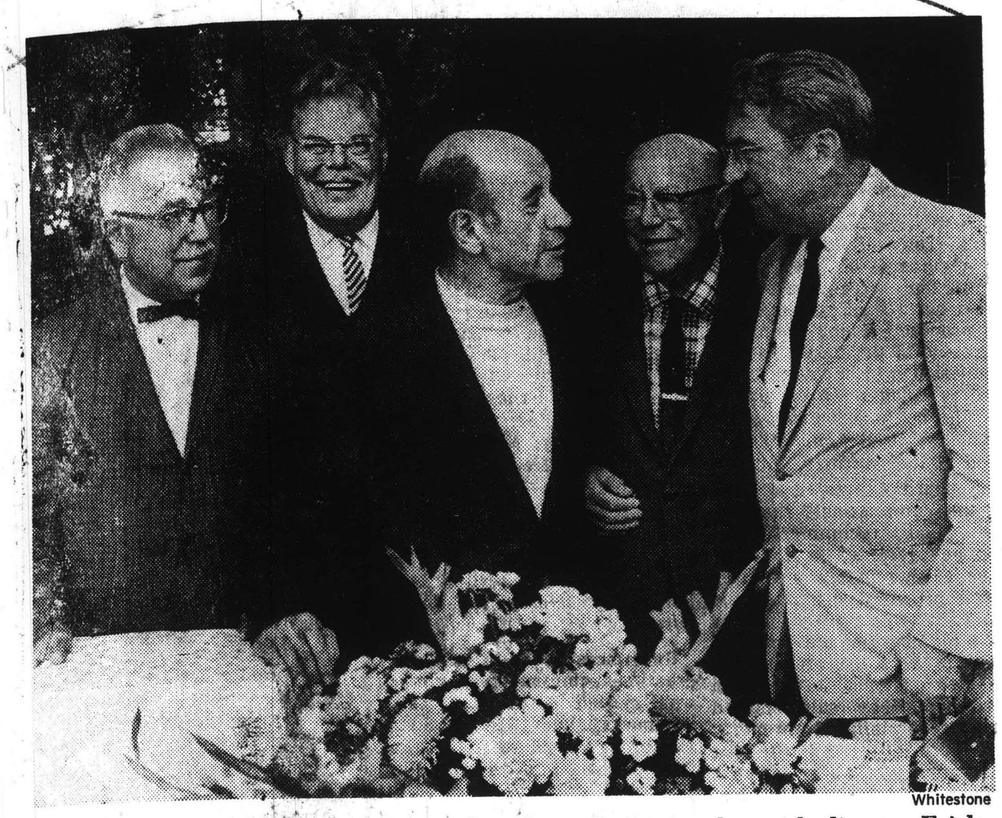
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 22 1966



Whitestone

RETIRING MEMBERS of Boston Symphony Orchestra chat with director Erich Leinsdorf, center. Others, left to right, are Rosario Mazzeo, K. Vinal Smith, Henri Girard and Osbourne McConathy. Two other retiring members of the orchestra, Georges Moleux and Richard Burgin, could not be present when this picture was taken.

Six in BSO Honored on Retirement

LENOX — Six members of the Boston Symphony Orchestra are retiring at the end of the orchestra's 85th season. All of them were honored recently at a traditional retirement luncheon at Tanglewood, at which Erich Leinsdorf, music director, presided with membership of the Orchestra attending.

Mr. Leinsdorf presented four of the musicians with watches and gave a Paul Revere bowl to Rosario Mazzeo, personnel manager. A watch was presented to Richard Burgin, former associate conductor, when he retired at the end of the season.

The retiring players have been members of the Orchestra for a total of 213 years. Georges Moleux, first bass player, has been with the orchestra since 1930. Henri Girard, bass player and Richard Burgin, former associate conductor, both joined the orchestra in 1920. Osbourne McConathy, horn player, joined the orchestra in 1944. K. Vinal Smith, tuba player, joined the orchestra in 1936. Rosario Mazzeo, bass clarinet player and personnel manager, joined in 1933.

Most of these players have performed under the direction of Pierre Monteux, Serge Koussevitzky and Charles Munch during their tenures as Music Director, and for the past four years have performed under Mr. Leinsdorf.

Jascha Silberstein, cellist, has been released from his contract to assume a new musical post as principal cellist of the Metropolitan Opera Orchestra.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

AUG 30 1966

Letters to the Editor

Tanglewood

To the Editor of THE EAGLE:—

Tanglewood is made for music; it was given for music; it *is* music — the lawns, the lake, the trees, the smell of pines and new-mown grass, the kind of quiet that is there between the sounds of the voices and the instruments — almost the best music — then the care in training for best performance and enjoyment of music; the selection of material; the wonderful shell, which permits people to hear music true, without distortion or artificial amplification.

What an experience! It makes me know better what is the definition of music for myself, at least. May we not say it is the visible, audible expression of the beauty, rhythm, vitality of life itself?

To appreciate it as well as to perform it one must ready oneself; one must come to it with open arms and heart and ears and mind with enthusiasm, almost as one awaits a lover.

Tanglewood brings so many of the elements there to encourage such an attitude and we go away blessed.

Mrs. FRED HEIDENSON.
344 West 72nd St.,
New York, N.Y.

The Knickerbocker News
ALBANY, N. Y.
D. 55,425

AUG 27 1966

Tanglewood Attendance Drops 5,809

Over at Tanglewood this year, attendance dropped from the previous year by 5,809 . . . from 242,005 to 236,196. However, ticket receipts rose from $605,718 to $625,944.

The drop in attendance, judging from the report of the music center in Lenox, Mass., was almost entirely in the attendance at the eight open rehearsals.

The major increase in attendance this year was in the 24 Boston Symphony Orchestra programs, with 4,000 more attending in 1966 than in 1965.

The Tanglewood festival this year included some 24 concerts in the Music Shed plus 25 performances by members of the Berkshire Music Center, the school affiliated with Tanglewood.

The final concert on Aug. 21 brought to a close the 85th season of the Boston Symphony and was the 211th performance by the orchestra since their season opened in October 1965.

It was their 30th season at Tanglewood.

Sunday Herald
BOSTON, Mass.
Circ. 280,099

AUG 28 1966

Symphony To Retire 6 Players

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RETIRING MUSICIANS from the Boston Symphony Orchestra were honored recently at Tanglewood, Lenox. From left, Rosario Mazzeo, K. Vinal Smith, Erich Leinsdorf, music director, Henri Girard and Osbourne McConathy. Not present at the time the picture was taken were Georges Moleux and Richard Burgin.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

AUG 25 1966

Red Cottage in the Berkshires

Where Hawthorne Told "Tanglewood Tales"

By Joseph Kaye
(The Star's New York Correspondent)

TANGLEWOOD, LENOX, MASS—The crowds have gone from this home of a great summer music festival. The gates of Tanglewood are closed; the huge concert shed, and the smaller hall and the various studios are battened down for the winter.

The nearby town of Lenox has resumed its quiet, tree-shaded existence as a suburb of Pittsfield. The New England autumn soon will arrive and give its palette of colors to the forested Berkshire hills in the background.

But there is a survivor in Tanglewood for anyone to become acquainted with in all seasons. This is a little red cottage within the complex of the Berkshire music festival. During the summer it is used as a studio.

But the real purpose of this small building is to remind the world that it is a replica of the house in which Nathaniel Hawthorne and his family lived for about a year and a half, and that it was in this house that he wrote "The House of the Seven Gables," one of this country's celebrated literary works, as well as "The Wonder Book" for the young. The original house burned, and the replica was built by the National Federation of Music Clubs some 20 years ago.

Wrote a Sequel

In this house, too, Hawthorne outlined his "Tanglewood Tales," a sequel to "The Wonder Book." Concerning this volume there is a story that seems little known.

Close to Tanglewood is an old house, set deep back in a wooded area. It is approached by a long driveway; and if it is late in the day, and the shadows from the tall trees that border the drive are heavy, one is impressed with a spirit of mystery, ideal for the setting of a novel.

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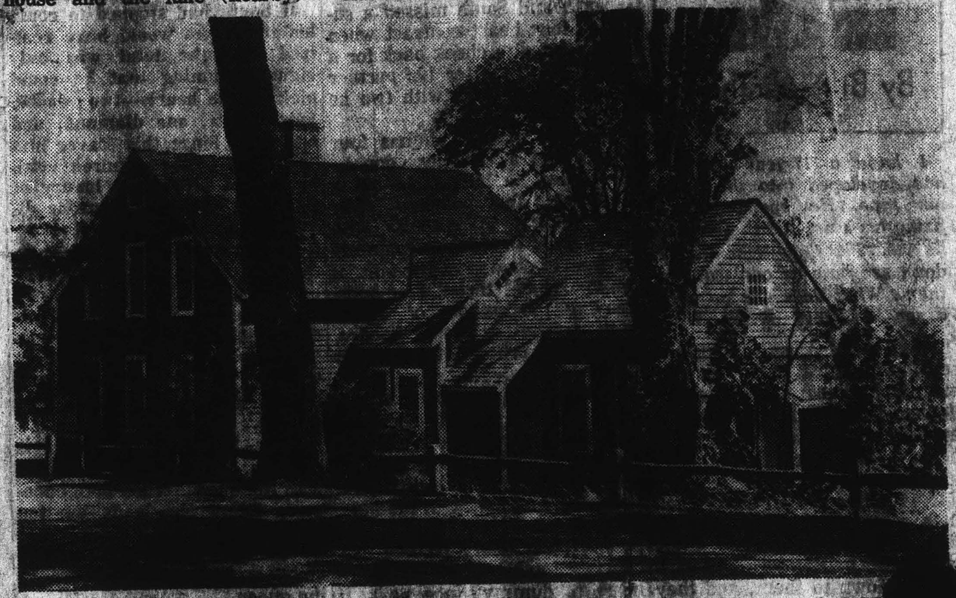

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BOSTON, Mass.
Circ. 159,508

AUG 21 1966

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MRS. THEODORE GUNARIS

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

AUG 25 1966

Red Cottage in the Berkshires

Where Hawthorne Told "Tanglewood Tales"

By Joseph Kaye
(The Star's New York Correspondent)

TANGLEWOOD, LENOX, MASS—The crowds have gone from this home of a great summer music festival. The gates of Tanglewood are closed; the huge concert shed, and the smaller hall and the various studios are battened down for the winter.

The nearby town of Lenox has resumed its quiet, tree-shaded existence as a suburb of Pittsfield. The New England autumn soon will arrive and give its palette of colors to the forested Berkshire hills in the background.

But there is a survivor in Tanglewood for anyone to become acquainted with in all seasons. This is a little red cottage within the complex of the Berkshire music festival. During the summer it is used as a studio.

But the real purpose of this small building is to remind the world that it is a replica of the house in which Nathaniel Hawthorne and his family lived for about a year and a half, and that it was in this house that he wrote "The House of the Seven Gables," one of this country's celebrated literary works, as well as "The Wonder Book" for the young. The original house burned and the replica was built by the National Federation of Music Clubs some 20 years ago.

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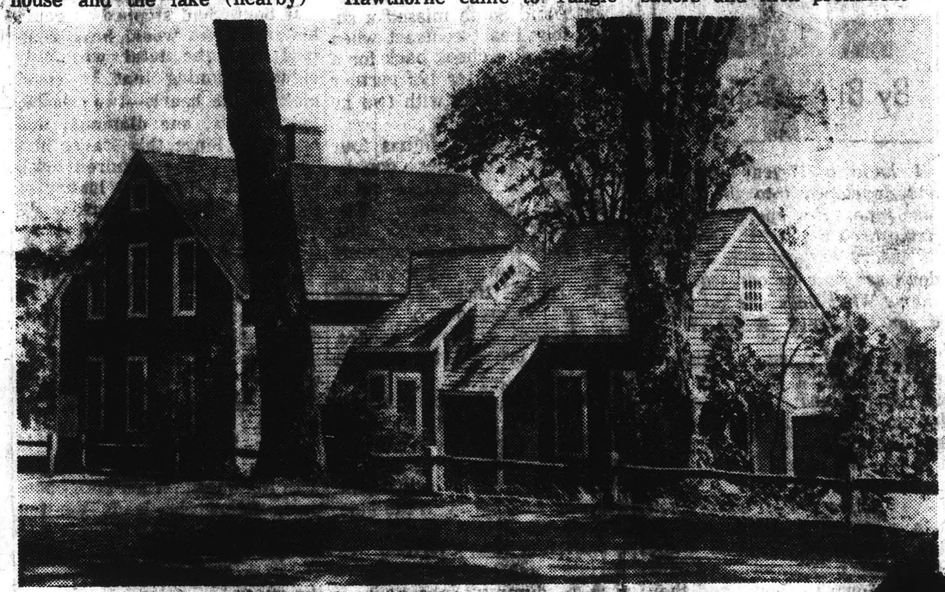

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
SEP 3 1966

As I Hear It

Conductor

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So much of what an able conductor does is not appreciated. For instance, many a composer colors his music by giving a theme to one instrument and then transferring it to another; and when that operation comes off smoothly, with little or no switch apparent or audible, it is most often the result of the conductor's sense of balance and taste.

Precision, per se, is not an especially commendable factor. Any group of experienced musicians can "come in" together with little effort. An orchestral musician is neither an automaton nor a piece of raw material. To play in a major symphony, a man must have gone through years of training; usually, he knows the repertory as well as the conductor. It has been said that every student at St. Cyr, the French military academy, carries a marshal's baton in his knapsack. Just so does many a man in an orchestra carry a conductor's baton in his instrument case.

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The man who in effect says to the orchestra at concert time, "Let's do as we agreed to at the rehearsal," has been more or less superseded by the one who, by his antics, conveys the spirit of the music—gay, exuberant, possibly ennobled one moment, and pleading, sombre, and sad at another. We watch the conductor to understand the music. To sit in the hall with our eyes closed is no longer enough.

The Huntsville Times
HUNTSVILLE, ALA.
D. 52,605 SUN. 49,384
AUG 2 6 1966

Telephone Hour Changes Format

By DEAN GYSEL
Chicago Daily News Service

After 27 years, the Bell Telephone Hour this season is changing the format for its Sunday night programs.

Despite big name performers, the program never caught on when it switched from radio to television in 1959. It did not adjust to a visual medium. The static proscenium-stage productions made it look like other variety shows.

This year, the Telephone Hour will present 15 "musical documentaries," focusing on festivals, performers, special events and movements and ideas in music. The series is presented on alternate Sundays on NBC.

The premiere show Sept. 25 is "A Man's Dream: The Festival of Two Worlds," a visit to Gian-Carlo Menotti's Spoleto festival near Rome. Performers include pianists Sviatoslav Richter and John Browning, mezzo-soprano Shirley Verrett and conductors Zubin Mehta, Thomas Schippers and Werner Torkanowsky.

Other programs include:

—The Berkshire Festival in Tanglewood, Mass., featuring Erich Leinsdorf and the Boston Symphony Orchestra. Jane Marsh, the 24-year-old soprano winner of the Tchaikovsky competition in Moscow; Soprano Phyllis Curtin and Composer Aaron Copland.

The International Jazz Festival at Comblain-la-Tour, Belgium, with Benny Goodman, Stan Getz, Chuck Berry, Art Farmer and Anito O'Day.

—A musical profile of San Francisco in which the song, "I Left My Heart in San Francisco" will not be heard. Performing will be pianists Peggy and Milton Salkind, the John Handy quintet, Ballerina Linda Meyer, the San Francisco Ballet, San Francisco Opera and the Rock n' roll group, The Jefferson Airplane.

—An Easter Sunday show emanating from Red Rocks Outdoor Amphitheater west of Denver. Against this thousands-year-old setting, selections from Handel's "Messiah" will be sung by the 325 members of the Mormon Tabernacle Choir, Soprano Phyllis Curtin, Contralto Maureen Forrester and Richard Lewis.

THE EVENING SUN
BALTIMORE, MD.
D. 206,715
SEP 9 1966

Lees, Krenek Taking Posts At Peabody

Benjamin Lees, American composer, will return to the Peabody Conservatory of Music as visiting professor of composition for the semester which begins September 26, Dr. Charles Kent, conservatory director, announced today.

Visiting professor of composition in the second semester will be another contemporary composer, Ernst Krenek.

Born in China and educated in California, Mr. Lees studied with George Anthiel and in 1953, at the age of 29, won a Fromm Foundation Award. This was followed by a Guggenheim Fellowship in 1954, a Copley Foundation Award in 1955, a Fulbright Fellowship in 1956 and a UNESCO Award in 1958.

Mr. Lees studied and composed in Europe for several years, returning to teach at the Peabody from 1962 to 1964. During his Baltimore stay his Violin Concerto was first performed by the Boston Symphony Orchestra with Henryk Szeryng as soloist, his Interlude for String Orchestra received its first performance by the Baltimore Symphony Orchestra and Gary Graffman gave the premiere performance of Piano Sonato No. 4.

Other works by Mr. Lees have been commissioned and performed by the Louisville Orchestra, the Seattle Symphony, the Kansas City Philharmonic and the Philadelphia Chamber Orchestra.

Abroad, the Orchestre de la Suisse Romande, the Vienna Symphony and many chamber groups have performed his works. His compositions to date include two symphonies, two piano concertos, "Songs of the Night" for soprano Breve," Concerto for Orchestra, "Visions of Poets" for solo voices, chorus and orchestra, and an and orchestra, "Concertante opera, "The Gilded Cage," as well as numerous works for chamber ensembles and solo piano.

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* * *

THERE ARE a million pitfalls and sticky spots in music, and a conductor must smooth them out for the players' edification. The irregular rhythms of today are a special trick for a conductor, and no less so for the musicians. The old-time classic, which stayed in one exact rhythmic pattern for a whole movement, is now a thing of the past. And let's not ignore the matter of interpretation, in which a conductor's judgment is used.

The man who in effect says to the orchestra at concert time, "Let's do as we agreed to at the rehearsal," has been more or less superseded by the one who, by his antics, conveys the spirit of the music—gay, exuberant, possibly ennobled one moment, and pleading, sombre, and sad at another. We watch the conductor to understand the music. To sit in the hall with our eyes closed is no longer enough.

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The Huntsville Times
HUNTSVILLE, ALA.
D. 52,605 SUN. 49,384
AUG 2 6 1966

Telephone Hour Changes Format

By DEAN GYSEL
Chicago Daily News Service

After 27 years, the Bell Telephone Hour this season is changing the format for its Sunday night programs.

Despite big name performers, the program never caught on when it switched from radio to television in 1959. It did not adjust to a visual medium. The static proscenium- stage productions made it look like other variety shows.

This year, the Telephone Hour will present 15 "musical documentaries," focusing on festivals, performers, special events, and movements and ideas in music. The series is presented on alternate Sundays on NBC.

The premiere show Sept. 25 is "A Man's Dream: The Festival of Two Worlds," a visit to Gian-Carlo Menotti's Spoleto festival near Rome. Performers include pianists Sviatoslav Richter and John Browning, mezzo-soprano Shirley Verrett and conductors Zubin Mehta, Thomas Schippers and Werner Torkanowsky.

Other programs include:

—The Berkshire Festival in Tanglewood, Mass., featuring Erich Leinsdorf and the Boston Symphony Orchestra, Jane Marsh, the 24-year-old soprano winner of the Tchaikovsky competition in Moscow; Soprano Phyllis Curtin and Composer Aaron Copland.

The International Jazz Festival at Comblain-la-Tour, Belgium, with Benny Goodman, Stan Getz, Chuck Berry, Art Farmer and Anito O'Day.

—A musical profile of San Francisco in which the song, "I Left My Heart in San Francisco" will not be heard. Performing will be pianists Peggy and Milton Salkind, the John Handy quintet, Ballerina Linda Meyer, the San Francisco Ballet, San Francisco Opera and the Rock 'n' roll group, The Jefferson Airplane.

—An Easter Sunday show emanating from Red Rocks Outdoor Amphitheater west of Denver. Against this thousands-year-old setting, selections from Handel's "Messiah" will be sung by the 325 members of the Mormon Tabernacle Choir, Soprano Phyllis Curtin, Contralto Maureen Forrester and Richard Lewis.

THE EVENING SUN
BALTIMORE, MD.
D. 206,715
SEP 9 1966

Lees, Krenek Taking Posts At Peabody

Benjamin Lees, American composer, will return to the Peabody Conservatory of Music as visiting professor of composition for the semester which begins September 26, Dr. Charles Kent, conservatory director, announced today.

Visiting professor of composition in the second semester will be another contemporary composer, Ernst Krenek.

Born in China and educated in California, Mr. Lees studied with George Anthiel and in 1953, at the age of 29, won a Fromm Foundation Award. This was followed by a Guggenheim Fellowship in 1954, a Copley Foundation Award in 1955, a Fulbright Fellowship in 1956 and a UNESCO Award in 1958.

Mr. Lees studied and composed in Europe for several years, returning to teach at the Peabody from 1962 to 1964. During his Baltimore stay his Violin Concerto was first performed by the Boston Symphony Orchestra with Henryk Szeryng as soloist, his Interlude for String Orchestra received its first performance by the Baltimore Symphony Orchestra and Gary Graffman gave the premiere performance of Piano Sonato No. 4.

Other works by Mr. Lees have been commissioned and performed by the Louisville Orchestra, the Seattle Symphony, the Kansas City Philharmonic and the Philadelphia Chamber Orchestra.

Abroad, the Orchestre de la Suisse Romande, the Vienna Symphony and many chamber groups have performed his works. His compositions to date include two symphonies, two piano concertos, "Songs of the Night" for soprano Breve," Concerto for Orchestra, "Visions of Poets" for solo voices, chorus and orchestra, and an and orchestra, "Concertante opera, "The Gilded Cage," as well as numerous works for chamber ensembles and solo piano.

230

ROCKFORD MORNING STAR
ROCKFORD, ILL.
D. 58,197 SUN. 77,470

OCT 21 1966

Orchestra Base Tanglewood Tells Secret of Green Grass

Croquet Enjoys Revival . . .

Croquet, a long-time favorite currently having a revival in popularity, is one of many lawn sports people of all ages enjoy. Lawn experts say any good lawn will "take" the hard wear associated with games. By good they mean one planted with one of the recommended all-perennial variety of grass and one that is kept well-fed with fertilizer applications at regular intervals, such as at Tanglewood in Massachusetts.

Aerifying, fertilizing and watering are the three answers to a question many visitors ask — "How does Tanglewood keep its grass green?"

Tanglewood, summer base for the Boston Symphony Orchestra, has [illegible] acres of green lawn, subject to all the ordinary lawn problems.

It has its own extra problems, like the tramp-tramp-tramp of thousands of concert-goers who walk over the lawn and find informal seating on it during the eight weeks of the Berkshire Festival in July and August.

250,000 VISITORS

Each summer those festival concerts draw a total of nearly 250,000 visitors, all trampnig on the lawns at Tanglewood, which is at Lenox, Mass.

James Kiley is superintendent of Tanglewood and director of the planned program of care which keeps the lawns as green and lush in early fall as they were in June.

He said the original problem at Tanglewood was compaction, too much thatch, and lack of sufficient root system on the grass.

To combat compaction, the lawns are aerified several times, spring and fall. During summer months, when foot traffic is at a peak, a slicing machine is used every seven to 10 days.

ROOTS NOURISHED

These processes allow water, fertilizer, and air to reach the grass root system, developing and maintaining it.

Before fertilizing — in spring and fall—an aero-thatch machine is used to remove thatch, or dead grass.

Kiley said early spring application of insecticides and weed killers from a tank sprayer takes care of lawn weeds and insect pests.

None of this would be effective if the lawns didn't get enough water.

They get their regular watering from Tanglewood's own irrigation system, installed during the years when the Northeast's severe drought shut off water from regular sources.

MAN-MADE POND

The system draws water from a spring-fed man-made pond specially built on the property.

Kiley says the Tanglewood methods, sclaed down to home lawn size, can produce gratifying results.

Small-scale aerifying, slicing, and aero-thatch machines suitable for home use are items available for rental from hardware and garden supply stores.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
WORCESTER, Mass.
Circ. 104,910

SEP 18 1966

Scenic Beauty Offered To Berkshire Travelers

The Berkshire Hills of western Massachusetts, with unspoiled wooded mountains, clear lakes and streams, and historic, cultural and sports attractions, is a scenic paradise for vacationers and travelers alike.

Although much of the Berkshire charm is found in its many natural wilderness sections, the area's communities, including North Adams, Williamstown, Pittsfield, Lenox, Lee, Stockbridge and Great Barrington, should not be missed.

North Adams, in the northern tip of the Berkshires, is the site of historic Fort Massachusetts and the only city on the Mohawk Trail, the western portion of Hwy. 2. New England's Natural Bridge and Mt. Greylock are also among the city's attractions.

Hairpin Turn

Famed Hairpin Turn on the Mohawk Trail, above North Adams, has an observation tower which provides superb views of the Hoosic Valley and Mt. Greylock.

Mt. Greylock, the state's highest peak — 3,491 feet — is topped by a 90-foot granite tower, the War Memorial Beacon, which affords a five-state panorama. Three roads lead to the summit. The best is Notch Road, off Hwy. 2 between North Adams and Williamstown.

Williamstown, near the New York-Vermont state lines, is the home of Williams College and the Clark Art Institute. The college's Thompson Memorial Chapel has a series of stained glass windows that merits particular attention, especially when viewed from within the chapel.

In the area of Pittsfield, the largest city in the Berkshires, enjoyable stops may be made at the Crane Museum, Hancock Shaker Village, Shaker Museum and Berkshire Museum.

Anglewood

The Boston Symphony Orchestra and the world's leading musicians play to thousands at Tanglewood, near Lenox, home of the Berkshire Music Festival. A tour through the beautiful grounds is a must for any visit to the area.

Close by Lenox is Lee, site of the annual Jacob's Pillow Dance Festival, and Stockbridge, location of the Berkshire Playhouse and the Berkshire Garden Center.

South of Great Barrington, near the New York state line, is unique Bash-Bish Falls. In certain light, one can reportedly see the "Spirit Profile" of the Indian maiden who, unhappy in love, jumped to her death in the pool from the cliff far above.

Bash-Bish Falls can be reached by a foot path from the New York state side (Copake Falls, off N.Y. 22) or from Copake Falls Road in Mt. Washington. The latter path is very steep and is not recommended for the elderly or infirm.

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177
SEP 17 1966

As I Hear It

The Piano

By Jay C. Rosenfeld

COMPETITION between piano manufacturers would probably rate only minor notice on the commercial battlefield, but it has an individual pitch.

Cigarette companies used to use testimonials. Automobile companies have their own ways. One of them once got down to naming names and asked us to compare or do something in regard to "the other two." The piano companies are strictly dignified and proper in their approach to advertising, but they, too, find the testimonial angle effective.

* * *

THEY NOT ONLY tie up with established artists, but make early contact with promising prodigies—much as athletic scouts are reported to pay fabulous bonuses to stars on high school and college sports teams.

Very few of us give any thought to that aspect of the music industry. However, an article in the September issue of *High Fidelity* magazine discloses that the battle for public attention was joined almost a century ago. Milton Goldin writes of an American tour by the musical giant Anton Rubinstein (no relation of our own Artur, I understand) in 1870, in which he played 200 concerts and was guaranteed $40,000 by the Steinway Piano Co.

It was the custom in those days to give an audience its money's worth. No terse hour and a half and out to the parking lot. The time consumed in early concert days was not measured, but one can make an estimate of how long it would take Rubinstein to play the Schumann A minor concerto, the Beethoven Emperor, his own F major and G major concertos, besides shorter works. In addition, Rubinstein, who was 40 at the time, had brought with him from Europe a younger colleague, Henri Wieniawski, who also appeared on each program playing such popular favorites as his own violin concerto No. 2 and the Legende.

* * *

THE STEINWAY company called their support of Rubinstein a "sponsorship." It appeared, however, that they really had him at the end of a string, like a hurdy-gurdy-man's monkey, and pulled him hither and yon until some society for the prevention of cruelty to musicians should have stepped in.

The Baldwin is the piano of the Boston Symphony Orchestra. I am satisfied that the choice was made on merit, but certain glints which are noticed by some spectators shoot off the pinwheel. Most of the BSO's piano soloists play the instrument the orchestra favors, although not exclusively, be it understood.

* * *

THERE WAS a very advanced young fellow in piano class in my student days. He never realized the promise he showed in school, and now that he is departed, I may tell his name, for it was part of his distinction: Lucius Hare. He was approached, rumor had it, by the Steinway rival but turned them down. "Imagine," he is reported to have explained, "how ridiculous it would be to find a Hare on a Baldwin!"

Goldin tells of the exhibits the American companies Steinway and Chickering made at the 1867 Paris exposition. A biography of Longfellow tells of a visit our poet made to Liszt in Rome in 1868 and there found a Chickering. Longfellow's sister said Liszt told her it was the best piano he had ever played, but she noticed "it had a half-inch of dust on the keyboard."

As a matter of fact, Liszt played the Erard, a French piano, on some of his tours. A plaque over the door of a house on the Rue de Mail in Paris says, in effect, that "Francois (sic) Liszt resided here whenever he came to play concerts in Paris." It happens to be the factory of Erard Freres.

* * *

GOLDIN FOUND that Steinway got an endorsement from Hector Berlioz, and Chickering a testimonial from Liszt in Paris. My records do not reveal whether Liszt got the piano before or after the testimonial.

Europe still makes some fine pianos. The firm which is the agent for the Bechstein in this country advertises that it will import but 35 instruments this year, and hence advises anyone desirous of owning one to act accordingly.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Townsman
WELLESLEY, Mass.
Weekly Circ. 7,841
SEP 15 1966

"All Hail To Massachusetts" By Late Arthur J. Marsh Is State Song

On September 2, the General Court of Massachusetts by act of the legislature designated "All Hail To Mssachusetts" as the official state song. Thus, composer Arthur J. Marsh of Wellesley, who died May 26 this year, was honored posthumously and his family has had the satisfaction of seeing his dream realized.

Mr. Marsh began campaigning for an official Bay State song back in the 1940's and over the years some 400 songs had been submitted. By last December, after three years of study by a state song commission, the choice of songs had been narrowed to ten. Commission members included Sen. James A. Kelly of Oxford, chairman of the Committee on State Administration; Erich Leinsdorf, conductor of the Boston Symphony Orchestra; Arthur Fiedler, conductor of the Boston Pops; Harry Ellis Dickson, assistant conductor of the Pops; Leo Litwin, pianist at the Pops; Peter Sinagusa, chairman of the Music Department at Boston College; Rep. John Melia of Brighton and Rep. Bartley of Holyoke.

"We went over them carefully," explained Fiedler, "and Marsh's words and music seemed the best. I informed him that we would select his song if he would be willing to make a few minor changes so that the meter, or words, would fit the melody. He was perfectly willing and set to work on the project."

A martial tune, "All Hail to Massachusetts" was first presented without words to Fiedler, who tested it with the Boston Pops Orchestra.

"It was quite a nice march," the famed conductor said.

Marsh loved and studied music. He earned his master's degree at the New England Conservatory of Music in 1933 where he majored in the organ. But he started out, after completing Boston Latin, to be an architect. He received a diploma in drafting from M.I.T. during World War I. The depression changed his goal.

For years he was organist and choirmaster at the Universalist Church on Inman st., Cambridge, and organist at the Exeter St. Theater. He also was state music examiner and taught the band at Norfolk State Prison.

His widow, Mrs. Margaret R. Marsh, 364 Weston rd., Wellesley, has all the score and orchestration.

"He spent years copying out all the orchestral parts for the band as well as writing the notations for piano and voice. He did it all himself," she declared.

It was a labor of love for the state pays no compensation to a composer for writing an official song. Massachusetts is now among 45 pther states who have official tunes.

"All Hail to Massachusetts" is not completely new to the public. It was played and sung as early as 1954 at Nantasket Beach Bandstand and later on Boston Common.

No date has yet been set by the governor's office for the song's official debut — mabe it will be introduced at the inauguration of the Governor in 1967.

Sen. Kelly plans on sending the state song to all schools in the Commonwealth.

"It is a wonderful song, has a lot of character and can be sung and played easily," Mrs. Marsh stated.

Words to State's Official Anthem

by Arthur J. Marsh

All hail to Massachusetts, the
land of the free and the brave,
For Bunker Hill and Charlestown, and flag we love to
wave,
For Lexington and Concord, and
the shot heard 'round the
world:
All hail to Massachusetts, we'll
keep her flag unfurled.
She stands upright for freedom's
light that shines from sea to
sea:
All hail to Massachusetts! Our
country 'tis of thee!
All hail to grand old Bay State,
the home of the bean and the
cod!
Where Pilgrims found a landing
and gave their thanks to God.
A land of opportunity in the
good old U.S.A.
Where men live longer and prosper, and people come to stay.
Don't sell her short but learn to
court her industry and stride:
All hail to grand old Bay State!
The land of pilgrim's pride.
All hail to Massachusetts, renowned in the Hall of Fame!
How proudly wave her banners
emblazoned with her name!
In unity and brotherhood, sons
and daughters go hand in
hand:
All hail to Massachusetts, there
is no finer land!
It's MASSACHUSETTS.
All hail to Massachusetts! All hail! All hail! All hail!

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Times (e)
BEVERLY, Mass.
Circ. 8,433

SEP 24 1966

Times (e)
GLOUCESTER, Mass.
Circ. 10,176

SEP 24 1966

Where But New England

He danced with Jackie at Symphony ball

by Francis W. Hatch

BOXES along the wall cost $1,000, each . . .

A year ago I was in a swivet. I had missed a meeting of the trustees of the Boston Symphony Orchestra and, as usual, the absentee pays the penalty. I was informed that by unanimous choice I had been appointed "Trustee Chairman" of a money raising gala to be entitled "The Golden Trumpet Ball."

During the spring and summer I had occupied an office with a trio of lady planners any one of whom could step into the shoes of Edward Logue. Any feeble thoughts I had were old hat to them. The result?

After the last bill had been paid there remained a net of better than $160,000 to go toward the Symphony's annual deficit. There have been few charitable enterprises in New England with results more gratifying or substantial.

Year Ago — The big lift for the party, which came off on the evening of Sept. 27, was the presence of Mrs. John F. Kennedy. At the outset she had agreed to be Honorary Chairman yet there could only be hope that she would be able to attend.

Meeting her at the door of Symphony Hall where she arrived on the arm of Henry B. Cabot, President of the Board of Trustees, I was soon aware what the presence of this ethereal lady does to the best laid plans for crowd control.

Energetic men and women broke through the police lines on Massachusetts Avenue and piled into the lobby. Cameramen, radio and TV operators fought frantically for preferred positions until it seemed as though they were hanging from the chandeliers.

Slowly we moved through the packed corridor inside the hall toward the easterly entrance the blinding flicker of flashlights and camera flares made every step a prayer and a problem.

When, finally, we entered the hall, the Honorary Chairman gave a gasp of delight for surely Nat Saltonstall and his coordinating corps had brought to bear light, color, and wildly effective imagination to dress up the old place.

Jackie Whirls — Boston will long remember Mrs. Kennedy's graciousness and the delight of whirling around a sardine-packed dance strip to the rhythm of a Strauss waltz by Arthur Fiedler.

But there were private miseries for the "Trustee Chairman" to endure. The ladies had arranged to have Walter Cronkite fly up to act as master of ceremonies. Just in case anything happened to prevent his coming I was told to be ready to substitute. It seemed remote and unlikely until, halfway through the soup, a weather report indicated LaGuardia enshrouded with fog. Fifteen minute bulletins followed and I fumbled with the card of notes in my pocket. When all seemed lost Cronkite arrived.

Not since the gala ball for Edward, Prince of Wales in 1860 has the Boston press devoted more space to a social event. Nor would I venture that the romantic tempo of 1966 could match what was reported of the 1860 party, and I quote, "During the evening there was a world of flirtation. Hearts were not only touched, affected, stirred into accelerated pulsations, but positively smashed."

Back of His Neck — There had been a long lapse of years between my attendance in boyhood at Mr. Foster's Dancing School. But somehow, with the graceful cooperation of the Lady Chairman we made the run keeping pace with Arthur Fiedler in safety through the barrage of flash bulbs.

The back of my neck received magnificent press coverage, even international. From Athens came a letter from a sojourning friend: "Over my cup of 'espresso' this morning I was startled by a closeup of the back of your head in a Paris newspaper. Couldn't you have managed a better haircut?"

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END OF VOLUME

VOLUME 116

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Pops

1966 - 1967

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REDUCTION RATIO 16x

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SCHEDULE OF CONCERTS

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

SCHEDULE OF CONCERTS, 1966–1967

SEPTEMBER

22	Boston	(Rehearsal 1)
23–24	Boston	(Fri.-Sat. I)
27	Boston	(Tuesday A-1)
29	Boston	(Thursday A-1)
30	Boston	(Friday II)

OCTOBER

1	Boston	(Saturday II)
4	Boston	(Tuesday B-1)
6	Boston	(Thursday B-1)
7–8	Boston	(Fri.-Sat. III)
12	New York	(1)
13	Brooklyn	(1)
14	New York	(1)
15	Carnegie Hall	(1)
18	Boston	("Cambridge" 1)
20	Boston	(Rehearsal 2)
21–22	Boston	(Fri.-Sat. IV)
25	Boston	(Tuesday A-2)
27	Boston	(Thursday A-2)
28–29	Boston	(Fri.-Sat. V)

NOVEMBER

1	Boston	(Tuesday B-2)
3	Providence	(1)
4–5	Boston	(Fri.-Sat. VI)
8	Boston	(Tuesday A-3)
10	Boston	(Rehearsal 3)
11–12	Boston	(Fri.-Sat. VII)
15	Washington	(1)
16	New York	(2)
17	Carnegie Hall	
18	New York	(2)
19	Carnegie Hall	(2)
22	Boston	("Cambridge" 2)
25–26	Boston	(Fri.-Sat. VIII)
29	Boston	(Tuesday A-4)

DECEMBER

1	Boston	(Rehearsal 4)
2–3	Boston	(Fri.-Sat. IX)
6	Boston	(Tuesday A-5)
8	Boston	(Thursday B-2)
9–10	Boston	(Fri.-Sat. X)
13	Boston	("Cambridge" 3)
15	Boston	(Thursday A-3)
16–17	Boston	(Fri.-Sat. XI)
20	Boston	(Tuesday B-3)
27	Boston	(Tuesday A-6)
29	Boston	(Thursday A-4)
30–31	Boston	(Fri.-Sat. XII)

JANUARY

3	Boston	("Cambridge" 4)
5	Providence	(2)
6–7	Boston	(Fri.-Sat. XIII)
10	Boston	(Tuesday B-4)
12	Boston	(Rehearsal 5)

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17	Boston	(Tuesday A-7)
19	Providence	(3)
20–21	Boston	(Fri.-Sat. XV)
23	Hartford	
24	New Haven	
25	New York	(3)
26	Brooklyn	(2)
27	New York	(3)
28	Carnegie Hall	
31	Boston	("Cambridge" 5)

FEBRUARY

3–4	Boston	(Fri.-Sat. XVI)
7	Boston	(Tuesday A-8)
9	Boston	(Thursday A-5)
10–11	Boston	(Fri.-Sat. XVII)
14	Boston	(Tuesday B-5)
16	Providence	(4)
17–18	Boston	(Fri.-Sat. XVIII)
21	Boston	(Tuesday A-9)
23	Boston	(Winterfest)
24–25	Boston	(Fri.-Sat. XIX)
28	Washington	(2)

MARCH

1	New York	(4)
2	New Brunswick	
3	New York	(4)
4	Carnegie Hall	(3)
9	Boston	(Thursday B-3)
10–11	Boston	(Fri.-Sat. XX)
14	Boston	(Tuesday B-6)
16	Providence	(5)
17–18	Boston	(Fri.-Sat. XXI)
23	Boston	(Rehearsal 6)
24–25	Boston	(Fri.-Sat. XXII)
28	Boston	(Tuesday A-10)
30	Boston	(Rehearsal 7)
31	Boston	(Friday XXIII)

APRIL

1	Boston	(Saturday XXIII)
3	Rochester	
4	Toledo	
5	Bloomington	
6	Chicago	
7	Chicago	
8	Ann Arbor	
10	New London	
11	Philadelphia	
12	New York	(5)
13	Brooklyn	(3)
14	New York	(5)
15	Carnegie Hall	(4)
18	Boston	("Cambridge" 6)
20	Boston	(Thursday A-6)
21–22	Boston	(Fri.-Sat. XXIV)

Boston Symphony Orchestra

ERICH LEINSDORF, *Music Director*

CHARLES WILSON, *Assistant Conductor*

First Violins

Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

Second Violins

Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Giora Bernstein
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

Violas

Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Jean Cauhapé
Konosuke Ono*
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

Cellos

Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Robert Ripley
Soichi Katsuta*
John Sant Ambrogio
Luis Leguia
Stephen Geber
Carol Procter
Richard Sher

Basses

Henry Freeman
Henry Portnoi
Irving Frankel
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne
William Rhein
John Salkowski

Flutes

Doriot Anthony Dwyer
James Pappoutsakis
Phillip Kaplan

Piccolo

Lois Schaefer

Oboes

Ralph Gomberg
John Holmes
Hugh Matheny

English Horn

Laurence Thorstenberg

Clarinets

Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E♭ Clarinet

Bass Clarinet

Felix Viscuglia

Bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

Contra Bassoon

Richard Plaster

Horns

James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Ralph Pottle

Trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

Trombones

William Gibson
Josef Orosz
Kauko Kahila

Tuba

Chester Schmitz

Timpani

Everett Firth

Percussion

Charles Smith
Harold Thompson
Arthur Press, *Ass't Timpanist*
Thomas Gauger

Harps

Bernard Zighera
Olivia Luetcke

Librarians

Victor Alpert
William Shisler

Stage Manager

Alfred Robison

WILLIAM MOYER, *Personnel Manager*

*members of the Japan Philharmonic Symphony Orchestra participating in a one season exchange with Messrs. Robert Karol and Richard Kapuscinski

PRE - SEASON

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
SEP 16 1966

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Circ. 155,060
SEP 19 1966

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Sunday Republican
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Circ. 115,966
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MONTHLY-CIRC. N. AVAIL.
SEPT 1966

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SEP 17 1966

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3

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Sunday Herald
BOSTON, Mass.
Circ. 280,099
AUG 14 1966

Symphony Sets 86th Season

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THE MORNING CALL
PATERSON, N. J.
D. 20,932
AUG 9 1966

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Record-Transcript
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Weekly Circ. 5,600
AUG 12 1966

Symphony Will Open Sept. 23

The Record
HACKENSACK, N. J.
D. 137,868
AUG 8 1966

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Sunday Globe
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Circ. 532,600
AUG 21 1966

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Staten Island Advance
STATEN ISLAND, N. Y.
D. 57,734 SUN. 45,423
SEPT 4 1966

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
SEP 4 1966

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I. K.

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Traveler (e)
BOSTON, Mass.
Circ. 146,293
SEP 22 1966

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
SEPT 1966

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Sunday Herald
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Circ. 280,099
OCT 9 1966

McLAREN HARRIS, Music Critic

Musical Premieres --Who's on First?

As we cross the threshold of another music season we can cast an eye over the prospects of the next seven months and pick out events of special interest in the Boston Opera season, major composers and recent compositions in the Boston Symphony schedule, newcomers and welcome old-timers in the Boston University Celebrity Series, and a host of serious efforts by the other organizations, professional, amateur and academic.

However, one thing about programs which writers look upon with increasing distrust and disfavor is the phrase "first Boston performance," or words to that effect, frequently attached to contemporary works, occasionally to obscure works of the 19th century and once in a while to compositions hundreds of years old.

THE INITIAL reaction upon seeing the phrase is to question, "Is it?" And in the great majority of cases there is no way of establishing the fact beyond doubt.

Early in the century there was a multitude of symphonic organizations, choruses and chamber groups connected with the city of Boston; if one considers suburban contributions when accounting for the present, the number is undoubtedly much higher.

Complete program schedules for many organizations which have passed into oblivion over the years probably long since ceased to exist; and in any case there is no central clearing house to undertake the monumental task of untangling, compiling, documenting and cross-indexing Greater Boston's entire musical activity for even a single year out of the past eighty.

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IN MOST instances this question of "first" is purely, basically academic. Except in cases of actual world premieres, or when the performance requires major, combined efforts, or when undeserved neglect is implied, the designation has little worth. It may even have an adverse meaning. If a work lies fallow for a long period there is usually a good reason: lack of esthetic value.

Furthermore, the fact that a composition is receiving its first area performance does not mean that it has not been heard before, thanks to radio and the phonograph record.

Our inevitable finding is that some officers consider that promulgation of a "first Boston performance" a feather in their organization's cap. But being first for the sake of being first is not particularly commendable; finer feathers are gained by varied and imaginative programming, whether wholly original or not, and with high standards of execution.

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Bi-Weekly
SEP 16 1966

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3

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Sunday Herald
BOSTON, Mass.
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AUG 14 1966

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I. K.

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Traveler (e)
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[3a]

ew England Newsclip Agency, Inc.
ox 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

AUG 14 1966

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On tour the Boston Symphony Orchestra will appear in Philharmonic Hall, New York on five Wednesdays and five Fridays under its own auspices and play in several other east coast cities (Brooklyn, Washington, Hartford, New Haven, New London, Philadelphia).

Middle West Tour

In the spring the orchestra will make a six-concert tour into the Middle West, its first extended visit in that area in several years. Concerts on this sixth tour of the eighty-sixth season will be given in Rochester, Toledo, Bloomington, Chicago (two concerts), and Ann Arbor.

Next season six guest conductors will appear with the Boston Symphony Orchestra including retired Music Director Charles Munch and Richard Burgin, who retired as associate conductor at the conclusion of the 1966 Berkshire Festival at Tanglewood.

Began in 1920

Mr. Burgin's retirement brings to a conclusion an association with the Boston Symphony Orchestra which began in 1920 when he became the orchestra's concertmaster. Dr. Munch will conduct the orchestra for two weeks in December, and Mr. Burgin will conduct four concerts on Oct. 21, 22, 25, and 27.

Colin Davis and Rafael Kubelik will each be making their first appearances with the Boston Symphony Orchestra. Mr. Davis will conduct on Feb. 3, 4, 7, and 9, and Mr. Kubelik will be with the orchestra in Boston in mid-January and for the orchestra's tour at the end of that month.

World Premieres

The world premieres to be conducted by Mr. Leinsdorf next season include: Elliott Carter's Piano Concerto with Jacob Lateiner as soloist; Robert Moevs' Et in Occidentem with the orchestra will perform with the Rutgers University Choir; and William Sydeman's new work in memory of President John F. Kennedy.

In the spring Mr. Leinsdorf announced that he would dedicate the orchestra's concerts on March 24 and 25, 1967 to Arturo Toscanini who was born March 25, 1867. The St. John Passion by Bach will be performed at these concerts.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

OCT. 1966

Boston Symphony Orchestra's Eighty-Sixth Season Opened Sept. 23

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In addition to the twenty-four pairs of concerts in Symphony Hall on Friday afternoons and Saturday evenings, the Orchestra will present five other series of concerts in Boston. These include 10 Tuesdays, Series A; 6 Tuesdays, Series B; 6 Tuesdays, "Cambridge,"; 6 Thursdays, Series A and 3 Thursdays, Series B.

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[3a]

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

AUG 14 1966

Boston Orchestra to Play Three World Premieres

BOSTON—The Boston Symphony Orchestra will open its eighty-sixth season in Symphony Hall, Boston, on Friday and Saturday Sept. 23, 24.

Begins Fifth Season

Several months ago Erich Leinsdorf, who begins his fifth year as music director of the orchestra, announced the orchestra will perform three world premieres during the new season. Mr. Leinsdorf has now listed the major works to be played next winter as well as the soloists who will be appearing with the orchestra.

In addition to the 24 pairs of concerts in Symphony Hall on Friday afternoons at 2 p. m. and Saturday evenings at 8.30 p. m., the orchestra will present five other series of concerts in Boston.

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

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[3a]

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

SEP 4 1966

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

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[3a]

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966

AUG 14 1966

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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

OCT 1966

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[3b]

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Sunday Herald
BOSTON, Mass.
Circ. 280,099

JAN 8 1967

Boston Symphony

3 Guests to Fill In For Erich Leinsdorf

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has departed for a mid-winter leave of absence, during which he will be guest conductor of the Amsterdam Concertgebouw Orchestra in The Hague on Jan. 14, and in Amsterdam Jan. 15, 18 and 19.

His first program after his return will be the concert of Friday, Feb. 10.

Meanwhile, he has invited Gunther Schuller, Rafael Kubelik and Colin Davis to be guest conductors in his absence. Mr. Schuller will conduct the orchestra for the fourth time this season on Tuesday evening. Mr. Kubelik will lead the Orchestra for two weeks in Boston and one week on tour, from Jan. 13-31. Mr. Davis will conduct from Feb. 3-9.

The concert this Tuesday at 7:30 will be one of nine Orchestra concerts this season which are being televised and broadcast simultaneously by WGBH-TV, Channel 2, and WGBH-FM. Mr. Schuller will conduct Dvorak's Overture to "Othello," the Schubert Symphony No. 8 and Charles Ives' Symphony No. 4, assisted by the New England Conservatory Chorus.

RAFAEL KUBELIK will conduct the concerts of Friday afternoon and Saturday evening, and the fifth open rehearsal of the season on Thursday evening.

RAFAEL KUBELIK

His program will begin with Haydn's Symphony No. 102, in B-flat major, followed by the first performance at these concerts of the Double Concerto for Two String Orchestras, Piano and Timpani, by Bohuslav Martinu, composed in 1939.

Charles Wilson, the newly-appointed assistant conductor of the orchestra, will perform the solo piano part. After intermission Mr. Kubelik will conclude with the Franck Symphony in D minor.

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Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
AUG 19 1966

3 World Premieres

BOSTON (AP)—William Sydeman's new score in memory of President John F. Kennedy is among three world premieres scheduled for the Boston Symphony Orchestra's 86th season, opening Sept. 23.

Music director Erich Leinsdorf announced the premieres along with a schedule of 24 programs to be given Friday and

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
AUG 9 1966

SMART SET By

Pre-Show Parties

★ ★ ★

BEGINNING HIS 5TH year as Music Director of the Boston Symphony Orchestra, Erich Leinsdorf will open the 86th season of the orchestra Sept. 23 and 24 in Symphony Hall. It will perform three world premieres during the new season. In addition to the 24 pairs of concerts in Symphony Hall on Friday afternoons at 2 o'clock and Saturday evenings at 8:30 p. m., the orchestra will present five other series of concerts in Boston. These include 10 Tuesdays, Series A at 8:30 p. m.; six Tuesdays, Series B at 7:30 p. m.; six Tuesdays, "Cambridge" at 8:30; six Thursdays, Series A and three Thursdays, Series B, both at 8:30 p. m.

The orchestra will also give a series of open rehearsals for the benefit of the Boston Symphony Orchestra's Pension Fund and a series of five concerts in Providence.

★ ★ ★

Morning News
WILMINGTON, DEL.
D. 40,885
AUG 18 1966

. . . Boston date: Sept. 23-24, opening of Boston Symphony Orchestra's 86th season . . . Mrs. Henry C. Lautenklos of 407 Birmingham Ave., Woodcrest, recently attended a Women's Seminar, sponsored by Valparaiso University, at the Pocono Crest Hotels in Pocono Pines, Pa. Also present at the event were Mr. and Mrs. R. F. Meyer of 510 Lennox Road.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
AUG 14 1966

Symphony Will Open Sept. 23

A performance of Mahler's Symphony No. 3 will open the 86th season of the Boston Symphony Orchestra on Sept. 23 in Symphony Hall. It will be repeated at the opening concert of each of the seven subscription series. Season subscriptions are available for Tuesday and Thursday concerts.

The two Tuesday series, A and B, each have a number of subscriptions available. Series A, consisting of 10 concerts at 8:30 p. m. will begin Sept. 27. Music Director Erich Leinsdorf has invited Richard Burgin, Colin Davis, Rafael Kubelik, Charles Munch, and Gunther Schuller to be guest conductors at these concerts.

For the six concerts of Tuesday Series B, which will begin at 7:30 p. m. on Oct. 4, Thomas Schippers and Mr. Schuller have been invited as guest conductors. Two Thurs- ...s also will

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 280,099
SEP 18 1966

FIVE VISITING SYMPHONY orchestras will give concerts in Symphony Hall this season under the auspices of the Boston University Celebrity Series. The New York Philharmonic conducted by Leonard Bernstein, lower left, will appear in Symphony Hall next Sunday afternoon; Stanislaw Skrowaczewski, upper left, will conduct the Minneapolis Symphony on Feb. 19; Jean Martinon, center, will lead the Chicago Symphony on Nov. 13; Sixten Ehrling, upper right, will conduct the Detroit Symphony on Oct. 23, and George Szell will be on the podium when the Cleveland Orchestra plays on Feb. 8.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 5 1966

BSO To Perform Musical Tribute To J. F. Kennedy

BOSTON (AP) — William Sydeman's new score in memory of President John F. Kennedy is among three world premieres scheduled for the Boston Symphony Orchestra's 86th season, opening Sept. 23.

Music Director Erich Leinsdorf announced the premieres along with a schedule of 24 programs to be given Friday and Saturday evenings at Symphony Hall. Five other series of concerts on Tuesdays and Thursdays are planned.

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Herald (m)
BOSTON, Mass.
Circ. 159,508
AUG 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
AUG 13 1966

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515
AUG 28 1966

Tickets Now Available For Boston Symphony

The Boston Symphony Orchestra announces that season subscriptions are available for the Tuesday and Thursday concerts in Symphony Hall. The new season, the 86th, will open Friday afternoon, Sept. 23 with a performance of Mahler's Symphony No. 3, which will be repeated at the opening concert of each of the seven subscription series.

The two Tuesday series, Series A and B, each have subscriptions available. Series A, consisting of 10 concerts at 8:30 p.m., will begin on Tuesday, Sept. 27. Music Director Erich Leinsdorf has invited Richard Burgin, Colin Davis, Rafael Kubelik, Charles Munch and Gunther Schuller to be guest conductors at the concerts.

Soloists will be Concertmaster Joseph Silverstein, principal cellist Jules Eskin and pianist Evelyn Crochet as soloists.

For the six concerts of the Tuesday Series B, which begin at 7:30 p.m. Oct. 4, Thomas Schippers and Schuller have been invited as guest conductors. Soloists include Gina Bachauer and Claude Frank.

Two Thursday series of concerts will also begin at 8:30 p.m. Series A, six concerts, will open Sept. 29, with Burgin, Davis and Munch invited to conduct, and Silverstein and Eskin invited as soloists.

The Thursday Series B. concerts will begin Oct. 6. This three-concert series will be conducted by Leinsdorf, Munch and Schippers. Full information may be obtained from the subscription office, Symphony Hall.

Music Notes

In news of orchestras elsewhere, the Boston Symphony orchestra is preparing for its 86th season, opening Sept. 23-24. Erich Leinsdorf will share the podium with six guests, including the orchestra's past music director, Charles Munch, and past associate conductor, Richard Burgin. Others will be Rafael Kubelik, Colin Davis, with two yet to be announced. Soloists will include the pianists Claude Frank and Gina Bachauer; Shmuel Ashkenasi, violinist; and vocalists Florence Kopleff, Beverly Wolff, and Donald Gramm. World premieres of works by Elliott Carter, Robert Moevs, and William Sydeman, Berlioz' "L'Enfance du Christ," Haydn's "The Creation," Hindemith's "Der Schwanendreher," and symphonies of Ives, Bruckner, and Mahler are among the major programming.

Friday, Saturday Concerts

Mahler Third Opens Symphony Season

Erich Leinsdorf, who is starting his fifth season as music director of the Boston Symphony Orchestra, has announced that the orchestra will begin its eighty-sixth season with performances of Gustav Mahler's Third Symphony at the opening concerts of each of its seven Boston series. The first two concerts will take place in Symphony Hall Friday afternoon at 2:00 p.m. and Saturday evening at 8:30.

Audiences are urged to arrive on time for these concerts, as the first movement of the Mahler symphony lasts 30 minutes.

Shirley Verrett, mezzo-soprano, has been invited by Mr. Leinsdorf to be soloist in the Mahler performances. It will be her second engagement with the orchestra; her first appearance having been in the Brahms Alto Rhapsody and Prokofiev's "Alexander Nevsky" in March, 1965. The New England Conservatory Chorus, Lorna Cooke de Varon, conductor, will also take part in the performances.

THE FIRST open rehearsal of the season will take place in Symphony Hall Thursday evening at 7:30. As in the past, the series of seven open rehearsals will benefit the orchestra's pension fund and will be the final preparation for the weekend program which is to follow.

A limited number of season subscriptions are available for two of the Boston Symphony Orchestra's shorter series: the "Tuesday B" series with six concerts at 7:30 p.m. and the "Thursday B" series with three concerts at 8:30 p.m. Further information may be obtained from the Subscription Office, Symphony Hall, CO 6-1492.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
AUG 14 1966

Boston Symphony Sets 86th season

The Boston Symphony Orchestra, which will play at the Academy of Music Tuesday, April 11, will open its 86th home season Sept. 23. Erich Leinsdorf begins his fifth year as music director. The orchestra plays 24 Friday afternoon-Saturday evening pairs as well as other Boston series, 10 New York concerts, and programs in many Eastern and Midwest cities.

Guest conductors will include Charles Munch, former Boston music director; Richard Burgin, retiring this month after being concertmaster since 1920; Rafael Kubelik and Colin Davis.

World premiers will be those of Elliott Carter's Piano Concerto, with Jacob Lateiner as soloist; Robert Moevs' "Et in Occidentem," with the Rutgers University Choir, and William Sydeman's new work in memory of President Kennedy.

The performances of Bach's "St. John Passion" March 24-25 will be dedicated to the memory of Arturo Toscanini, born March 25, 1867.

Other soloists include Shmuel Ashkenasi, in the Dvorak Violin Concerto, and Jules Eskin, in Bloch's "Schelomo." Both artists studied at Curtis Institute.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
SEPT 1966

Boston Symphony Orchestra

The Orchestra's 86th season, the fifth of **Erich Leinsdorf's** tenure as Music Director, will open at Symphony Hall, Boston, on Sept. 23. Guest conductors listed for the season include **Charles Munch, Richard Burgin, Colin Davis** and **Rafael Kubelik.** The latter two will be making their first appearances with the Bostonians. Three world premieres are slated: Elliott Carter's Piano Concerto, Robert Moev's Et in Occidentem and William Sydeman's new work in memory of John F. Kennedy. Mr. Leinsdorf has also announced that he would dedicate the March 24-25 concerts to the memory of Arturo Toscanini who was born March 25, 1867. They will feature the Bach St. John Passion.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
AUG 26 1966

Boston Symphony plans

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Erich Leinsdorf, music director, will include three world premieres of works during the winter, and has invited six guest conductors to take over directing the orchestra at intervals. Four of them are: Charles Munch, retired; Richard Burgin, who retired as associate conductor at the end of this year's Tanglewood concerts; Colin Davis and Rafael Kubelik who are both making first appearances with the orchestra.

The two Boston Symphony concerts on March 24, and 25, will be dedicated to Arturo Toscanini, born March 25, 1867.

Pre

4

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
AUG 19 1966

3 World Premieres

BOSTON (AP)—William Sydeman's new score in memory of President John F. Kennedy is among three world premieres scheduled for the Boston Symphony Orchestra's 86th season, opening Sept. 23.

Music director Erich Leinsdorf announced the premieres along with a schedule of 24 programs to be given Friday and

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
AUG 9 1966

SMART SET By

Pre-Show Parties

★ ★ ★

BEGINNING HIS 5TH year as Music Director of the Boston Symphony Orchestra, Erich Leinsdorf will open the 86th season of the orchestra Sept. 23 and 24 in Symphony Hall. It will perform three world premieres during the new season. In addition to the 24 pairs of concerts in Symphony Hall on Friday afternoons at 2 o'clock and Saturday evenings at 8:30 p. m., the orchestra will present five other series of concerts in Boston. These include 10 Tuesdays, Series A at 8:30 p. m.; six Tuesdays, Series B at 7:30 p. m.; six Tuesdays, "Cambridge" at 8:30; six Thursdays, Series A and three Thursdays, Series B, both at 8:30 p. m.

The orchestra will also give a series of open rehearsals for the benefit of the Boston Symphony Orchestra's Pension Fund and a series of five concerts in Providence.

★ ★ ★

Morning News
WILMINGTON, DEL.
D. 40,885
AUG 18 1966

. . . Boston date: Sept. 23-24, opening of Boston Symphony Orchestra's 86th season . . . Mrs. Henry C. Lautenklos of 407 Birmingham Ave., Woodcrest, recently attended a Women's Seminar, sponsored by Valparaiso University, at the Pocono Crest Hotels in Pocono Pines, Pa. Also present at the event were Mr. and Mrs. R. F. Meyer of 510 Lennox Road.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
AUG 14 1966

Symphony Will Open Sept. 23

A performance of Mahler's Symphony No. 3 will open the 86th season of the Boston Symphony Orchestra on Sept. 23 in Symphony Hall. It will be repeated at the opening concert of each of the seven subscription series. Season subscriptions are available for Tuesday and Thursday concerts.

The two Tuesday series, A and B, each have a number of subscriptions available. Series A, consisting of 10 concerts at 8:30 p. m. will begin Sept. 27. Music Director Erich Leinsdorf has invited Richard Burgin, Colin Davis, Rafael Kubelik, Charles Munch, and Gunther Schuller to be guest conductors at these concerts.

For the six concerts of Tuesday Series B, which will begin at 7:30 p. m. on Oct. 4, Thomas Schippers and Mr. Schuller have been invited as guest conductors. Two Thurs- s also will

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
SEP 18 1966

FIVE VISITING SYMPHONY orchestras will give concerts in Symphony Hall this season under the auspices of the Boston University Celebrity Series. The New York Philharmonic conducted by Leonard Bernstein, lower left, will appear in Symphony Hall next Sunday afternoon; Stanislaw Skrowaczewski, upper left, will conduct the Minneapolis Symphony on Feb. 19; Jean Martinon, center, will lead the Chicago Symphony on Nov. 13; Sixten Ehrling, upper right, will conduct the Detroit Symphony on Oct. 23, and George Szell will be on the podium when the Cleveland Orchestra plays on Feb. 8.

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Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
AUG 5 1966

BSO To Perform Musical Tribute To J. F. Kennedy

BOSTON (AP) — William Sydeman's new score in memory of President John F. Kennedy is among three world premieres scheduled for the Boston Symphony Orchestra's 86th season, opening Sept. 23.

Music Director Erich Leinsdorf announced the premieres along with a schedule of 24 programs to be given Friday and Saturday evenings at Symphony Hall. Five other series of concerts on Tuesdays and Thursdays are plannd.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
AUG 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
AUG 13 1966

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515
AUG 28 1966

Tickets Now Available For Boston Symphony

The Boston Symphony Orchestra announces that season subscriptions are available for the Tuesday and Thursday concerts in Symphony Hall. The new season, the 86th, will open Friday afternoon, Sept. 23 with a performance of Mahler's Symphony No. 3, which will be repeated at the opening concert of each of the seven subscription series.

The two Tuesday series, Series A and B, each have subscriptions available. Series A, consisting of 10 concerts at 8:30 p.m., will begin on Tuesday, Sept. 27. Music Director Erich Leinsdorf has invited Richard Burgin, Colin Davis, Rafael Kubelik, Charles Munch and Gunther Schuller to be guest conductors at the concerts.

Soloists will be Concertmaster Joseph Silverstein, principal cellist Jules Eskin and pianist Evelyn Crochet as soloists.

For the six concerts of the Tuesday Series B, which begin at 7:30 p.m. Oct. 4, Thomas Schippers and Schuller have been invited as guest conductors. Soloists include Gina Bachauer and Claude Frank.

Two Thursday series of concerts will also begin at 8:30 p.m. Series A, six concerts, will open Sept. 29, with Burgin, Davis and Munch invited to conduct, and Silverstein and Eskin invited as soloists.

The Thursday Series B. concerts will begin Oct. 6. This three-concert series will be conducted by Leinsdorf, Munch and Schippers. Full information may be obtained from the subscription office, Symphony Hall.

Music Notes

In news of orchestras elsewhere, the Boston Symphony orchestra is preparing for its 86th season, opening Sept. 23-24. Erich Leinsdorf will share the podium with six guests, including the orchestra's past music director, Charles Munch, and past associate conductor, Richard Burgin. Others will be Rafael Kubelik, Colin Davis, with two yet to be announced. Soloists will include the pianists Claude Frank and Gina Bachauer; Shmuel Ashkenasi, violinist; and vocalists Florence Kopleff, Beverly Wolff, and Donald Gramm. World premieres of works by Elliott Carter, Robert Moevs, and William Sydeman, Berlioz' "L'Enfance du Christ," Haydn's "The Creation," Hindemith's "Der Schwanendreher," and symphonies of Ives, Bruckner, and Mahler are among the major programming.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
AUG 14 1966

Boston Symphony Sets 86th season

The Boston Symphony Orchestra, which will play at the Academy of Music Tuesday, April 11, will open its 86th home season Sept. 23. Erich Leinsdorf begins his fifth year as music director. The orchestra plays 24 Friday afternoon-Saturday evening pairs as well as other Boston series, 10 New York concerts, and programs in many Eastern and Midwest cities.

Guest conductors will include Charles Munch, former Boston music director; Richard Burgin, retiring this month after being concertmaster since 1920; Rafael Kubelik and Colin Davis.

World premiers will be those of Elliott Carter's Piano Concerto, with Jacob Lateiner as soloist; Robert Moevs' "Et in Occidentem," with the Rutgers University Choir, and William Sydeman's new work in memory of President Kennedy.

The performances of Bach's "St. John Passion" March 24-25 will be dedicated to the memory of Arturo Toscanini, born March 25, 1867.

Other soloists include Shmuel Ashkenasi, in the Dvorak Violin Concerto, and Jules Eskin, in Bloch's "Schelomo." Both artists studied at Curtis Institute.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
SEPT 1966

Boston Symphony Orchestra

The Orchestra's 86th season, the fifth of **Erich Leinsdorf's** tenure as Music Director, will open at Symphony Hall, Boston, on Sept. 23. Guest conductors listed for the season include **Charles Munch, Richard Burgin, Colin Davis** and **Rafael Kubelik.** The latter two will be making their first appearances with the Bostonians. Three world premieres are slated: Elliott Carter's Piano Concerto, Robert Moev's Et in Occidentem and William Sydeman's new work in memory of John F. Kennedy. Mr. Leinsdorf has also announced that he would dedicate the March 24-25 concerts to the memory of Arturo Toscanini who was born March 25, 1867. They will feature the Bach St. John Passion.

Friday, Saturday Concerts

Mahler Third Opens Symphony Season

Erich Leinsdorf, who is starting his fifth season as music director of the Boston Symphony Orchestra, has announced that the orchestra will begin its eighty-sixth season with performances of Gustav Mahler's Third Symphony at the opening concerts of each of its seven Boston series. The first two concerts will take place in Symphony Hall Friday afternoon at 2:00 p.m. and Saturday evening at 8:30.

Audiences are urged to arrive on time for these concerts, as the first movement of the Mahler symphony lasts 30 minutes.

Shirley Verrett, mezzo-soprano, has been invited by Mr. Leinsdorf to be soloist in the Mahler performances. It will be her second engagement with the orchestra; her first appearance having been in the Brahms Alto Rhapsody and Prokofiev's "Alexander Nevsky" in March, 1965. The New England Conservatory Chorus, Lorna Cooke de Varon, conductor, will also take part in the performances.

THE FIRST open rehearsal of the season will take place in Symphony Hall Thursday evening at 7:30. As in the past, the series of seven open rehearsals will benefit the orchestra's pension fund and will be the final preparation for the weekend program which is to follow.

A limited number of season subscriptions are available for two of the Boston Symphony Orchestra's shorter series: the "Tuesday B" series with six concerts at 7:30 p.m. and the "Thursday B" series with three concerts at 8:30 p.m. Further information may be obtained from the Subscription Office, Symphony Hall, CO 6-1492.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
AUG 26 1966

Boston Symphony plans

The 86th season of Boston Symphony will open on Friday and Saturday, Sept. 23 and 24, in Symphony Hall. During the season there will be 24 pairs of weekend concerts, and five other series. They are: 10 Tuesdays, Series A, at 8:30; six Tuesdays, Series B, at 7:30; six Tuesdays, "Cambridge," at 8:30; six Thursdays, Series A, and three Thursdays, Series B, both at 8:30.

Erich Leinsdorf, music director, will include three world premières of works during the winter, and has invited six guest conductors to take over directing the orchestra at intervals. Four of them are: Charles Munch, retired; Richard Burgin, who retired as associate conductor at the end of this year's Tanglewood concerts; Colin Davis and Rafael Kubelik who are both making first appearances with the orchestra.

The two Boston Symphony concerts on March 24, and 25, will be dedicated to Arturo Toscanini, born March 25, 1867.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JUN 22 1966

Boston Symphony Taking Its Home Audience for Granted?

By MICHAEL STEINBERG

If you want to know what the Boston Symphony will be up to next season, read the New York papers. Symphony Hall reveals almost none of its plans in advance to the Boston public. The only announcements made about the Boston Symphony in 1966-67 have been about new works by Elliott Carter, Robert Moevs and William Sydeman that will be given premieres, and about a performance of Bach's St. John Passion to be given during Holy Week as a Toscanini centenary memorial.

For its Carnegie Hall series, however, the Boston Symphony advertises its programs in full for all four concerts. This includes Mahler's Third Symphony, which will open all series in Boston as the Beethoven Ninth did last year; Mozart's G minor Symphony, K.550, and A major Piano Concerto, K.488; the suite from Alban Berg's opera, "Lulu;" Beethoven's Piano Concerto No. 1 in C; Haydn's "Creation" Mass; excerpts from Strauss' "Der Rosenkavalier," and Bruckner's Symphony No. 5 in B flat.

Soloists include Shirley Verrett, mezzo-soprano, for the Mahler, in which the New England Conservatory Chorus, Lorna Cooke de Varon, director, will participate; the pianist Evelyne Crochet in the Mozart concerto and the pianist Claude Frank in the Beethoven concerto; and vocal soloists Beverly Sills, soprano, Beverly Wolff, mezzo-soprano, Placido Domingo, tenor, and Ara Berberian, bass, in the Haydn-Strauss program which also will include the new work by Moevs, "Et Occidentem Illustra." The Rutgers University Choir will participate in that program.

Besides its own Carnegie Hall series of four concerts, the Boston Symphony will play twice in the hall's International Festival of Visiting Orchestras. From that announcement it can be learned that one of the season's guest conductors is Rafael Kubelik, for he will lead the orchestra in New York in January. Jacob Lateiner, the pianist for whom Elliott Carter's concerto was commissioned by the Ford Foundation, will be the soloist at the November concert.

At the time of Richard Burgin's retirement as associate conductor of the Boston Symphony in April, it was announced that he would be a guest conductor with the orchestra in Boston during the coming season. It has also been learned that Charles Munch and Gunther Schuller will be among the guest conductors.

The Boston Symphony has no difficulty selling tickets in Boston, and it is true, therefore, that it is under no commercial pressure to keep its subscribers or any other part of the public informed of its plans. Not all who go to Symphony, however, regard doing so as a mere social grace or obligation, and it would be an enlightened move as well as a welcome courtesy were the orchestra to make some of its plans known to the musically interested public here. It is not appropriate, and it ought to be unnecessary, for Bostonians to depend on out-of-town newspapers for information about their own orchestra.

The ARTS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
AUG 12 1966

Some Available For Tuesday And Thursday Concerts

Season Subscriptions For Symphony

By PEGGY BROWN
Society Editor

Bostonians who aren't fortunate enough to hold subscription tickets to Friday afternoon or Saturday evening Symphony concerts take note:

Season subscriptions are available for the Orchestra's Tuesday and Thursday concerts in Symphony Hall. The 86th season opens Sept. 23 with a performance of Mahler's Symphony No. 3. This work will be repeated at the opening concert of each of the seven subscription series.

The Tuesday series, A and B, each have a number of subscriptions available. Series A of 10 concerts at 8:30 p.m. will begin Sept. 27. Series B of six concerts at 7:30 begin Oct. 4.

There will be six concerts at 8:30 in the Thursday series A beginning Sept. 29. The Thursday Series B, beginning Oct. 6, will have three concerts. Information on the guest conductor and subscription prices may be obtained from Symphony Hall.

ROCKFORD MORNING STAR
ROCKFORD, ILL.
D. 58,197 SUN. 77,470
AUG 21 1966

BOX OF

The Boston Symphony Orchestra, un Leinsdorf, will open its 86th season in 23.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
AUG 21 1966

Boston Symphony Lists Plans for 86th Season

The Boston Symphony Orchestra will begin its 86th season on Friday, Sept. 23. In addition to the 24 pairs of Friday afternoon and Saturday night concerts, the orchestra will present five other series—10 Tuesdays, Series A at 8:30 p.m.; 6 Tuesdays, Series B at 7:30 p.m.; 6 Thursdays, Series A and 3 Thursdays, Series B at 8:30 p.m., and the Tuesday Cambridge Series (6) at 8:30 p.m.

Erich Leinsdorf, beginning his fifth year as music director, has announced that six guest conductors will appear during the season—Charles Munch, Richard Burgin, Clin Davis, Rafael Kubelik among them.

Moreover, the orchestra will present three world premieres during the season—Elliott Carter's "Piano Concerto," with Jacob Lateiner as soloist; Robert Moev's "Et in Occidentem," which will be performed with the Rutgers University Choir, and William Sydeman's new work in memory of President John F. Kennedy.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-Transcript
MILTON, Mass.
Weekly Circ. 5,600
AUG 19 1966

Symphony Has Some Openings

The Boston Symphony Orchestra announces that season subscriptions are available for its Tuesday and Thursday concerts in Symphony Hall.

The Orchestra's new season, the 86th, will open on September 23 with a performance of Mahler's Symphony No. 3, which will be repeated at the opening concert of each of the seven subscription series.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
AUG 26 1966

TV . . . J. M. NORTHROP
IT'S THAT TIME AGAIN

Like it or not, fall is already drying out the leaves and will whistle thru the boob tube in just a few weeks. Fall is when all show biz gets going again; pre-B'way plays come to town, concerts begin, the nightclubs are once again in full swing, new movies, and the Boston Symphony comes back to town along with the two theatre groups and the ballet and opera companies. So, too, does television try to begin again, always a fresh start, year after year after year.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
OCT 2 1966

Boston Symphony Orchestra To Feature Famed Violinist

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will be heard in four concerts in Symphony Hall this week: the third pair of Friday afternoon and Saturday evening programs (Oct. 7, 2 p. m.; Oct. 8, 8.30 p. m.) and the opening concerts of the Tuesday "B" series at 7 p. m. (Oct. 4) and the Thursday "B" series at 8.30 p. m. (Oct. 6).

Mahler's Third

Mr. Leinsdorf is continuing with his plan to open each of the Orchestra's seven series this season with a performance of Mahler's Third Symphony. Shirley Verrett, mezzo-soprano, will continue as soloist at the Tuesday and Thursday programs, joined by the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and the Boston Boychoir, John Oliver, director.

Subscribers are reminded that the first movement of the Mahler is 30 minutes long, during which time no latecomers can be seated.

Shmuel Ashkenasi, the 25-year old Israeli violinist, will make his first Boston appearance with the Orchestra at the Friday-Saturday concerts. He will perform the Dvorak Violin Concerto. Mr. Leinsdorf will open the program with the Sibelius Symphony No. 5 and conclude with the "Scythian Suite," Op. 20 by Prokofiev.

Curtis Institute

Mr. Ashkenasi graduated in 1963 from the Curtis Institute, where he had been the pupil of Efrem Zimbalist. During his years at Curtis he won the Merriwether Post First Prize in Washington and was a finalist in the 1959 Queen Elisabeth Competition in Brussels.

In 1962 he won Second Prize in the Second International Tchaikovsky Competition in Moscow and has since toured in the Soviet Union, Israel, Europe and the United States.

The complete programs:

Tuesday, Oct. 4, 7.30 p. m.; Thursday, Oct. 6, 8.30 p. m.; Symphony Hall, Erich Leinsdorf, conducting:

MAHLER Symphony No. 3, in D minor, SHIRLEY VERRETT, Mezzo-soprano, soloist; New England Conservatory Chorus, Lorna Cooke de Varon, Conductor; Boston Boychoir, John Oliver, Director.

Friday, Oct. 7, 2 p. m.; Sat., Oct. 8, 8.30 p. m.; Erich Leinsdorf, conducting: SIBELIUS Symphony No. 5, in E-flat major, Op. 82 DVORAK Concerto for Violin and Orchestra in A minor, Op. 53 SHMUEL ASHKENASI, Soloist; PROKOFIEV Scythian Suite, Op. 20.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JUN 22 1966

Boston Symphony Taking Its Home Audience for Granted?

By MICHAEL STEINBERG

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Soloists include Shirley Verrett, mezzo-soprano, for the Mahler, in which the New England Conservatory Chorus, Lorna Cooke de Varon, director, will participate; the pianist Evelyne Crochet in the Mozart concerto and the pianist Claude Frank in the Beethoven concerto; and vocal soloists Beverly Sills, soprano, Beverly Wolff, mezzo-soprano, Placido Domingo, tenor, and Ara Berberian, bass, in the Haydn-Strauss program which also will include the new work by Moevs, "Et Occidentem Illustra." The Rutgers University Choir will participate in that program.

Besides its own Carnegie Hall series of four concerts, the Boston Symphony will play twice in the hall's International Festival of Visiting Orchestras. From that announcement it can be learned that one of the season's guest conductors is Rafael Kubelik, for he will lead the orchestra in New York in January. Jacob Lateiner, the pianist for whom Elliott Carter's concerto was commissioned by the Ford Foundation, will be the soloist at the November concert.

At the time of Richard Burgin's retirement as associate conductor of the Boston Symphony in April, it was announced that he would be a guest conductor with the orchestra in Boston during the coming season. It has also been learned that Charles Munch and Gunther Schuller will be among the guest conductors.

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The ARTS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
AUG 12 1966

Some Available For Tuesday And Thursday Concerts

Season Subscriptions For Symphony

By PEGGY BROWN
Society Editor

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ROCKFORD MORNING STAR
AUG 21 1966

BOX OF

The Boston Symphony Orchestra, un Leinsdorf, will open its 86th season in 23.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
AUG 21 1966

Boston Symphony Lists Plans for 86th Season

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Moreover, the orchestra will present three world premieres during the season—Elliott Carter's "Piano Concerto," with Jacob Lateiner as soloist; Robert Moev's "Et in Occidentem," which will be performed with the Rutgers University Choir, and William Sydeman's new work in memory of President John F. Kennedy.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-Transcript
MILTON, Mass.
Weekly Circ. 5,600
AUG 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
AUG 26 1966

Symphony Has Some Openings

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
OCT 2 1966

Boston Symphony Orchestra To Feature Famed Violinist

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Mahler's Third

Mr. Leinsdorf is continuing with his plan to open each of the Orchestra's seven series this season with a performance of Mahler's Third Symphony. Shirley Verrett, mezzo-soprano, will continue as soloist at the Tuesday and Thursday programs, joined by the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and the Boston Boychoir, John Oliver, director.

Subscribers are reminded that the first movement of the Mahler is 30 minutes long; during which time no latecomers can be seated.

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Curtis Institute

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In 1962 he won Second Prize in the Second International Tchaikovsky Competition in Moscow and has since toured in the Soviet Union, Israel, Europe and the United States.

The complete programs:

Tuesday, Oct. 4, 7.30 p. m.; Thursday, Oct. 6, 8.30 p. m.; Symphony Hall, Erich Leinsdorf, conducting:

MAHLER Symphony No. 3, in D minor, SHIRLEY VERRETT, Mezzo-soprano, soloist; New England Conservatory Chorus, Lorna Cooke de Varon, Conductor; Boston Boychoir, John Oliver, Director.

Friday, Oct. 7, 2 p. m.; Sat., Oct. 8, 8.30 p. m.; Erich Leinsdorf, conducting: SIBELIUS Symphony No. 5, in E-flat major, Op. 82 DVORAK Concerto for Violin and Orchestra in A minor, Op. 53 SHMUEL ASHKENASI, Soloist; PROKOFIEV Scythian Suite, Op. 20.

TV . . . J. M. NORTHROP
IT'S THAT TIME AGAIN

Like it or not, fall is already drying out the leaves and will whistle thru the boob tube in just a few weeks. Fall is when all show biz gets going again: pre-B'way plays come to town, concerts begin, the nightclubs are once again in full swing, new movies, and the Boston Symphony comes back to town along with the two theatre groups and the ballet and opera companies. So, too, does television try to begin again, always a fresh start, year after year after year.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
SEP 24 1966

Leinsdorf opens 86th year

Mahler's Third at Symphony

By Harold Rogers

Erich Leinsdorf launched the Boston Symphony's 86th season—as well as his own fifth year as the orchestra's music director — with a vibrant performance of Mahler's Symphony No. 3. With six movements and an hour and 40 minutes of music, it stood alone on the program.

Yet there was no need of patience on the part of the listeners at Symphony Hall Friday afternoon. Mahler has long since come into his popular phase—his time came, as he himself predicted. It came so completely that we are now hearing the second full performance of the Third in four years by the Boston Symphony (Richard Burgin conducted the first one in 1962). Leonard Bernstein, who is an old-timer on the Mahler bandwagon, will offer the Symphony No. 1 when he brings his New York Philharmonic to Symphony Hall Sunday afternoon.

Music lovers now revel in Mahler; and the longer he spins out a symphony, the more enduring the pleasure. One was even a little sad when the Third reached its final double bar. Even so, the over-riding joy engendered in the listeners spilled over into prolonged applause and bravos for Mr. Leinsdorf and his massive forces. There were Shirley Verrett, who provided the sumptuous contralto solos; the New England Conservatory Chorus, trained to eloquence, as usual, by Lorna Cooke de Varon; and the fresh voices of the Boston Boychoir, of which John Oliver is director.

But Mahler was the star. He was the kind of genius who could select disparate ideas and assemble them with an alchemy that makes everything seem right and proper. Who but he would ever think of opening and closing a movement dedicated to the "Awakening of Pan" with a funeral march? And yet why not? What's so immortal about Pan?

No impressionism

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ARTS
ENTERTAINMENT

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
SEP 28 1966

Meandering Mahler

By Peter Knapp

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It is a bold undertaking. While none of Mahler's symphonic exercises are puny in size, the Third is of extraordinary size and scale. The first movement alone stretches on for some 45 minutes — and after that there's five more to go.

Then, this symphony requires an immense orchestra; in the neighborhood of six-score musicians, enough to cram every chink of the Symphony Hall stage. The brass section alone has eight horns and post horn, four trumpets, four trombones and a tuba. There are also a contralto soloist, a women's chorus and a boys' choir. Joining the Symphony for these parts were contralto Shirley Verrett, girls from the New England Conservatory Chorus and the Boston Boychoir.

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No Breath Of Life

But although Leinsdorf tended things carefully, and built the movement up to an exuberant climax, we were more aware of a succession of episodes than of a cohesively-wrought whole.

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Miss Verrett's contribution, in the fourth movement and briefly in the fifth, was glowing in tone and exact in diction, though the mysterious quality of the stanzas from Nietzsche's "Zarathustra" seemed to be replaced by a mood of world-weariness. The young voices of the choirs were refreshing enough, though without any notable precision. And the BSO's brass section deserves a bow for the quality of their playing.

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Jewish Advocate
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MUSIC IN REVIEW

By GERALD A. BERLIN

MAHLER'S THIRD OPENS BSO SEASON

Opening symphony programs tend toward the traditional. If the place of the works of Gustav Mahler in the symphonic repetory continues to grow, the time is still far off when a Mahler symphony can rightly be designated as traditional. To devote the entire first concert to one of the least known of the symphonies borders almost on the audacious, though if so, the audacity last week was well taken.

The piece in question was, of course, the gigantic Third Symphony. Its only other full performance here was in January 1962, when Richard Burgin conducted it along with Stravinsky's Zoezdoliki Cantata. Moreover, the work is as rare a phenomenon elsewhere in this country as here.

Its continuing obscurity is a little puzzling. The length obviously imposes problems. Yet Bruckner's Eighth Symphony, relatively often performed, is not so much shorter, and many of the acts of Wagner's operas are even longer. Nor is it a question of the abstruseness that characterizes a large part of all of the Mahler symphonies from the Sixth on; indeed, the Third is as readily accessible as any symphony Mahler ever wrote, wholly without the wastelands of frenzies of sound. From the first bar of the beginning movement it builds up enormous tension from the simple combination of military marches and incredible trombone perorations, tensions really relieved only with the commencement of the vast and elegaic adagio which comprises the final movement. In between these large slabs of music are four other movements: a minuetto, a scherzando, a contralto treatment of the "Night Wanderer Song" from Nietzche's Thus Spake Zarathustra and some medieval folk poems from the collection "Youth's Magic Horn" sung by a combination of female and boys' choir.

In a work of such length and diversity it is indispensable that one feel a sense of continuity. Mr. Leinsdorf's special quality in conducting Mahler is the tautness with which he guides his forces and his listeners, and by and large that sense was eminently present in this performance. He who conducts the Third has his task cut out for him, for the score is repetitious and the cliches abound like potholes, for all the lyrical tenderness, enchanting sounds and ideas, and occasional pulsating stabs. That Mr. Leinsdorf succeeded in adducing a performance whose over-all effect was a powerful one, even a profoundly moving one, bespeaks reams for his affinity for Mahler. But this is getting to be an old story here.

The orchestra's sound, notwithstanding an undue number of blurps from the greatly augmented horn section, was simply superb—here crisp, there massive, always beautifully controlled and garnished with some magnificent efforts by the first-desk players. The chorus of women and boys sounded particularly fresh and sweet. In the soloist, Shirley Verrett, we had a contralto with astonishingly beautiful vocal equipment who sang with great polish and suavity. For the affecting restraint that her role suggested here, however, simple musical charm would perhaps been more in order.

Thus it is inevitable that both the score and the performance of such a work as Mahler's Third must be taken on balance. So considered, I think it is safe to say that last week's concert has lent considerable impetus to the new season.

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Christian Science Monitor (e)
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Leinsdorf opens 86th year

Mahler's Third at Symphony

By Harold Rogers

Erich Leinsdorf launched the Boston Symphony's 86th season—as well as his own fifth year as the orchestra's music director — with a vibrant performance of Mahler's Symphony No. 3. With six movements and an hour and 40 minutes of music, it stood alone on the program.

Yet there was no need of patience on the part of the listeners at Symphony Hall Friday afternoon. Mahler has long since come into his popular phase—his time came, as he himself predicted. It came so completely that we are now hearing the second full performance of the Third in four years by the Boston Symphony (Richard Burgin conducted the first one in 1962). Leonard Bernstein, who is an old-timer on the Mahler bandwagon, will offer the Symphony No. 1 when he brings his New York Philharmonic to Symphony Hall Sunday afternoon.

Music lovers now revel in Mahler; and the longer he spins out a symphony, the more enduring the pleasure. One was even a little sad when the Third reached its final double bar. Even so, the over-riding joy engendered in the listeners spilled over into prolonged applause and bravos for Mr. Leinsdorf and his massive forces. There were Shirley Verrett, who provided the sumptuous contralto solos; the New England Conservatory Chorus, trained to eloquence, as usual, by Lorna Cooke de Varon; and the fresh voices of the Boston Boychoir, of which John Oliver is director.

But Mahler was the star. He was the kind of genius who could select disparate ideas and assemble them with an alchemy that makes everything seem right and proper. Who but he would ever think of opening and closing a movement dedicated to the "Awakening of Pan" with a funeral march? And yet why not? What's so immortal about Pan?

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SEP 28 1966

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MUSIC IN REVIEW

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7

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Herald (m)
BOSTON, Mass.
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SEP 24 1966

Symphony

Mahler Celebration Goes On As His 'Third' Opens Season

By McLAREN HARRIS

As the Symphony begins its 86th season, six years have passed since the centennial of Gustav Mahler's birth. A veritable twinkling of an eye, it would appear—or is it that the celebrations have not yet ceased?

Contrarily, the celebrations may have just begun, not in recognition of a milestone, a century-mark since the aritst's emergence, but the celebrations of rediscovery. Though the Mahler comeback has been felt for at least the past decade, its contrast to the attitudes of preceding years still strikes one as remarkable.

Serge Koussevitsky, for example, was reportedly a confirmed anti-Mahlerite; it is said he quashed the prospects of a number of Mahler performances during his reign, as well as those of Bruckner. Mahler's Symphony No. 3, which Erich Leinsdorf has scheduled as the entire substance of this week's concerts, was not heard at Symphony Hall until 1943, when Richard Burgin conducted the first movement only. Mr. Burgin also conducted the first complete Boston performances of the symphony in 1962.

There is a theory concerning an apparent cycle in Mahler's symphonies in line with the composer's preoccupation with life, death and eternity. The First Symphony begins like a voice of spring, then turns solemn with the introduction of a funeral march; the Second Symphony resurrects the nameless personality; the Symphony No. 3 moves him closer to his heavenly vision; and he achieves his goal through a childlike dream in the Fourth Symphony. With the Symphony No. 5 the cycle supposedly begins again.

This theory seems worth hardly more than others which purport programmatic analyses of Mahler's works, though it is harmless if not taken note-literally; eternity and mortality are debated to some degree in all of his symphonies, even becoming articulate to a point in the Symphony No. 3.

Throughout six movements (the original plan was for seven) the symphony treads lightness and depth, noble and tragic colors set against the playful almost naive moods of the Minuet and Scherzo and later against the choral movement's simple devotion. The 30-minute first movement, alternates a stern, foreboding mood with joyful strains in resolute march tempo; its triumphal climax is dissolved before a delicate, airy Minuet, and only in the fourth movement with contralto (marked "misterioso") does anything approaching a somber feeling again appear. The Scherzo dances, jokes, pauses for the echo of a posthorn and bounds on; the choral movement is full of lilting, felicitous innocence; and the finale concludes with an ennobling, peaceful expression.

Mr. Leinsdorf preserved Mahler's changing textures and juxtapositions of major and minor in a dynamic scope, leaving nothing to whim; volume was amassed and hushed by natural course of the orchestration, when any superimposition of false dynamics would have proved disastrous with such a large orchestra. The contrast between first and second movements, which might have been overwhelming, was avoided by an intermission. Beauty, awesome or disarming, was the earmark; only in the Scherzo was there any uncharacteristic ponderousness. Banalities of fanfare were fleeting.

Shirley Verrett, contralto, sang Nietzsche's verses in the fourth movement and the "Knaben Wunderhorn" text in the fifth with women's voices of the New England Conservatory Chorus and the Boston Boychoir. All performed clearly and securely; if their work was not great oratory, neither was their material.

Thus the Symphony's 86th season began, as last year, with a symphonic giant. A large step and an auspicious one. Next week Mr. Leinsdorf has scheduled Janacek's suite from "The Cunning Little Vixen", Schumann's Cello Concerto with Jules Eskin, and Beethoven's Symphony No. 7.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the first concert of the 86th season Friday afternoon at Symphony Hall. The program consisted of Gustav Mahler's Symphony No. 3 in D minor, with Shirley Verrett, contralto, women of the New England Conservatory Chorus and the Boston Boychoir.

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Morning Globe
BOSTON, Mass.
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SEP 24 1966

Program: Mahler's Third

BSO Opens 86th Season

By MICHAEL STEINBERG
Globe Critic

The ARTS

The opening concert of the Boston Symphony's 86th season took place in Symphony Hall Friday afternoon. Erich Leinsdorf conducted, beginning his own fifth season here, and there was just one work on the program, the Symphony No. 3 by Gustav Mahler. It involved the participation also of the contralto Shirley Verrett, the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and the Boston Boychoir, John Oliver, director.

The Mahler Third is full of problems for listener and interpreter. It begins with a sonata-allegro movement so gigantic it frightened Mahler himself. To balance its 35-minute length, there follows a series of character pieces: a minuet; a wry-to-rambunctious scherzo with contrasting sentimental trio; an excerpt from Neitzsche's "Zarathustra" for solo contralto; a song from the "Youth's Magic Horn" folk collection, set for women's and boys' chorus, and a finale in the tradition of the exalted Beethoven-Bruckner Adagio.

The performance was now and again very good. The marches moved with snap, the minuet was delicate, the Nietzsche movement was excellently done, and the choral one was good, too.

The fault in general of the performance was lack of breadth and of rhetorical expansiveness. In spite of Mahler's countless detailed directions for accelerations and retardations in the first first movement's declamatory passages, Leinsdorf ramrodded his way through them rigidly. The last pages of the finale had none of the breadth and grandeur Mahler repeatedly asks for, and could not possibly have had at the casual andante Leinsdorf chose for it.

Though not technically distinguished in the brass, the orchestral playing was good. Some of the solos went beautifully, for example Joseph Silverstein's on the violin and Ralph Gomberg's on the oboe. Others missed the mark: the shallow and quavery tone of the solo trombone is as wrong as can be for its first movement recitatives; thetrumpet solos were made unsuitably jaunty, often by the persistent tendency to turn triplets into dotted rhythms, and the third movement's off-stage posthorn solo was too tricky to catch the blend of sentimentality with naivete that the New York Philharmonic's John Ware feels and plays so perfectly in the Bernstein recording.

The Nietzsche song went so well, with intensity and with such finely felt and powerfully realized rhythmic flexibility as to make it the more surprising and distressing that Leinsdorf conducted most of the things in the symphony that demand expressive and rhetorical commitment like a man afraid of and inhibited by the score.

Doubtless the relaxation that repeated performances will bring will improve some of this. It may be, too, that a more sympathetic audience would help, though that is a complex question. To be sure the Friday afternoon women were on their worst behavior, but I must admit there was little of the sort of intensity in the performance that would effectively counter their infinitesmally low boredom thresholds and keep them in their seats.

★

Six new players appeared with the orchestra for the start of the 86th season. They are Felix Viscuglia, bass clarinet; Ralph Pottle, horn; Chester B. Schmitz, bass tuba; Dichard Sher, cello and Willian Rhein and John Salkowski, contrabass. In addition, the orchestra was joined for one season by two Japanese exchange players, Soichi Katsuta, cello, and Konosuke Ono, viola, sitting in the places of Richard Kapuscinski and Robert Karol who are playing in Japan for a season.

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BOSTON, Mass.
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SEP 20 1966

Mahler's 3d BSO Opener

Gustav Mahler's grandiose third symphony is to open the Boston Symphony Orchestra's 86th season Friday at 2 p. m., with Erich Leinsdorf conducting. Keyed in D minor, this programmatic symphony, originally subtitled "Summer Morning's Dream," was completed in 1895, but not performed in its 100-minute entirety until seven years later.

Its first movement requires half an hour in performance, so late-comers cannot be seated until the ensuing intermission, whereafter the five succeeding movements will be presented. Shirley Verrett, mezzo soprano, will join the orchestra as soloist for the score's vocal portions.

There will be an open rehearsal of this concert Thursday at 7:30 p. m. and the Mahler symphony will be repeated Saturday at 8:30 p. m. and also has been programmed as the opener for all other BSO presentations in the local series.

Friday afternoon's program is to be broadcast by WGBH-FM, while the Saturday evening concert may be heard either from WGBH or WCRB, the latter being available for listening on either AM or FM channels.

New England Newsclip Agency, Inc.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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SEP 13 1966

Mahler Work Opens 86th BSO Season

Erich Leinsdorf, who is starting his fifth season as music director of the Boston Symphony Orchestra, has announced that the orchestra will begin its 86th season with performances of Gustav Mahler's Third Symphony at the opening concerts of each of its seven Boston series. The first two concerts will take place in Symphony Hall Friday, Sept. 23 at 2 p.m. and Saturday, Sept. 24, at 8:30.

Shirley Verrett, mezzo-soprano, has been invited by Leinsdorf to be soloist in the Mahler performances. It will be her second engagement with the orchestra, her first appearance having been in the Brahms Alto Rhapsody and Prokofieff's "Alexander Nevsky" in March 1965. The New England Conservatory Chorus, Lorna Cooke de Varon conductor, will also take part in the performances.

The first open rehearsal will take place in Symphony Hall Thursday, Sept. 22, at 7:30 p.m. As in the past, the series of seven open rehearsals will benefit the orchestra's Pension Fund and will consist of the final preparations for the weekend program which is to follow.

A limited number of season subscriptions are available for two of the Boston Symphony Orchestra's shorter series: the "Tuesday B" series with six concerts at 7:30 p.m. and the "Thursday B" series with three concerts at 8:30 p.m. Further information may be obtained from the Subscription Office, Symphony Hall, CO 6-1492.

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Mahler's 3d Symphony Opens 84th BSO Year

(By ROLFE BOSWELL) — Gustav Mahler's kaleidoscopic and intense third symphony served, in its 100-minute entirety, to open the Boston Symphony Orchestra's 86th concert season. Erich Leinsdorf oversaw the impassioned proceedings with obvious enthusiasm and clarified conviction in a virtuoso performance blending sentiment with grandeur.

MAHLER ON THE PODIUM

This early Mahler symphony variously keped as in D minor and F major, originally bore the explanatory subtitle "Summer Morning's Dream," but the nature-loving composer's reverie on a rare day in June did not seem at all out of place on the first day of Autumn. In seeking to enlarge the symphonic format without departing from it, Mahler constructed his third symphony as if it were an ancient Babylonia zikkurat.

"My work forms a music poem that embraces every stage of development in a step-by-step graduation. It begins with inanimate nature and increases until it reaches love," the composer wrote in a letter describing his handiwork. However, by inserting vocal writing into two of the six movements of this particular opus, Mahler leaves the impression of diffusion rather than logical structural growth.

FLORA AND FAUNA

His third symphony opens with fascinating tonal pictures of flora and fauna, wherein the gifted composer portrays the road from rigid primordial matter to flowers, animals and ascending man. In this first movement the sense of underlying tension and struggle was well-conveyed, helped by orchestral virtuosity.

The ensuing minuet was invested with charm, though a more expansive style would not have come amiss. In the third segment, marked commodo; scherzando, the posthorn interludes were simulated very successfully by a solo trumpet.

Shirley Verrett's warmly mellow contralto was ideally suited to Nietzsche's Song of the Night Wanderer, "O Mensch! O Mensch!" This she sang with all the spiritual fervor and vocal richness this listener immediately associated with Marian Anderson in Mahler's "Kindertotenlieder" and Carol Brice in his "Song of a Wayfarer."

The same alto soloist appeared to sing a little more heavily in the fifth movement, but made vital contrast with the women's voices of the New England Conservatory Chorus and Boston Boychoir.

BYGONE SONG-HIT

In the purely orchestral finale, Heaven is depicted in a gigantic tableau-shining, perpetually gay, light-pervaded, with clanging bells, chanting angels and the inevitable trumpeting clarion. The final adagio was played exceedingly well, though the orchestra failed slightly in sustaining the the necessary tension to bring off a movement of such involuted length and richness of emotive expression.

However, the closing pages attained a rare pitch of excitement. For sheer "silver-gray melancholy," nothing in any Brahms symphony quite surpasses the beautiful finale of Mahler's Third, with the concluding transfiguration music forming a more expansive counterpart to the former composer's "Feldeinsamkeit."

Perceptive listeners familiar with bygone song-hits may have noted that the main theme of this concluding movement of Mahler's third symphony bears an astounding resemblance to the first bars of "I'll Be Seeing You," which Frank Sinatra used to croon with Tommy Do[illegible]

ten symphonies are full of likely tunes which might be rearranged in Tin Pan Alley.

LIVE BROADCAST

However, it is not ephemeral popular music which owes an unpayable debt to the great Viennese composer-conductor, but the host of contemporary craftsmen of so-called modern music. Mahler greatly enriched the palette of orchestral color, simultaneously making the symphony orchestra a far more sensitive and subtle instrument.

Thus he extended music's harmonic vocabulary, though differently than did Debussy and Stravinsky, becoming more or less the precursor of Arnold Schoenberg and his twelve-tone school. Though Mahler excelled as a song-writer, he was unable to dovetail song into symphony without leaving scars and blotches which become evident to the least-tutored concert goer who is prepared to use the ears and remember what had gone before.

Mixing solo and choral voices with a mammoth orchestra too greatly resembles pouring mixed fruits into gelatine which perversely won't set.

Mahler's third symphony will be repeated tonight at 8:30 and broadcast live from Symphony Hall by WGBH-FM and by WCRB, both AM and FM.

FRI. + SAT. #1 SEPT 23 + 24

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
South Shore Mirror
SCITUATE, Mass.
Weekly Circ. 7,300
SEP 29 1966

Around the South Shore with Kay

With the opening of the regular Boston Symphony series this past Friday afternoon, the winter musical season is underway. It was the first day of autumn, a bright and sunny day, and everyone was in a gala mood. Having the same seats for years, it's always a warm and friendly occasion on opening day as we renew our Symphony acquaintances. The orchestra, under conductor Erich Leinsdorf, was superb, with the entire program devoted to the performance of Mahler's 3rd Symphony, and it was something to be remembered. We are fortunate in having the finest symphony orchestra in the world, right here in Boston, and if you don't have a ticket, there is always a block of rush seats on Friday afternoons.

* * * *

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
SEP 22 1966

Shirley Verrett

. . . will be soprano soloist in Mahler's Third Symphony at the opening concerts of the new Boston Symphony season at Symphony Hall on Friday afternoon and Saturday night. She will also appear at the open rehearsal tonight at 7:30 and again on Tuesday and Thursday nights, Sept. 27 and 29.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

First Program

FRIDAY AFTERNOON, SEPTEMBER 23, *at* 2:00 *o'clock*

SATURDAY EVENING, SEPTEMBER 24, *at* 8:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)
III. Comodo; scherzando
IV. Sehr langsam, misterioso (Slow, mysterious) (with Contralto solo)
V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression) (with Chorus and Contralto solo)
VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

THESE PERFORMANCES ARE DEDICATED
TO THE MEMORY OF
RICHARD C. PAINE

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[9]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
SEP 23 1966

SHIRLEY VERRETT will be mezzo-soloist with Erich Leinsdorf, the Boston Symphony Orchestra and the New England Conservatory Chorus in Mahler's Third Symphony in all opening concerts of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
SEP 24 1966

Social Chatter

By Alison Arnold

Friday Symphony Concerts Open Here In 86th Renewal

THE WINTER SOCIAL SEASON in Boston opened yesterday, although it was only the first day of autumn. The 86th season of Symphony concerts began, and from now until spring, Friday afternoons will be reserved for Symphony. Luncheon will be early and tea late, and Bostonians will spend the afternoon in Symphony Hall.

Tickets for Friday Symphony are treasured like jewels and are handed down from mother to daughter along with the family portraits and silver. Several generations have occupied the same seats in the great hall.

If anyone should be late—which seldom happens—no usher would be needed to show her to her seat, as her mother, grandmother and probably great-grandmother sat there and she would know where to go.

This is the fifth year with Erich Leinsdorf as music director. Since 1880 when Henry Lee Higginson founded the orchestra, it has traveled all over the world and its fame has spread. But the Friday afternoon concerts remain unchanged.

Strongholds of the Old Boston, they are society's own, and when today's debutantes become tomorrow's dowagers, the Friday Symphony will be the same, as it has become a time-honored Boston tradition.

The first concert of the season is like a home-coming with friends greeting each other after the long summer. Mrs. Edwin S. Webster was an early arrival. In from the north shore were Mrs. Francis P. Sears, Mrs. Katharine L. Burrage, and Mrs. Charles G. Rice. Up from Duxbury were Mrs. Frank Christian, Mrs. G. Lincoln Dow Jr., Mrs. Robert Seymour and Mrs. Herbert W. Kelley.

Mrs. Harold H. Blanchard slid under the rope to get in before the concert began, and also entering the hall at the last moment was Mrs. Malcolm Peabody, who had been greeting friends in the lobby as they arrived.

To help with the traffic problem, a busload of women arrived from the Chilton Club. Among others in the throng were Mrs. Augustus Thorndike, Mrs. F. Murray Forbes, Mrs. C. Chauncey Gray, Mrs. Harris Fannestock, Mrs. George A. Parson, Mrs. Joseph W. Lund, Mrs. Albert Goodhue and Mrs. Otis T. Russell.

Also, Mrs. Charles Sumner Bird, Mrs. Charles Devens, Mrs. Hamilton Edwards, Mrs. Edward B. Simmons, Mrs. Isabella Grandin, Mrs. Ward Thoron, Mrs. Charles P. Howard, Mrs. Harold R. Keller, Mrs. L. Reynolds Fuller, Mrs. Charles B. Rugg, Mrs. Robert C. Bray and Mr. and Mrs. Augustus W. Soule.

* * *

FRI. + SAT. #1 SEPT 23 + 24

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
South Shore Mirror
SCITUATE, Mass.
Weekly Circ. 7,300
SEP 29 1966

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Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
SEP 22 1966

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BALDWIN PIANO RCA VICTOR RECORDS

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Traveler (e)
BOSTON, Mass.
Circ. 146,293
SEP 23 1966

SHIRLEY VERRETT will be mezzo-soloist with Erich Leinsdorf, the Boston Symphony Orchestra and the New England Conservatory Chorus in Mahlers Third Symphony in all opening concerts of the Boston Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
SEP 24 1966

Social Chatter

By Alison Arnold

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Also, Mrs. Charles Sumner Bird, Mrs. Charles Devens, Mrs. Hamilton Edwards, Mrs. Edward B. Simmons, Mrs. Isabella Grandin, Mrs. Ward Thoron, Mrs. Charles P. Howard, Mrs. Harold R. Keller, Mrs. L. Reynolds Fuller, Mrs. Charles B. Rugg, Mrs. Robert C. Bray and Mr. and Mrs. Augustus W. Soule.

* * *

9

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
SEP 24 1966

Symphony Starts 86th Season

An Opening to Make a Higginson Happy

By MARJORIE SHERMAN
Globe Society Editor

A man named Higginson would have had quite an afternoon.

People by the hundreds streaming up the very steps he and architects McKim, Mead and White re-designed at the turn of the century when the first classical Greek theatre blueprint for the "new Boston Music Hall" had to be discarded in 1899.

Three generations of Bostonians packed shoulder to shoulder with music lovers from half a world away, in the handsome hall which Henry Lee Higginson dedicated on Oct. 15, 1900.

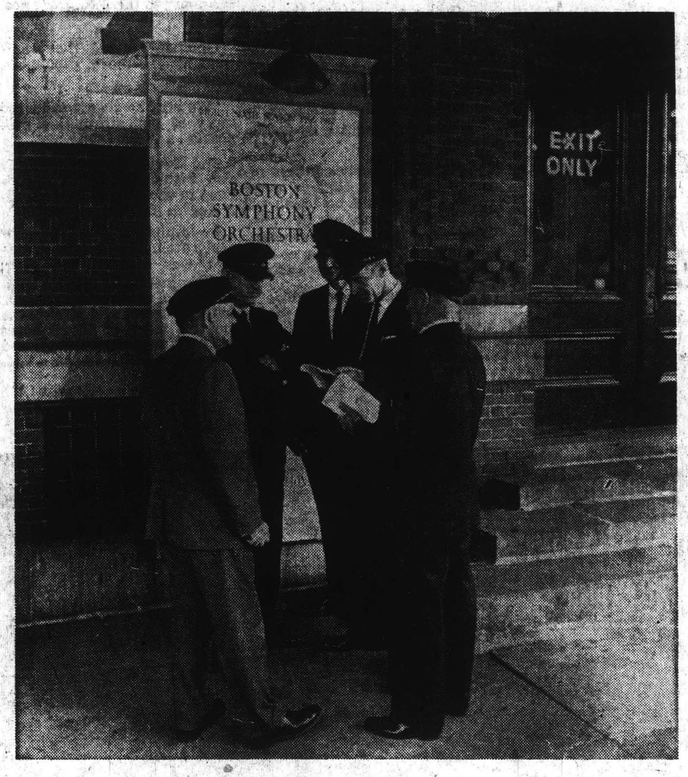
And the great symphony orchestra to which he gave his lifetime and every penny he had (once he had to hear it called "a band from Kalamazoo" by a spiteful critic) applauded to the chandeliered ceiling modeled after the Leipzig Gewandhaus.

Passionately interested in every detail of the symphony concerts, Mr. Higginson would have found himself akin to many things yesterday afternoon as the Symphony he founded in 1881 began its 86th season. There were even beards not unlike his own. And symphony president Henry B. Cabot and the man who twice came close to bankruptcy in supporting the orchestra he had founded, could have talked dollars—and a good deal of sense—for hours on end.

He would have watched with keen eyes the faces of students from many countries—he made insured music "for all who wished to hear."

The man who placed upon the tablet in Soldiers Field the names of his best friends who gave their lives in the Civil War felt that he must in some way "accomplish something that the two Lowell boys, Robert Shaw, and those others might have done if their lives had been spared." He put his life into a community enterprise he felt strongly could "bring some comfort and happiness to many," and through bitter criticism and financial disaster, he always managed to find the way to "one more year."

SYMPHONY ATTENDANCE HONORS, as well as many other cultural distinctions, belong to Boston's distinguished Mrs. Edwin S. Webster, arriving at Symphony Hall. (Paul Connell Photo)



OUTSIDE SYMPHONY HALL, chauffeurs await the end of the first Friday afternoon performance. From left, George Mitchell, Chestnut Hill; Buster Fleming, Reading; Gordon Larson and Bob Halligan, both of Brookline; and Patrick Brady, West Roxbury. (Philip Preston Photo)

Major Higginson would have found time yesterday to talk with a professor from Bangkok hearing the Boston Symphony for the first time, as well as to reminisce with the greatest delight with music's distinguished Mrs. Edwin S. Webster who has been a patron of Symphony for more than 60 of her 94 years. He would have wanted to know the name and music history of each man in the orchestra, as he did throughout his lifetime, and to talk with Erich Leinsdorf of Munich and Leipsig and of conductors Henschel, Gericke, Dr. Muck and many others.

But his lively, vigorous face would have been kindled with joy long before the Mahler was even begun, as the big, familiar audience, so obviously part and parcel of the Symphony scene, made its happy way into the hall—Mrs. Allan Forbes and her daughter, Mrs. Tudor Leland, Mrs. F. Murray Forbes, Mrs. Malcolm Peabody, Mrs. Robert H. Stevenson, Mrs. Charles Howard, Mrs. Francis Sears and a grandchild, Mrs. Charles Mason, Mrs. Edward Mitton, Mrs. Paul Clark, Mrs. Harris Fahnestock and Mrs. Edward Francis arriving together, Mrs. Norman Cahners and Mrs. Louis Cabot, co-chairmen of the Women's Council of Symphony—the Ralph Bradleys, the Edward Tafts, the Russell Codmans, Mrs. Richard Thompson, Mrs. Stanford Calderwood, Mrs. Richard Lee, Mrs. Byron Elliott, Mrs. Robert F. Daley, Mrs. George Bottomley, on from luncheon at the Ritz to sit in the seat so long enjoyed by her mother, the late Mrs. Alvan Fuller, whose gracious presence, like that of the late Mrs. Franklin Hobbs, her longtime friends, still is missed at Symphony Hall—Mrs. Reynolds Fuller and her lovely daughter, Mrs. Alfred Donovan, Mrs. Lyman Gutterson, Mrs. William Straub, busy with plans for the Symphony Hall Strauss concert Nov. 6th which will aid the Diabetes Foundation, and honor the 100th anniversary of the Blue Danube Waltz, the Samuel H. Wolcotts and their daughter, Mrs. Charles Devens, Mrs. F. Wadsworth Busk, the Thatcher Luquers, and so many, many more—

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
SEP 26 1966

SOCIETY

by Miriam Tod

There were quite a few frustrated ladies at the opening of the 86th series of concerts by the Boston Symphony Orchestra on Friday afternoon. The traffic was even worse than usual, and the tales of nowhere to park were heard on all sides.

As a result there were many late arrivals who were forced to wait in large numbers outside the doors to the concert hall for 35 minutes until the intermission. It would seem a pity that Mr. Leinsdorf couldn't schedule a short piece with which to open the concert so that these late arrivals, many of whom had been driving around for half an hour trying to find somewhere to leave their car, could slip in. After all no-one would dare to be deliberately late for this most sacred of Boston society's sacred rituals.

Two late arrivals, one of whom just squeezed in before the doors closed, and the other who didn't, were Mrs. Malcolm Peabody of Cambridge, mother of the former governor. She literally ran up the steps from Massachusetts Avenue and into the hall at the very last moment. Mrs. Harold Ross of Cohasset wasn't so lucky and spent the first half of the concert patiently sitting on the marble stairway.

Despite these irritations for many, the opening concert was typical Friday afternoon Symphony at its best. The Mahler symphony was superb and the audience gave Mr. Leinsdorf and the orchestra a great welcome back.

Among this audience were Cabots, Saltonstalls, Lowells, and Adams, as well as every other well known Boston name, as there have been for generations. As always at the opening concert there was much visiting back and forth between seats as friends greeted each other after the long summer away.

Suits were the uniform of the day, and the first fall hats were seen. The unwritten law at Symphony, with a few exceptions of course, seems to be that the older ladies wear hats and the younger ones don't.

During the intermission Mrs. Charles Bartlett of Dedham was talking to friends in the Gallery, a black satin bow hat with her bright green suit. Green, also, was the choice of Mrs. John Barry of Cohasset for her suit, while her daughter, Mrs. Joseph Roper of Marblehead, wore a suit of soft blue. Mrs. C. Chauncey Grey of Cambridge wore a navy suit, and Mrs. Richard Partridge of Hingham a brown one, while a stunning orange dress and jacket was worn by dark haired Mrs. Joseph Watkins of Hingham.

Many of the audience were disappointed that there are no pre-symphony lunches this year, and hope was expressed that they would be revived as they are sadly missed.

Among others seen at this unofficial opening of the winter social season were Mrs. Benjamin Blake of Cohasset, Mrs. Walter Powers of Beacon Hill, a black quill on her beige pillbox hat; Mrs. J. Holland Cotter of Weston and her Harvard freshman son; Mrs. Frank Christian of Duxbury and many more.

TUES. A #1 SEPT. 27 THURS. A #1 SEPT. 29

First Program

TUESDAY EVENING, SEPTEMBER 27, *at* 8:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)
III. Comodo; scherzando
IV. Sehr langsam, misterioso (Slow, mysterious) (with Contralto solo)
V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression) (with Chorus and Contralto solo)
VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

First Program

THURSDAY EVENING, SEPTEMBER 29, *at* 8:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)
III. Comodo; scherzando
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LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

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BALDWIN PIANO RCA VICTOR RECORDS

FRI. + SAT. #2 SEPT. 30 + OCT. 1

BMI
NEW YORK, N. Y.
MONTHLY 16.000

DEC 1966

◆ An orchestral suite derived from Leos Janácek's opera *The Cunning Little Vixen* received its first American performance, September 30, when the Boston Symphony Orchestra presented it at Boston's Symphony Hall. Erich Leinsdorf conducted.

"The prelude, various interludes and orchestral background of this delightfully unique operatic work, offering parallels between human and animal life, were arranged by Vaclav Talich, noted late Czech conductor. . . . Talich's orchestral transcription illustrated the offbeat allure of Janácek's native musical diction," Rolfe Boswell reported, writing in the *Boston Record American*.

McLaren Harris, *The Boston Herald* reviewer, noted that the music "is romantic in idiom, even lush at times, composed of short, engagingly lyric themes and orchestrated in opulent sonorities." Commenting on the composer, Harris added: ". . . 38 years after his death he has barely begun to assume rightful importance as a 20th-century spokesman."

The suite from *The Cunning Little Vixen* is published by Universal Editions/Presser.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Second Program

FRIDAY AFTERNOON, SEPTEMBER 30, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 1, *at* 8:30 *o'clock*

JANÁČEK . . . . . Suite from "The Cunning Little Vixen"
(First performance in America)

SCHUMANN . . . . . Concerto for Violoncello and Orchestra in A minor, *Op.* 129
Nicht zu schnell — Langsam — Sehr lebhaft

INTERMISSION

BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92
I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

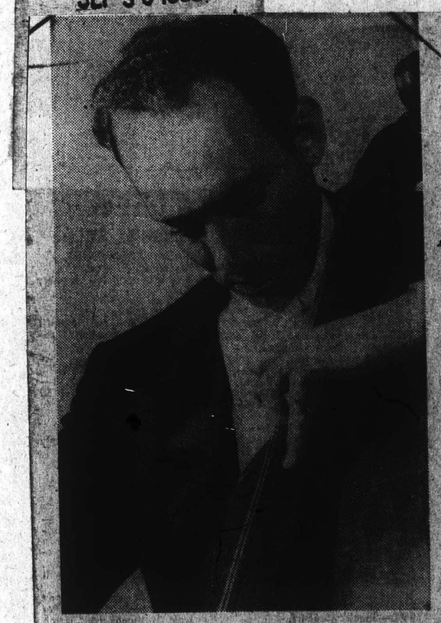
SOLOIST
JULES ESKIN

These concerts will end about 3:45 o'clock on Friday Afternoon; 10:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[73]

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
SEP 30 1966



Jules Eskin
. . . will be the cello soloist in Schumann's Concerto in A minor at the Boston Symphony Orchestra concerts this weekend.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
SEP 25 1966

Cellist at Symphony

The Boston Symphony's principal cellist and two American premieres will be featured at the orchestra's concert this Friday afternoon at 2 and Saturday evening at 8:30. Erich Leinsdorf will conduct.

The concerts will open with "Passacaille" by the contemporary Swiss composer Frank Martin. Cellist Jules Ekin will then be soloist in the Schumann Cello Concerto. This will be followed by the Suite from "The Cunning Little Vixen," an opera by the Czech composer Leos Janacek. Beethoven's Symphony No. 7 will follow intermission.

The works by Martin and Janacek will both be performed for the first time in America at these concerts.

The opening concerts of the Tuesday "A" and Thursday "A" series will take place this week, each beginning at 8:30. Each will consist of a performance of Mahler's Third Symphony. Shirley Verrett, mezzo-soprano, will be soloist, and the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, also will participate. Subscribers are reminded that the first movement of the Mahler Symphony is 36 minutes long, during which time no latecomers can be seated.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
SEP 25 1966

Jules Eskin Will Solo With Boston Symphony

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the program for the second pair of week end concerts of the 86th season, which will take place in Symphony Hall Friday at 2 p. m. and Saturday at 8.30 p. m.

Cello Concerto

The concerts will open with "Passacaille" by the contemporary Swiss composer Frank Martin. Jules Eskin, principal cello, will then join Mr. Leinsdorf and the orchestra as soloist in a performance of the Cello Concerto by Schumann. This will be followed by the suite from "The Cunning Little Vixen," an opera by the Czech composer Leos Janacek. After an intermission Mr. Leinsdorf will conclude the program by conducting Beethoven's Symphony No. 7.

The works by Martin and Janacek will both be performed for the first time in America at these concerts.

The opening concerts of the Tuesday "A" and Thursday "A" series will take place this week, each beginning at 8.30 in Symphony Hall on its respective evening (Sept. 27 and 29). Each concert will consist of a performance of Mahler's Third Symphony.

Shirley Verrett, mezzo-soprano, will be soloist; the New England Conservatory Chorus, Lorna Cooke de Varon conductor, will also participate. Subscribers are reminded that the first movement of the Mahler Symphony is 30 minutes long, during which time no latecomers can be seated.

11

FRI. + SAT. #2 SEPT. 30 + OCT. 1

BMI
NEW YORK, N. Y.
MONTHLY 16,000

DEC 1966

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BALDWIN PIANO

RCA VICTOR RECORDS

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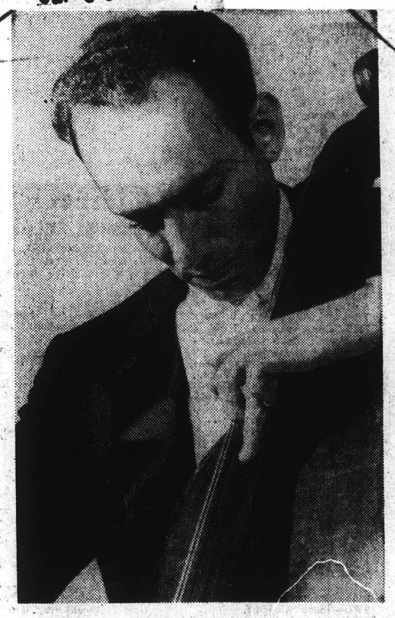
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
SEP 30 1966



Jules Eskin

. . . will be the cello soloist in Schumann's Concerto in A minor at the Boston Symphony Orchestra concerts this weekend.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
SEP 25 1966

Cellist at Symphony

The Boston Symphony's principal cellist and two American premieres will be featured at the orchestra's concert this Friday afternoon at 2 and Saturday evening at 8:30. Erich Leinsdorf will conduct.

The concerts will open with "Passacaille" by the contemporary Swiss composer Frank Martin. Cellist Jules Ekin will then be soloist in the Schumann Cello Concerto. This will be followed by the Suite from "The Cunning Little Vixen," an opera by the Czech composer Leos Janacek. Beethoven's Symphony No. 7 will follow intermission.

The works by Martin and Janacek will both be performed for the first time in America at these concerts.

The opening concerts of the Tuesday "A" and Thursday "A" series will take place this week, each beginning at 8:30. Each will consist of a performance of Mahler's Third Symphony. Shirley Verrett, mezzo-soprano, will be soloist, and the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, also will participate. Subscribers are reminded that the first movement of the Mahler Symphony is 36 minutes long, during which time no latecomers can be seated.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
SEP 25 1966

Jules Eskin Will Solo With Boston Symphony

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced the program for the second pair of week end concerts of the 86th season, which will take place in Symphony Hall Friday at 2 p. m. and Saturday at 8.30 p. m.

Cello Concerto

The concerts will open with "Passacaille" by the contemporary Swiss composer Frank Martin. Jules Eskin, principal cello, will then join Mr. Leinsdorf and the orchestra as soloist in a performance of the Cello Concerto by Schumann. This will be followed by the suite from "The Cunning Little Vixen," an opera by the Czech composer Leos Janacek. After an intermission Mr. Leinsdorf will conclude the program by conducting Beethoven's Symphony No. 7.

The works by Martin and Janacek will both be performed for the first time in America at these concerts.

The opening concerts of the Tuesday "A" and Thursday "A" series will take place this week, each beginning at 8.30 in Symphony Hall on its respective evening (Sept. 27 and 29). Each concert will consist of a performance of Mahler's Third Symphony.

Shirley Verrett, mezzo-soprano, will be soloist; the New England Conservatory Chorus, Lorna Cooke de Varon conductor, will also participate. Subscribers are reminded that the first movement of the Mahler Symphony is 30 minutes long, during which time no latecomers can be seated.

Tues B.G.

THURS

12

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
OCT 1 1966

Hub Symphony Premiere of 'Little Vixen'

By ROLFE BOSWELL

An orchestral suite derived from Leos Janacek's "Cunning Little Vixen" opera (1924) received its first American performance in Symphony Hall yesterday afternoon when it was presented by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

The prelude, various interludes and orchestral background of this delightfully unique operatic work, offering parallels between human and animal life, were arranged by Vaclav Talich, noted late Czech conductor. They elicit a veritable anthology in purely instrumental music for Janacek's deeply-felt evocation of communicative sounds which he described as "the eternally-young rhytim of nature."

He told a gay story, streamlined from a latter-day Bohemian Aesop, with a bitter-sweet ending; contrasting animals' love of freedom with human conflict and confusion. Talich's orchestral transcription illustrated the offbeat allure of Janacek's native musical diction.

It is good enough to attract some contemporary composer, preferably English or American, to George Orwell's "Animal Farm" for similar zoological treatment. No atonalists need apply, for as Constant Lambert wrote in "Music Ho!" (1934): "An atonal comic opera is a chimercial thought."

Concertmaster Joseph Silverstein's violin solos, impersonating the cunning little vixen's siren song, were of the same piece as George Gershwin's melody personating the cunning little siren's vixenish song in "An American in Paris."

Though Robert Schumann's cello concerto (Op. 129, in A minor) is reputedly among his weaker works and held to be thickly orchestrated, an introspective performance, with reduced instrumentation, can do much for it. Jules Eskin, the principal BSO cellist, brought to this concerto vitality and technical control, with tasteful phrasing and change of pace, though his was not a very compelling interpretation.

His collaboration with his conductor and colleagues was a happy one, that is, competent in the best first-chair manner, but without virtuoso flair. Gregor Piatigorsky's cadenza toward the close lacked credence.

Beethoven's inimitable seventh symphony (Op. 92, in A) concluded the season's second concert in which Dr. Leinsdorf offered a propulsive performance, balancing strength with lyricism. His reading was heady and kinetic, urgent, yet graceful, subtly phrased and impressively played.

Though bygone conductors were wont to treas the second movement (allegretto) as a funeral march, it received a mock-funeral ("Is Great Pan Dead?") treatment yesterday, with the honorary pallbearers hastening in quickstep, lest they cast a gloom over the proceedings.

The finale (allegro con brio) went off with amazing vigor and verve, its driving energy running far ahead of the allegretto's quickstep in hitting the hurdles Beethoven, in Olympian humor, had strewn in the path of future conductors.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
OCT 1 1966

weekend at Symphony

Eskin in foreground

By Clifford Barnes

ARTS
ENTERTAINMENT

Audience and fellow members of the Boston Symphony were enthusiastic over the performance of principal cellist Jules Eskin Friday afternoon at Symphony Hall. Music director and conductor Erich Leinsdorf's policy of featuring first-chair men provided the occasion for a fresh interpretation of the Schumann Cello Concerto.

Mr. Eskin produced a warm, full-bodied tone throughout the entire range and notably spun soft high notes that still sang. Schumann's melodic lines flowed with meaningful grace, and there was a special tenderness to some passages in the second movement.

The three movements are played without pause, and Mr. Eskin saved enough fire to build an exciting climax after the cadenza, which is a showpiece in its own right. Mr. Leinsdorf was sensitive to the thematic byplay between the orchestra and soloist, and graciously gave all the bows to Mr. Eskin at the conclusion of the concerto.

Exuberance matched

Schumann's youthful exuberance is matched in much of Beethoven, and the choice of the latter's Seventh Symphony was a happy one for this occasion. With this vehicle, Mr. Leinsdorf easily vied for the high point of the afternoon.

The slow introduction to the first movement was paced steadily and logically to lead into the first presentation of the themes. The second movement is always an audience favorite, and Mr. Leinsdorf achieved an effective contrast by keeping the fugal section at a very low dynamic level.

There is a persistent rhythmic idea which controls each movement, and the rugged gaiety of the third builds toward the effervescence of the finale. Mr. Leinsdorf held the reins very securely during the first statements of the theme. Succeeding repetitions were speeded up with seeming abandon until the final resounding chord brought the motion to an abrupt stop.

Concert opener

The concert opened more calmly with the first American performance of the suite from Janáček's opera, "The Cunning Little Vixen." This is the first time a work by this Czech composer has been on a Boston Symphony program, and the selection gave us excerpts from one of his most popular operas.

The arrangement of the suite, by Václav Talich, calls for a large orchestra, and the instruments have some colorful programmatic effects. There was an engaging waltz in the first part, and several short solo sections for the first-chair string players.

The lush romantic harmonies would hardly betray the fact that this music was composed between 1921 and 1923. It was a pleasant opener, but not in the same class as what followed.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
OCT 1 1966

BSO Excels With Beethoven's 7th

By MICHAEL STEINBERG
Globe Critic

The novelty on Friday afternoon's Boston Symphony program under Erich Leinsdorf was a suite not previously heard in America. "The Cunning Little Vixen" was arranged by Vaclav Talich from Leos Janacek's opera.

Though the occasion for some exceptionally lovely playing by the orchestra, it proved to be a pretty thin cup of broth — some pleasing sounds-of-nature atmosphere, some quirky humor, and many repetitions of short bits of nothing much.

Jules Eskin, the Boston Symphony's principal cellist, played Schumann's Concerto, a problem piece if ever there was. Its first two movements have beautiful melodies, but the finale, except for one episode, is painfully empty rumtum. The emergence, like a sudden unveiling, of the second movement from the first, is a fine inspiration. In general it is a colorless, unfocused piece, though I wonder if some of its monotony could be dispelled by taking Schumann's direction for the first movement, "not too fast," to mean something other than the really quite slow tempo which is traditional.

It is not a work to make a cellist sound brilliant; indeed, it takes a formidable technique in order to sound even reasonably professional, so clumsily is some of it written. Eskin played it quite as well as I have heard it done, with a flexible line tastefully drawn with unfailing coherency, reliable intonation, and agreeable tone. The orchestral support was carefully gauged to the soloist's intimate sound and style, and it was in every way good.

Leinsdorf ended the program with Beethoven's Symphony No. 7, one of his best performances. I have reservations about the second movement in which the pairs of staccato quarters were hard and choppy rather than springy. Otherwise, from the handsomely spacious introduction to the whirling recessional—pardon, I mean finale —Leinsdorf conducting was superb, and it produced a strong and exciting performance, clear in every detail of line and textures. The orchestra's play[illegible] was brilliant.

Leinsdorf, incidentally, takes all the repeats in the Seventh, and he is entirely right. Each has rhetorical and structural significance, and the repeat of the first movement exposition and that of the scherzo's second edition embody two of Beethoven's most glorious strokes of the humor which most conductors, who ignore the repeats, just don't want us to know about.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
OCT 1 1966

Symphony • Beethoven's Seventh Fills • Otherwise Slender Program

By McLAREN HARRIS
Music Critic

There is no denying the worth of the old masters when it comes to filling out a program which would otherwise lack substance. Friday at Symphony was Beethoven's turn, as it often is, to give direction to an offering of works by Janacek and Schumann with the Symphony No. 7.

The foregoing is not meant to disparage either Janacek, whose suite from the opera, "The Cunning Little Vixen," opened the program and whose works in general are all too little heard; or Jules Eskin's fine solo performance of Schumann's Cello Concerto. But these works are of small scope in the former case and of limited imagination in the latter, so the Seventh drew the focus, the interest, the plaudits.

Exuberant Energy

Beethoven's Seventh, in a word, rings—with exuberant energy, propulsive rhythm and brilliant orchestration. Throughout three of its four movements it sustains a drive whose strength and steadfastness is not equalled in any other of his symphonies. Once begun, the first movement's dotted rhythm continues relentlessly with no more than a moment's hesitation shortly before the conclusion; it characterizes lilting woodwind themes, assumes a rolling gait with full orchestra, growls in expectant quiet before rising to hammer out the triumphant final bars.

The Scherzo's arpeggios and scale passages leap with an easy agility, vanish during the Trio's reflective pause, then reappear with undiminished fervor. The finale is a veritable dervish of activity, whose sustained fortes and block phrasing threaten to become strained with repetition, virtually challenging the listener to keep up.

The second movement is the very antithesis of these, a period of tranquility within a work of almost manic determination—tragic, poignant exquisitely etched with interweaving melodies.

Such was the outline, in the main, which Erich Leinsdorf and the orchestra gave the Seventh on Friday. The players held together admirably, eliminating raggedness and rushing of the beat, which is an almost irresistible temptation in the opening bars. The dotted rhythm was lightly staccato, except when the brass stepped in to cover it. Mr. Leinsdorf admires the horns, which are a strong point of Beethoven's orchestration, and lent them full rein at the first movement's climax; the effect was glorious, but it stole some impact from the final strokes.

The following Allegretto seemed hurriedly paced, becoming narrative rather than reflective; and though the end calls for no retard, one would be appropriate, allowing the movement to expire instead of being extinguished.

First for Janacek

The remainder went according to plan, though the finale's continuous rush appeared to infect Mr. Leinsdorf's direction, which became a simple matter of arm-swinging; but all ended well.

The remarkable fact about Janacek's piece was not that this was its first American performance, but that this was Janacek's first appearance on a Boston Symphony program; 38 years after his death he has barely begun to assume rightful importance as a 20th-century spokesman. His orchestral output, however, is quite small in relation to the overall, though there are three cantatas, church music, a ballet and some fragmentary works which would be admissible to the concert realm.

The Symphony:

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the second program in its 85th season Friday at Symphony Hall. Jules Eskin was cello soloist for the Schumann concerto.

Suite from "The Conning Little Vixen" — Janacek
(first American ptrformance)
Cello Concerto in A minor, Op. 129 — Schumann
Symphony No. 7 in A major, Op. 92 — Beethoven

The "Cunning Little Vixen" suite comes from an opera principally about animals, with humans purely secondary. Aside from a few clucks and chirps the music has little pictorial outline; it is romantic in idiom, even lush at times, composed o fshort, engagingly lyric themes and orchestrated in opulent sonorities. Though of small consequence in itself, the suite whets one's appetite for the operatic whole.

Jules Eskin proved his mettle, which includes a resonant tone and expert technique, in Schumann's Cello Concerto, a work of somewhat flagging genius. Mr. Eskin made the most of the first and second movements' eloquent solo passages, then worked his way stolidly through the thankless passage-work of the finale. It was no fault of Mr. Leinsdorf or his musicians that the concerto remained largely undramatic and, near the end, rather tedious; the Piatigorsky cadenza, which the cellist whipped off with assurance, got its technical points across but little else.

13 TUES. B #1 OCT. 4

First Program

TUESDAY EVENING, OCTOBER 4, *at* 7:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious) (with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression) (with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS

THURS. B #1 OCT. 6

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

First Program

THURSDAY EVENING, OCTOBER 6, *at* 8:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

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LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
OCT 9 1966

A Note on the Boston Symphony and Mahler

It seems as if every time I turned around last week I was in Boston, but my peripatetic activities were worthwhile, for I was able to be in Symphony Hall for the first program of the Boston Symphony's Tuesday "B" series.

Conductor Erich Leinsdorf, who is engaged in the laudable task of recording all of Mahler's symphonies for RCA-Victor, devoted the entire concert to Mahler's monumental, 90-minute work, "Symphony No. 3 in D Minor," which boasts six movements and demands, besides a large orchestra, a contralto soloist, a chorus of women and a boys' choir.

Although I viewed the project with some misgivings, I came away from the concert exhilarated and impressed. The Mahler work gives numerous opportunities to the orchestra to display its virtuoso qualities—in section solo work, in passages that soar into the realm of magnificent sound, in sequences that are bright and lively, in others that are somber, in some that rise to great moments of musical exaltation.

Shirley Verrett, the contralto soloist; the New England Conservatory Chorus, and the Boston Boys' Choir combined their talents with those of the orchestra to give us an absorbing reading of a lengthy but frequently glorious work.

HERE AND THERE: Elizabeth Taylor and Richard

13 TUES. B #1 OCT. 4

First Program

TUESDAY EVENING, OCTOBER 4, *at* 7:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

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INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

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VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS

THURS. B #1 OCT. 6

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

First Program

THURSDAY EVENING, OCTOBER 6, *at* 8:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

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NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
OCT 9 1966

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Shirley Verrett, the contralto soloist; the New England Conservatory Chorus, and the Boston Boys' Choir combined their talents with those of the orchestra to give us an absorbing reading of a lengthy but frequently glorious work.

HERE AND THERE: Elizabeth Taylor and Richard

FRI + SAT #3 OCT. 7+8

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
OCT 8 1966

Israeli Violinist Stars In Dvorak With BSO

(By ROLFE BOSWELL)—Shmuel Ashkenasi, 25, prize-winning violinist from Israel, made his local debut in Symphony Hall yesterday with a vibrant and muscular performance, with the Boston Symphony Orchestra, Erich Leinsdorf conducting, of the Dvorak violin concerto (Op. 53, in A minor).

The tall, personable, curly-haired young disciple of Efrem Zimbalist can be listed now as among the coming great virtuosi of his generation.

Ashkenasi, his bow rock-steady, draws an opulent, almost Elmanesque, tone when requisite and equally valid, finely spun pianissimi. His fingerboard technique is formidable indeed.

Though Dvorak's folksy, malt-and-hops violin concerto cannot be ranked among the dozen magisterial concerti composed since 1800, it is easy listening, chock-full of pleasant and ingratiating tunes. A strongly infectious Bohemian flavor permeates all three movements.

It opens with an allegro, dominated by two rhythmic, animated themes and is extremely free and rhapsodic. There are several other melodic ideas during the course of the movement, but they were quickly submerged in the elaborate virtuosity of the soloist.

The slow movement follows without pause, manifesting a fevent melody, played by the solo violin with a simplicity making it resemble a folksong. This minor-keyed segment is a poetic duet between violin soloist and French horn.

Dazzling virtuosity running wild in the finale perhaps is even more effective. This enchanting, syncopated Bohemian theme is introduced by the soloist, with a delicate accompaniment in the orchestral violins and the piece ends in vigorous high spirits, speaking in a tonal tongue akin to the composer's own Slavonic dialect. Conductorial insight and orchestral collaboration throughout was sympathetic.

Yesterday's concert was opened by a searching and powerful performance of Sibelius' fifth symphony (Op. 82, in E flat), perhaps most popular at present of the Finnish master's seven such works. It is, over-all, a sunny opus, with a strong Brhmsian admixture, having a pastoral beginning and a triumphant conclusion.

A the end, the music slows down, builds up in a big, largeamente climax, then, abruptly, six separated, hacked chords for full orchestra and the symphony savagely on notes of massive power. Dr. Leinsdorf's reading, less mannered than Serge Koussevitzky's, was set forth with miraculous clarity nd customary brilliance by the BSO.

Concluding the concert was Sergei Prokoviett's Scythian Suite, Op. 20, abstracted from his abortive "Ala and Lolli" ballet. Therein the singularly self-tortured young Russian composer set out deliberately to outdo Igor Stravinsky's "Rite of Spring" in calculated dissonances, blaring orchestral color, primitave drumbeats and, for contrast, the stippled harmonies and muted strings of Debussy. This game gambit also was essayed by Bela Bartok in his "Wonderful Mandarin" ballet, seldom danced but often perfomed in concet halls, as it was in Symphony Hall not long ago by the BBC Ochesta. Indeed, the Stavinsky mastepiece, too, isn't danced vey often, but has become a symphonic staple.

"Why, in the name of reason, should the accompaniment to a dance be played in public without the dance itself, any more than the accompaniment to a song?" George Bernard Shaw wrote as long ago as Aug. 12, 1889, though he conceded that "there are a few dance tunes that are worth listening to for their own sakes."

Unfortunately, the Scythian Suite, even when so well projected, isn't one of those tunes.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 15 1966

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston.

Tues. at 7:30:
The BSO again offers Mahler's Symphony No. 3 in D minor, with mezzo-soprano Shirley Verrett, the New England Conservatory Chorus, and the Boston Boy-choir. Repeat performance Thursday at 8:30.

Fri. at 2:
Erich Leinsdorf conducts the BSO in Sibelius' Symphony No. 5 in E flat major, Op. 82; Dvorak's Concerto for Violin and Orchestra in A minor, Op. 53, and Prokofiev's Scythian Suite, Op. 20. Violinist Shmuel Ashkenasi is soloist in the Dvorak work. Encore performance Sat. at 8:30.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Third Program

FRIDAY AFTERNOON, OCTOBER 7, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 8, *at* 8:30 *o'clock*

SIBELIUS ..... Symphony No. 5 in E-flat major, *Op.* 82
- I. Tempo molto moderato
- II. Allegro moderato, ma poco a poco stretto
- III. Andante mosso, quasi allegretto
- IV. Allegro molto

INTERMISSION

DVOŘÁK ..... Concerto for Violin and Orchestra in A minor, *Op.* 53
- I. Allegro ma non troppo
- II. Adagio ma non troppo
- III. Finale: Allegro giocoso, ma non troppo

PROKOFIEV ..... Scythian Suite, *Op.* 20
- I. The Adoration of Veles and Ala
- II. The Enemy God and the Dance of the Black Spirits
- III. Night
- IV. The Glorious Departure of Lolli and the Procession of the Sun

SOLOIST
SHMUEL ASHKENASI

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
OCT 8 1966

THE SYMPHONY

Sibelius, Dvorak ---And Prokofiev

By McLAREN HARRIS
Music Critic

The Symphony did a little exploring on Friday of romantic musical trends with compositions by Sibelius and Dvorak, then concluded its expedition with a work of Prokofiev—a diametric opposite. site.

Creations of the former pair are welcome on symphonic programs often for reasons other than their own intrinsic merit. Occasionally they come as a relief, a respite from the mainstream of German and French romanticism which dominates our 19th-century tastes; and so we reflect upon the peculiar genius which set Sibelius and Dvorak apart from their respective generations.

I'm sure to encounter argument from some when speaking of Sibelius as a genius (the French, for example, seem always to have had it in for him); there are claims that his symphonies are formless, his orchestrations clouded and undistinguished, his harmonies nebulous and his melodic gift fleeting. These are not my own feelings; but in any case what is just as remarkable as Sibelius' and Dvorak's idioms per se is the fact that they were able to survive as individuals at all.

Technical Complexity

The problem was to approach the Beethoven-Schubert-Schumann-Brahms tradition and reap its benefits, yet avoid being swallowed up in the process. The solution for Sibelius was simplicity itself; after a point he kept himself apart, probing inward for the language of the Symphony No. 5, which opened Friday's program (he was helped in this by the geography and politics of early 20th-century Europe). The result was a sort of renunciation. His melodies, ranging from the fanfare-like motives of opening movement to the extended, sustained lines of the finale, are given mostly to the woodwinds; strings are retained largely for unison support or coloristic effect, their light tremolo figures creating a mysterious anticipation for more full-blown passages.

The expression of the four movements (or three, considering the first and second as a unified structure) under Erich Leinsdorf's direction was lush, even sensual in its song of nature, from the first movement's twitterings to the finale's deep sonorities wrought by the quartet of horns and the trombones. The Symphony No. 5 has a cumulative majesty, broken Friday only when the brass and tympani were allowed to obliterate the strings and when the second-movement conclusion became a headlong chase.

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Symphony No. 5 in E flat, Op. 82 — Sibelius
Violin Concerto in A minor, Op. 53 — Dvorak
Scythian Suite, Op. 20 — Prokofiev

FRI + SAT #3 OCT. 7+8

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Record-American (m) (e)
BOSTON, Mass.
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OCT 8 1966

Israeli Violinist Stars In Dvorak With BSO

(By ROLFE BOSWELL)—Shmuel Ashkenasi, 25, prize-winning violinist from Israel, made his local debut in Symphony Hall yesterday with a vibrant and muscular performance, with the Boston Symphony Orchestra, Erich Leinsdorf conducting, of the Dvorak violin concerto (Op. 53, in A minor).

The tall, personable, curly-haired young disciple of Efrem Zimbalist can be listed now as among the coming great virtuosi of his generation.

Ashkenasi, his bow rock-steady, draws an opulent, almost Elmanesque, tone when requisite and equally valid, finely spun pianissimi. His fingerboard technique is formidable indeed.

Though Dvorak's folksy, malt-and-hops violin concerto cannot be ranked among the dozen magisterial concerti composed since 1800, it is easy listening, chock-full of pleasant and ingratiating tunes. A strongly infectious Bohemian flavor permeates all three movements.

It opens with an allegro, dominated by two rhythmic, animated themes and is extremely free and rhapsodic. There are several other melodic ideas during the course of the movement, but they were quickly submerged in the elaborate virtuosity of the soloist.

The slow movement follows without pause, manifesting a fevent melody, played by the solo violin with a simplicity making it resemble a folksong. This minor-keyed segment is a poetic duet between violin soloist and French horn.

Dazzling virtuosity running wild in the finale perhaps is even more effective. This enchanting, syncopated Bohemian theme is introduced by the soloist, with a delicate accompaniment in the orchestral violins and the piece ends in vigorous high spirits, speaking in a tonal tongue akin to the composer's own Slavonic dialect. Conductorial insight and orchestral collaboration throughout was sympathetic.

Yesterday's concert was opened by a searching and powerful performance of Sibelius' fifth symphony (Op. 82, in E flat), perhaps most popular at present of the Finnish master's seven such works. It is, over-all, a sunny opus, with a strong Brhmsian admixture, having a pastoral beginning and a triumphant conclusion.

A the end, the music slows down, builds up in a big, largeamente climax, then, abruptly, six separated, hacked chords for full orchestra and the symphony savagely on notes of massive power. Dr. Leinsdorf's reading, less mannered than Serge Koussevitzky's, was set forth with miraculous clarity nd customary brilliance by the BSO.

Concluding the concert was Sergei Prokovieff's Scythian Suite, Op. 20, abstracted from his abortive "Ala and Lolli" ballet. Therein the singularly self-tortured young Russian composer set out deliberately to outdo Igor Stravinsky's "Rite of Spring" in calculated dissonances, blaring orchestral color, primitave drumbeats and, for contrast, the stippled harmonies and muted strings of Debussy. This game gambit also was essayed by Bela Bartok in his "Wonderful Mandarin" ballet, seldom danced but often perfomed in concet halls, as it was in Symphony Hall not long ago by the BBC Ochesta. Indeed, the Stavinsky mastepiece, too, isn't danced vey often, but has become a symphonic staple.

"Why, in the name of reason, should the accompaniment to a dance be played in public without the dance itself, any more than the accompaniment to a song?" George Bernard Shaw wrote as long ago as Aug. 12, 1889, though he conceded that "there are a few dance tunes that are worth listening to for their own sakes."

Unfortunately, the Scythian Suite, even when so well projected, isn't one of those tunes.

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OCT 15 1966

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston

Tues. at 7:30:
The BSO again offers Mahler's Symphony No. 3 in D minor, with mezzo-soprano Shirley Verrett, the New England Conservatory Chorus, and the Boston Boychoir. Repeat performance Thursday at 8:30.

Fri. at 2:
Erich Leinsdorf conducts the BSO in Sibelius' Symphony No. 5 in E flat major, Op. 82; Dvorak's Concerto for Violin and Orchestra in A minor, Op. 53, and Prokofiev's Scythian Suite, Op. 20. Violinist Shmuel Ashkenasi is soloist in the Dvorak work. Encore performance Sat. at 8:30.

Third Program

FRIDAY AFTERNOON, October 7, *at* 2:00 *o'clock*

SATURDAY EVENING, October 8, *at* 8:30 *o'clock*

SIBELIUS ..... Symphony No. 5 in E-flat major, *Op.* 82
- I. Tempo molto moderato
- II. Allegro moderato, ma poco a poco stretto
- III. Andante mosso, quasi allegretto
- IV. Allegro molto

INTERMISSION

DVOŘÁK ..... Concerto for Violin and Orchestra in A minor, *Op.* 53
- I. Allegro ma non troppo
- II. Adagio ma non troppo
- III. Finale: Allegro giocoso, ma non troppo

PROKOFIEV ..... Scythian Suite, *Op.* 20
- I. The Adoration of Veles and Ala
- II. The Enemy God and the Dance of the Black Spirits
- III. Night
- IV. The Glorious Departure of Lolli and the Procession of the Sun

SOLOIST
SHMUEL ASHKENASI

These concerts will end about 3:50 o'clock on Friday Afternoon; 10:20 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

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Herald (m)
BOSTON, Mass.
Circ. 159,508
OCT 8 1966

THE SYMPHONY

Sibelius, Dvorak ---And Prokofiev

By McLAREN HARRIS
Music Critic

The Symphony did a little exploring on Friday of romantic musical trends with compositions by Sibelius and Dvorak, then concluded its expedition with a work of Prokofiev—a diametric opposite. site.

Creations of the former pair are welcome on symphonic programs often for reasons other than their own intrinsic merit. Occasionally they come as a relief, a respite from the mainstream of German and French romanticism which dominates our 19th-century tastes; and so we reflect upon the peculiar genius which set Sibelius and Dvorak apart from their respective generations.

I'm sure to encounter argument from some when speaking of Sibelius as a genius (the French, for example, seem always to have had it in for him); there are claims that his symphonies are formless, his orchestrations clouded and undistinguished, his harmonies nebulous and his melodic gift fleeting. These are not my own feelings; but in any case what is just as remarkable as Sibelius' and Dvorak's idioms per se is the fact that they were able to survive as individuals at all.

Technical Complexity

The problem was to approach the Beethoven-Schubert-Schumann-Brahms tradition and reap its benefits, yet avoid being swallowed up in the process. The solution for Sibelius was simplicity itself; after a point he kept himself apart, probing inward for the language of the Symphony No. 5, which opened Friday's program (he was helped in this by the geography and politics of early 20th-century Europe). The result was a sort of renunciation. His melodies, ranging from the fanfare-like motives of opening movement to the extended, sustained lines of the finale, are given mostly to the woodwinds; strings are retained largely for unison support or coloristic effect, their light tremolo figures creating a mysterious anticipation for more full-blown passages.

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Violin Concerto in A minor, Op. 53 — Dvorak
Scythian Suite, Op. 20 — Prokofiev

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Sunday Herald
BOSTON, Mass.
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OCT 2 1966

Show Guide | MUSIC

Orchestra's Guest Is Israeli Violinist

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will present four concerts in Symphony Hall this week: the third pair of Friday-Saturday programs and the opening concerts of the Tuesday "B" series at 7:30 and the Thursday "B" series at 8:30.

Leinsdorf is continuing with his plan to open each of the orchestra's seven series this season with a performance of Mahler's Third Symphony. Shirley Verrett, mezzo-soprano, will continue as soloist at the Tuesday and Thursday program, joined by the New England Conservatory Chorus, Lorna Cooke de Varon, conductor, and the Boston Boychoir, John Oliver, director. Subscribers are reminded that the first movement of the Mahler is thirty minutes long, during which time no latecomers can be seated.

Shmuel Ashkenasi, 25-year-old Isreali violinist, will make his first Boston appearance with the orchestra at the Friday concerts. He will perform the Dvorak Violin Concerto. Mr. Leinsdorf will open the program with the Sibelius Symphony No. 5 and conclude with the "Scythian Suite," Op. 20, by Prokofiev.

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Christian Science Monitor (e)
BOSTON, Mass.
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OCT 8 1966

THE CHRISTIAN SCIENCE MONITOR

Weekend at Symphony

How times change

By Clifford Barnes

The oft-repeated gibe that distance lends enchantment to unappreciated contemporary art was brought forcibly to mind Friday afternoon at Symphony Hall. During intermission at the Boston Symphony concert, some of the audience were inspecting the paintings displayed in the foyer, and commenting on the merits and general demerits of the most advanced canvases.

A parallel can be seen in the response to Prokofiev's Scythian Suite, with which conductor Erich Leinsdorf concluded the program. At its première in 1916, critics and audience alike were shocked by the "cacophony" of the score. By contrast, the frenetic dance of the second movement caused the Friday afternoon audience to chuckle, after the pseudo-dramatic climax.

Originally intended as music for a ballet commissioned by Diaghilev, this suite for large orchestra is as tame as much movie music today. Its appeal lies in an earthy, barbaric quality, and a stark, rhythmic pulsation. A battery of percussion players were kept busy throughout the work. Some of the effective moments of the first movement were due to the woodwind solos.

Sibelius symphony

The Scythian Suite dates from the same years as Prokofiev's "Classical" Symphony. Jan Sibelius also composed his Symphony No. 5 at this time, and "classical" would be a very apt title for it. Compelled by a strong urge to write this new symphony, Sibelius was consciously turning away from program music.

The cold and rather forbidding thematic material of the first two movements (played without pause) suddenly gives way to warm, flowing melodies in the slow third movement. The busy opening of the finale leads to the brass intoning the well-known ostinato theme that pervades the rest of the movement. And the brass ensemble sound was a joy to the ear.

ARTS
ENTERTAINMENT

Mr. Leinsdorf showed his orchestra to be an extremely flexible group, capable of every sudden inflection that he asked for. However, on the final chords of the symphony it seemed as though he had some of the players guessing. There was no anticipation, but the full resonance that we are used to hearing was not always there.

The concert soloist was the 25-year-old Israeli violinist Shmuel Ashkenasi. Appearing for the first time on these concerts, he played Dvořák's Concerto for Violin and Orchestra.

His strongest quality is a convincing singing tone. For that reason, he seemed to relax during the slow movement, where Dvořák provided a very legato, Czech melody for the violin to play over a woodwind background.

The virtuosic display of the first movement was marred by occasional imprecise intonation. However, by the time he reached the finale, its gay, rollicking mood lent him confidence. He attacked the tricky passages with gusto.

The orchestra gave him a standing ovation, led by the concertmaster.

SHMUEL ASHKENASI

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Morning Globe
BOSTON, Mass.
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OCT 8 1966

The ARTS

Boston Symphony Concert

Violinist Ashkenasi Swift and Sure

By MICHAEL STEINBERG
Globe Critic

Shmuel Ashkenasi was the soloist at Friday afternoon's Boston Symphony concert, playing the Dvorak Violin Concerto. Erich Leinsdorf conducted the Symphony No. 5 by Sibelius and Prokofiev's Scythian Suite.

Ashkenasi, an Israeli of 25 who took a second in the 1962 Moscow Competition, is an impressive player. His technique is swift and sure, and he plays with taste and intelligence. His sound, which is much like Joseph Silverstein's, is delicate yet quite intense, and with a rapid vibrato. He is an elegant player more than a fiery or rhetorical one, and he and the Dvorak are not quite mutually suited. The piece, which except for its delightful finale is really rather feeble, wants a willingness to turn on a certain unbuttoned violinistic vulgarity, something Ashkenasi disdains altogether or of which, at best, he occasionally can provide a synthetic imitation. For me, at any rate, the performance did not quite get off the ground until late. Ashkenasi, admirably accompanied by Leinsdorf and the orchestra, was warmly applauded.

While I cannot imagine liking the Sibelius Fifth, I found it, on rehearing, a piece full of interesting ideas. Sibelius' sonata movements with their terse expositions are effective. The scherzo is rhythmically most interesting, as for that matter is the composer's whole technique of placing notes all around, rather than squarely on, the main beat. While the andante's interminable "Do you like toothpicks? Yes, I like toothpicks" dialogue gets to be absund at such length, its actual sounds are intriguing. Sibelius has an altogether individual idea of orchestral sound with its effective contrast of thick, low bunchings against chilly octaves and nicely placed fourths.

The music is mannered and its attitudes are sometimes pompous, but it is the work of a man with a real idea of composition and with ability. Part of this generally favorable reaction to the piece—a reaction that surprised me—is to be ascribed to the stunning performance. Leinsdorf is not thought of as a Sibelius man generally, but on the basis of this performance of the Fifth, I should say that I know of no conductor who does this music better. The large dimensions were clearly shaped and the detail was vividly clear. His concept of this music is anti-lush, and it is both a relief and a clarification to hear a performance where the conductor is not leaning all the way into the music all the time as though parodying Ormandy's Tchaikovsky.

The Scythian Suite is the work of a staggeringly gifted 23-year-old. It tries hard to be another savage "Sacre du printemps," and Prokofiev did produce a score bursting with physical vigor and incredibly brilliant sound. Prokofiev is, however, attached to four-bar phrases, and their monotony dulls the effect a bit. This, too, had a first-rate performance, effectively led and virtuosically played. One detail: It is a pleasure to have really good tuba playing in the orchestra, with firm tone and in tune. Chester Schmitz is a welcome addition to the Symphony.

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Jewish Advocate
BOSTON, Mass.
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OCT 13 1966

MUSIC IN REVIEW

By GERALD A. BERLIN

ASHKENASI DEBUT AT BSO

His name sounds like something out of a Malamud novel and this was his first appearance in Boston. But it says here that from now on in the violin realm Shmuel Ashkenasi is a figure to conjure with.

The vehicle that the twenty-five-year-old Israeli native employed for his Boston entree was the redoubtable Dvorak Concerto in A minor, which had not been performed at these concerts since Ruth Posselt did it a quarter of a century mack. Mr. Ashkenasi quickly revealed himself to be the complete violinist. His tone was purity itself, his technique made everything sound so unlabored and elegance of style permeated every bar. Great volumes of sound would be instantly followed by the tiniest pianissimo. Delicate filigreed meditations stood in sharp contrast with savage bites into the strings. If there was a flaw at all, it was a slight tendency to sharpness in the first movement, undoubtedly attributable to nervousness, but that quickly subsided. The thrust of a concerto can be misleading, of course, but on the initial evidence this young man — a finalist in the Brussels and a Second in the Moscow Competitions — is destined to take a place among the select.

Mr. Leinsdorf's accompaniment was superb. The A minor is one of those few concertos which are truly symphonic in scope. It is vintage Dvorak: rugged in structure, noble in proportion, fresh and robust, melodically inspired, vividly colored, bursting with invention. Mr. Leinsdorf has always done nobly by this composer and he was very much in the vein here. The collaboration was received with consideraable enthusiasm.

The solo piece was bracketed by a couple of works forever consigned, one might have thought, to that especial Valhalla reserved for certain favorites of Dr. Koussevitsky. They were Sibelius' Symphony No. 5 in E-flat major and Prokofiev's Scythian Suite.

There was a time when the Fifth was recokoned a true pillar of the symphony literature; as late as 1949, for instance, Olin Downes discovered the concluding fortissimo of the last theme of the finale to be "savage and grand as the sunrise." Today the here brutally abrupt and cursory, the there trivial and simplistic thematic treatment, all intermixed with long passage of mawkish sentimentality that would embarrass even Tchaikowsky, puts most people off. In the end the Fifth is saved by the sheer ruggedness of the Sibelius personality. It is abundantly endowed with his faults and his virtues. For those listeners not satisfied to be put off by its many moments that sound almost like a parody of himself there can be many rewards. Thus the seeming triviality of its Scherzo can have the effect of a passacaglia, and the obstinacy and heaviness of the horn and trumpet figure at the end contain a certain powerful exorability. Of how many symphonies can so much be said? Mr. Leinsdorf's reading may not have invested the symphony with the kind of grandeur that characterized Dr. Koussevitsky's interpretations of it in his heyday, but for sheer strength of line and illumination of detail the performance was more than good, it was memorable.

The Scythian Suite is the embodiment of a musical cubism that has had its moment of glory. Rhythms that must have had quite a bracing and exhilarating effect upon 1916 audiences now sound slightly wearisome in their unflagging and rather monotonous vehemence. Harmonic and orchestral combinations that had an undoubted shock effect in those times have lost the effect without leaving much substance in its place. Yet the work is scarcely something for amateurs to play, and a virtuoso conductor and orchestra can still manage to extract considerable excitement out of it. As has been the case all season, the orchestra sounded in peak form and one could leave the hall with the feeling that no better symphony playing was to be heard anywhere.

This week the orchestra is on its first tour. Next week Richard Burgin will take over not only as guest conductor but as soloist in the Bach A minor Violin Concerto. Shostakovitch's Fifth Symphony and Hindemith's Simphonia Serena complete the program.

TUES. - CAMBRIDGE #1 OCT. 18

16

First Program

TUESDAY EVENING, OCTOBER 18, *at* 8:30 *o'clock*

MAHLER ..... Symphony No. 3, in D minor, with Women's Chorus and Contralto Solo

I. Kräftig, entschieden (Vigorous, decisive)

INTERMISSION

II. Tempo di Menuetto: Sehr mässig (Very moderately)

III. Comodo; scherzando

IV. Sehr langsam, misterioso (Slow, mysterious) (with Contralto solo)

V. Lustig in Tempo und keck im Ausdruck (Lively in tempo and jaunty in expression) (with Chorus and Contralto solo)

VI. Langsam, ruhevoll, empfunden (Slow, peaceful, expressive)

NEW ENGLAND CONSERVATORY CHORUS
LORNA COOKE DEVARON, Conductor

BOSTON BOYCHOIR
JOHN OLIVER, Director

Contralto Solo: SHIRLEY VERRETT

BALDWIN PIANO

RCA VICTOR RECORDS

17. FRI. + SAT. #4 OCT. 21 + 22

Fourth Program

FRIDAY AFTERNOON, OCTOBER 21, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 22, *at* 8:30 *o'clock*

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH ..... Violin Concerto No. 1, in A minor
- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

HINDEMITH ..... Symphonia Serena
- Moderately fast
- Geschwindmarsch by Beethoven, Paraphrase
- Colloquy
  - Solo violins: JOSEPH SILVERSTEIN, ALFRED KRIPS
  - Solo violas: BURTON FINE, REUBEN GREEN
- Finale: gay

INTERMISSION

SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47
- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO — RCA VICTOR RECORDS

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QUINCY, Mass.
Circ. 51,098
OCT 26 1966

The Sound of Music

Richard Burgin Finds Old Musical Friends

By Peter Knapp

Richard Burgin last summer ended his long formal association with the Boston Symphony when he retired as associate conductor. But the orchestra always manages to keep up with its old friendships, and so Burgin has returned as guest conductor.

At last night's concert in Symphony Hall, he was among old musical friends in more than one way. Two of the works on his program were introduced to Bostonians by Burgin: Hindemith's Symphonia Serena in October, 1947, a short time after its premier, and Shostakovitch's Symphony No. 5 in January, 1939. This in itself is a measure of the position he holds in the city's musical history.

Besides these two works, Burgin also was the soloist in Bach's Violin Concerto No. 1 in a minor. So it was a full evening for him.

Back to Bach

Now in his 70s, the longtime former concertmaster of the Boston Symphony is past his best days as a violinist. The Bach concerto had spirit, but no real subtlety; Burgin's intonation, especially after the first movement, was erratic. He had trouble sustaining an even tone in the slow section. The bright accompaniment was ably managed by Concertmaster Joseph Silverstein from his center stage position.

The two symphonies, though, gave Burgin more satisfaction. The orchestra was in excellent form for both of these large-scale works, and Burgin guided his musicians astutely. He is neither a graceful nor a spectacularly exciting conductor, but he is an honest and a solid musician.

The Hindemith score rings with marvellous aural effects. There are the superb brass scoring, round and mellow, at which the composer was so skilled, scintillating writing for piccolo and flute, and the customary special string effects. The first movement is a fine example of Hindemith's capability of producing contrapuntal interest while maintaining clarity — there's a lot of motion, but nothing is cluttered.

Witty March

But the inner movements are the cream of the Symphonia Serena — the "paraphrase" of a brisk march tune by Beethoven that serves as the scherzo, for winds only, with brass sonority and racing woodwind figures that are lots of fun; and the "colloquy" for strings alone in the third movement, in which the solo violins and violas carry on a distant discourse. The soloists here were Joseph Silverstein and Alfred Krips, violinists, and Burton Fine and Reuben Green, violists.

The Shostakovitch symphony is an old favorite, spicy, clean, colorful. Here, it was the long, slow lines of the third movement, executed with considerable tension, that evoked the greatest effect.

For Burgin, it must have made the trip from Florida, where he is now professor of music at Florida State University, worthwhile.

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OCT 22 1966

DOUBLE GUEST

Burgin Leads BSO Concert

Paul Hindemith

By ROLFE BOSWELL

RICHARD BURGIN, formerly concertmaster and associate conductor, led his Boston Symphony Orchesrta colleagues yesterday afternoon as both soloist and guest on the podium. With an appropriately sized string ensemble, plus a hirsute harpsichordist, he led off with a dutiful, if not beautiful, relaxed and easy performance of a Bach violin concerto (S. 1041, in A minor).

hough Bach is stressed nowadays a composer of keyboard music-organ and clavier, often transcribed for the pianoforte—he was notably proficient also as a violinist and violist, as were so many of the great masters of music. He wrote perhaps a dozen violin concerti, though only four have survived the roaring centuries.

There were not written for virtuosi of the post-Paganini period, lie easily for the soprano of the stringed family, with its solo part woven in closely, obbligato-style, into the instrumental score. There is little opportunity for making musical poetry there though some violinists are wont to elicit more gracious delineaments in the lovely andante. While the soloist's technique was impeccable, a warmer tone would have been more appreciated.

In sum, one might apply Charles De Brosses' comments long ago on Francesco Veracini's playing—it was "accurate, noble, scholarly and precise, but somewhat lacking in spirit."

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New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 234,733
OCT 22 1966

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By MICHAEL STEINBERG
Globe Critic

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Burgin's interpertation makes the best possible case for a symphony that is generally overrated and which is also too easily dismissed as claptrap. True, lots of it is cheap, and there is much too much in praise of tractors and Moscow subway and muscle bound optimism about the stories of the new social system.

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The ARTS

17. FRI. + SAT. #4 OCT. 21 + 22

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fourth Program

FRIDAY AFTERNOON, OCTOBER 21, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 22, *at* 8:30 *o'clock*

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH ..... Violin Concerto No. 1, in A minor
- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

HINDEMITH ..... Symphonia Serena
- Moderately fast
- Geschwindmarsch by Beethoven, Paraphrase
- Colloquy
  - Solo violins: JOSEPH SILVERSTEIN, ALFRED KRIPS
  - Solo violas: BURTON FINE, REUBEN GREEN
- Finale: gay

INTERMISSION

SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47
- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[201]

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Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 26 1966

The Sound of Music

Richard Burgin Finds Old Musical Friends

By Peter Knapp

Richard Burgin last summer ended his long formal association with the Boston Symphony when he retired as associate conductor. But the orchestra always manages to keep up with its old friendships, and so Burgin has returned as guest conductor.

At last night's concert in Symphony Hall, he was among old musical friends in more than one way. Two of the works on his program were introduced to Bostonians by Burgin: Hindemith's Symphonia Serena in October, 1947, a short time after its premier, and Shostakovitch's Symphony No. 5 in January, 1939. This in itself is a measure of the position he holds in the city's musical history.

Besides these two works, Burgin also was the soloist in Bach's Violin Concerto No. 1 in a minor. So it was a full evening for him.

Back to Bach

Now in his 70s, the longtime former concertmaster of the Boston Symphony is past his best days as a violinist. The Bach concerto had spirit, but no real subtlety; Burgin's intonation, especially after the first movement, was erratic. He had trouble sustaining an even tone in the slow section. The bright accompaniment was ably managed by Concertmaster Joseph Silverstein from his center stage position.

The two symphonies, though, gave Burgin more satisfaction. The orchestra was in excellent form for both of these large-scale works, and Burgin guided his musicians astutely. He is neither a graceful nor a spectacularly exciting conductor, but he is an honest and a solid musician.

The Hindemith score rings with marvellous aural effects. There are the superb brass scoring, round and mellow, at which the composer was so skilled, scintillating writing for piccolo and flute, and the customary special string effects. The first movement is a fine example of Hindemith's capability of producing contrapuntal interest while maintaining clarity — there's a lot of motion, but nothing is cluttered.

Witty March

But the inner movements are the cream of the Symphonia Serena — the "paraphrase" of a brisk march tune by Beethoven that serves as the scherzo, for winds only, with brass sonority and racing woodwind figures that are lots of fun; and the "colloquy" for strings alone in the third movement, in which the solo violins and violas carry on a distant discourse. The soloists here were Joseph Silverstein and Alfred Krips, violinists, and Burton Fine and Reuben Green, violists.

The Shostakovitch symphony is an old favorite, spicy, clean, colorful. Here, it was the long, slow lines of the third movement, executed with considerable tension, that evoked the greatest effect.

For Burgin, it must have made the trip from Florida, where he is now professor of music at Florida State University, worthwhile.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
OCT 22 1966

Paul Hindemith

DOUBLE GUEST

Burgin Leads BSO Concert

By ROLFE BOSWELL

RICHARD BURGIN, formerly concertmaster and associate conductor, led his Boston Symphony Orchesrta colleagues yesterday afternoon as both soloist and guest on the podium. With an appropriately sized string ensemble, plus a hirsute harpsichordist, he led off with a dutiful, if not beautiful, relaxed and easy performance of a Bach vioin concerto (S. 1041, in A minor).

hough Bach is stressed nowadays a composer of keyboard music-organ and clavier, often transcribed for the pianoforte—he was notably proficient also as a violinist and violist, as were so many of the great masters of music. He wrote perhaps a dozen violin concerti, though only four have survived the roaring centuries.

There were not written for virtuosi of the post-Paganini period, lie easily for the soprano of the stringed family, with its solo part woven in closely, obbligato-style, into the instrumental score. There is little opportunity for making musical poetry there though some violinists are wont to elicit more gracious delineaments in the lovely andante. While the soloist's technique was impeccable, a warmer tone would have been more appreciated.

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Morning Globe
BOSTON, Mass.
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OCT 22 1966

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The ARTS

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Herald (m)
BOSTON, Mass.
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OCT 22 1966

SYMPHONY

Burgin Presents Sovereign Art

By McLAREN HARRIS

One needed only to be told the list of composers on Friday's Symphony program (Bach, Hindemith, Shostakovich) to realize that Richard Burgin was returning to the podium—for the first time as a guest conductor since his retirement as associate conductor in August.

We are inclined to connect certain composers with him—Mahler and Schoenberg included—not to imply that Mr. Burgin's tastes are knotted entirely to their particular styles, but because had he not chosen to conduct them periodically during his long tenure with the Symphony, they would probably have been heard very little or not at all.

Yet it is partly a matter of taste, too; in many ways Mr. Burgin is an absolutist who believes that music is a self-sufficient, sovereign art, who searches out elements which give a work its purely intrinsic beauties without extraneous pressures of program. Thus his choices have most often reflected melody, line, counterpoint, form and orchestration as exalting principles of composition.

As a conductor and as a violinist his technique exhibits scant mannerism. That is left to the requirements of the situation. For him tempo and meter serve definite functions, never subject to personal whim. They move, lead, direct and support, never sag or falter; Tthey provide a context for phrase and accent, for moments of action and resolution. Bach's Violin Concerto in A minor, in which Mr. Burgin served as soloist, was not a torch of excitement in flashing velocity or stinging contrasts, but cast its appeal through the natural expertise of Bach's lines. The rendition was fluent, informal and humanly sensitive, as Mr. Burgin turned his attention to his solo part, allowing the orchestra to progress on its own he had told us earlier that it would be a very casual affair).

The manner of his violin-playing was a welcome, familiar attribute: flawless intonation, the technique which sustains pure tone to the ends of the bow, where reverses of direction are felt only as slight marks of punctuation or not at all.

With Hindemith's Symphonia Serena the basis of compositional craft and linear orientation are the same, but Bach's artistic whole has no match here. Ingenuity of construction, both in formal outline and internal development are obvious throughout the four movements: the first a rather strict, yet in many ways gracefully thematic, sonata form;; the "Scherzo" a paraphrase of a Beethoven march with a scrappy, thrusting orchestration for winds alone; the third in sections for divided string groups, one playing a relaxed, tender theme and the other playing pizzicato, with recitatives for solo violins and violas in between; and the finale a complex, twisting and energetic conclusion.

Mr. Burgin concluded with the Shostakovich Symphony No. 5, still looked upon by many as the most valid, important symphonic statement out of the 13 Shostakovich wrote. It is a many-colored work, here gentle and lyric, there stern and threatening, over there artfully organized and elsewhere given to some buffoonery. It is also an easy prey to vulgarity if one chooses to abuse the heavy dynamics, fast tempos and salient orchestral effects.

But in Shostakovich as in all else, everything has a context with Richard Burgin, and he preserved it, keeping tempos at a reasonable steadiness, withholding needless encouragement at peaks of volume and stressing thematic continuity where such was to be found; Shifting meters avvoided jagged exposure. The orchestra, as it had all afternoon, performed securely and without strain.

Next week Erich Leinsdorf returns to conduct Mozart's G minor Symphony No. 41, K, 550;; the Suite from Berg's "Lulu," with Phyllis Bryn-Julson, soprano; ;and Beethoven's Piano Concerto No. in C major, with Claude Frank, soloist.

The Symphony

The Boston Symphony Orchestra, Richard Burgin conducting, presented the fourth program of the 86th season Friday at Symphony Hall.

Violin Concerto No. 1 in A minor . . Bach
(Mr. Burgin, soloist)
Symphonia Serena . . . . . Hindemith
Symphony No. 5, Op. 47 . Shostakovich

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Christian Science Monitor (e)
BOSTON, Mass.
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OCT 22 1966

Guest at Symphony

Burgin's two roles

By Clifford Barnes

ARTS
ENTERTAINMENT

Today it is a rare thing to find a conductor who also chooses to appear as soloist at the same concert. Put Richard Burgin, former concertmaster and associate conductor of the Boston Symphony, in front of his fellow musicians, and the results were predictable for Friday afternoon's concert at Symphony Hall.

When Mr. Burgin was in his role as soloist, the rapport developed over many years with the orchestra left him free of conducting duties. He admitted at a press conference Thursday that he found appearing as conductor and soloist cumbersome and not conducive to best results.

Any actual conducting of Bach's Violin Concerto No. 1 in A minor was done by the present concertmaster, Joseph Silverstein. Sitting in the center of the orchestra, he conveyed the necessary signals through strong down-bows, nodding the head, and facial expression.

Colorless traversal

The Bach concerto is not by nature a virtuoso piece. If it was pale in Mr. Burgin's performance, he yet brought to it the good, solid playing of a man who devoted his career to music. The interpretation stayed in the middle ground, seeking neither profound expression nor sparkle.

As a conductor, Mr. Burgin chose works that call for more verve and energy. Though not the taskmaster that Mr. Leinsdorf can be, his more flowing style worked well with the Hindemith Symphonia Serena and the Shostakovitch Fifth Symphony.

Both compositions received their first performance in Boston under Mr. Burgin's direction; he has revived them at subsequent concerts. Even so, he preferred to conduct them from a score. He believes it much safer than trying to do everything from memory.

Hindemith's symphony wears well over the years. Perhaps this is because it has not been performed nearly so often as the Shostakovitch. More than that, Hindemith can write rousing music without becoming commonplace.

Brilliant writing

The title Symphonia Serena is descriptive of the general mood of the piece. Even the finale, marked "Gay," is for the most part contemplative. The composer has filled the score with unusual orchestral effects.

The second movement, "Geschwindmarsch," paraphrased from Beethoven, is a brilliant piece of writing for wind and percussion instruments. The "Colloquy," which follows, is played by the strings only. Throughout this movement two solo violins and two solo violas engage in a discussion, seated at different parts of the orchestra.

There is nothing too subtle in the Shostakovitch Fifth. It is broadly drawn, and Mr. Burgin let marching and waltzing tunes have full sway. Only in the mournful soliloquy of the Largo were tensions increased.

This is the 13th time the work has been played at these concerts, and it has a long life ahead of it. Shostakovitch has written music that is immediately appealing and sure to please.

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Morning Globe
BOSTON, Mass.
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OCT 25 1966

Burgin Returns As BSO Soloist

RICHARD BURGIN
. . . reminisces

By MARGO MILLER
Globe Critic

Is conducting teachable? "Not really," said Richard Burgin, conductor and teacher. "You can exchange intelligent experiences. The student should already know what effect a conductor has on a player. The conductor is there to help. He should know the orchestra, he should himself be an orchestra player."

Burgin, 74, is back this week with his old orchestra. The Boston Symphony's former concertmaster is soloist tonight and Thursday in the Bach A minor. The orchestra's former associate conductor will also lead performances of Hindemith's Symphonia Serena and the Shostakovich Fifth Symphony.

Meeting the press last week at a box lunch picnic, Burgin was full of reminiscences, gentle judgments and music. He was pink-cheeked from the morning rehearsal but not as tan as one would expect from a resident of Tallahassee. Eminent professor of music now at Florida State, Burgin is also in charge of the university's annual conducting symposium. But the press lunch took him back through the years. As violinist but more often as concertmaster, he has worked under all the great names.

On composers as conductors: Richard Strauss was first rate. "He did Mozart and Wagner but mostly his own works. He loved to do 'Til Eulenspiegel' and parts of the 'Domestica' but otherwise he just beat time. Schoenberg was not helpful to the player, but he was very, very interesting. Prokofiev was good. Strevinsky was wonderful in rehearsal—in a concert anything could happen."

Burgin suggested that composers who do their own works can be objectivity itself at rehearsals. "In concert they are too personally involved." Burgin told of Debussy lingering over a passage in "A l'apres-midi d'un faun": "C'est si beau"—then the music went on. And, some composers, of course, have no conducting competence. "Ravel managed to do 'La Valse' in four," said Burgin trying out the mangled waltz accents.

Conducting without a score, which Burgin won't do, "puts to much concentration on memory." The only good argument for it, he says, laughing, is Markevitch's "I hate this turning of pages." But Burgin saluted exceptional memorizers in Leinsdorf, Cantelli and Markevitch. Memory is not reproduction, though. He once asked Marketvitch it he could write out exactly a page of a well-known score. The conductor thought he couldn't.

"In my early youth," said Burgin, "it was considered bad taste to perform from memory. (I think more new music would be played if soloists would use music.) Bad taste, especially in sonata programs. If the violinist played without music, and the pianist did, it implied the pianist didn't know his business. Ysaye and Pugno did the Franck Sonata; it was dedicated to Ysaye. Pugno once had a bad memory slip, so he always used music. But Ysaye, he used to stand far, far away from his stand and when he had to turn a page he would walk forward 20 feet!"

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 27 1966

Conductor and Soloist

Richard Burgin With the BSO

By ALAN SLY

The Boston Symphony's fourth program turned out to be a retrospective occasion for Richard Burgin — Boston's own since 1920. He played the solo part of the Bach A-minor Violin Concerto warmly, impeccably, evocatively; and the elite of the BSO strings assisted. A very interesting observation from Parry was quoted in the program bulletin, in which the subjectivity of Bach's concertos was stressed, and this insight, coming from the 1890's, I found quite startling. It goes to show how persuasive Bach's utterances have been to listeners at all times. Mr. Burgin's own style also reaches back to Auer and even Joachim, so that for a delightful quarter of an hour we were living out of ourselves and were freed from today's intellectual clutter, sensing life steadily and whole, like Homer. It would have been so easy for the Bach to sound perfunctory, but it was nothing of the kind, thanks to Mr. Burgin and his associates' musical integrity.

Next followed Hindemith's Symphonia Serena and Shostakovitch's Fifth, from 1946 and 1937 respectively. Both works has been introduced here by Mr. Burgin and his great gifts as a performer were again in evidence. He displays Hindemith's Germanic logic and the Russian's lyricism, naivete, drama and pathos with equal clarity and aplomb. Watching him, one sees every detail flowing through him, as it were, anticipated, projected and confirmed. The orchestra glowed with response, so who could carp at a minor smudge here or there?

All the big Hindemith works are good to hear and must be fun to play. His ingenious musical resources seem inexhaustible and new sounds abound. Interesting deployment of personnel resources are also undertaken, as when solo violin and viola players respond from up- (or backstage), or when whole sections of the orchestra take turn and turn about. But these devices serve always a logical musical purpose and the discourse is easily related to music's central exchange or main vocabulary. One never has to doubt one's own ability to understand — Hindemith never tries to score "one up" on us. And as with Bach, there is an inner serenity, a sense of balance, a joyous affirmation of rightness, even when the thought passes into the shadows of regret or sorrow.

If this is the music of Apollo, then Shostakovitch's muse is Dionysian. The human condition is wracked with tumult and struggle, heroism that prevails over frustration but must suffer to live and endure to the end. The fifth symphony has strong formal lines and articulates a big orchestral apparatus with great skill. It claims the audience's attention and holds it enthralled. At the soft ending of the third movement one could sense the listeners' involvement. One had to hold one's breath. And at the end of the final movement, if Mr. Firth's tympani survived his onslaught then the floor beneath must still bear the marks. That is typical of the emotional stridency of this work, of its tremendous impact on a typical concert audience.

Naturally one recalled the great days of Koussevitzky and the Shostakovitch even seemed to be recording stages of the human drama that by now are well behind us. Even the Hindemith's tidy self-assurance seemed of only partial relevance to our present concerns. But for a vivid reliving of some very great former achievements, we are enormously in Mr. Burgin's debt. He always charts a good course for us and after a well-ordered cruise we land back in harbor all the better for the time spent in his company.

19. TUES. A #2 OCT. 25

Second Program

TUESDAY EVENING, OCTOBER 25, *at* 8:30 *o'clock*

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH ..... Violin Concerto No. 1, in A minor
- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

HINDEMITH ..... Symphonia Serena
- Moderately fast
- Geschwindmarsch by Beethoven, Paraphrase
- Colloquy
  - Solo violins: JOSEPH SILVERSTEIN, ALFRED KRIPS
  - Solo violas: BURTON FINE, REUBEN GREEN
- Finale: gay

INTERMISSION

SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47
- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

BALDWIN PIANO RCA VICTOR RECORDS

THURS. A #2 OCT. 27

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Second Program

THURSDAY EVENING, OCTOBER 27, *at* 8:30 *o'clock*

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH ..... Violin Concerto No. 1, in A minor
- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

HINDEMITH ..... Symphonia Serena
- Moderately fast
- Geschwindmarsch by Beethoven, Paraphrase
- Colloquy
  - Solo violins: JOSEPH SILVERSTEIN, ALFRED KRIPS
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- I. Moderato
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BALDWIN PIANO RCA VICTOR RECORDS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
OCT 26 1966

Burgin Leads BSO Concert

Richard Burgin will conculde his present engagement as guest conductor of the Boston Symphony Orchestra at the second concert of the Thursday "A" series, Oct. 27, at 8:30 p. m. in Symphony Hall.

Mr. Burgin, who retired in 1962 after 42 years as concertmaster of the Orchestra and 21 years as associate conductor, will conduct the program. He will also be soloist in the opening work, Bach's Violin Concerto No. 1, in A minor. This will be followed by Hindesmith's Symphonia Serena, in which Joseph Silverstein, concertmaster, and Alfred Krips will be violin soloists and Burton Fine, principal viola, and Reuben Green will be viola soloists.

After an intermission Mr. Burgin will conclude his program with the Symphony No. 5 by Schosttakovitch.

41 RECORD AMER

TODAY AT 2:00 & 8:30 P.M.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
OCT 16 1966

Symphony This Week

Richard Burgin Guest Conductor

RICHARD BURGIN

Richard Burgin will return as guest conductor of the Boston Symphony Orchestra this week, making his first concert appearance Friday afternoon. He will also conduct the open rehearsal this Thursday evening at 7:30 and the concerts of Saturday evening the second Tuesday "A" program on Oct. 25 and the second Thursday "A" concert on Oct. 27.

Mr. Burgin will also be soloist in the opening work of the program, the Bach Violin Concerto No. 1 in A minor. This will be followed by Hindemith's Symphonia Serena, in which Joseph Silverstein, concertmaster, and Alfred Krips will be violin soloists and Burton Fine, principal viola, and Reuben Green will be viola soloists. Mr. Burgin will conclude with the Symphony No. 5 by Shostakovitch.

ERICH LEINSDORF will conduct the first "Cambridge" concert in Symphony Hall this Tuesday evening at 8:30. It will also be broadcast simultaneously as usual by WGBH-TV, Channel 2 and WGBH-FM. The program will consist of a complete performance of Mahler's Third Symphony. Shirley Verrett, mezzo-soprano, will be soloist, joined by the New England Conservatory Chorus and the Boston Boychoir. Subscribers to the series are reminded that the first movement of the Mahler is thirty minutes long, during which time no latecomers can be seated.

Richard Burgin retired in 1962 from the Boston Symphony Orchestra after 42 seasons as concertmaster and 21 seasons as associate conductor. He is now eminent professor of music at the Florida State University at Tallahassee. He teaches violin and is a member of the Florida State University String Quartet-in-residence, of which his wife Ruth Posselt is also a member.

19. TUES. A #2 OCT. 25

Second Program

TUESDAY EVENING, OCTOBER 25, *at* 8:30 *o'clock*

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH ..... Violin Concerto No. 1, in A minor
- I. Allegro ma non troppo
- II. Andante
- III. Allegro assai

HINDEMITH ..... Symphonia Serena
- Moderately fast
- Geschwindmarsch by Beethoven, Paraphrase
- Colloquy
  - Solo violins: JOSEPH SILVERSTEIN, ALFRED KRIPS
  - Solo violas: BURTON FINE, REUBEN GREEN
- Finale: gay

INTERMISSION

SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47
- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

BALDWIN PIANO RCA VICTOR RECORDS

THURS. A #2 OCT. 27

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Second Program

THURSDAY EVENING, OCTOBER 27, *at* 8:30 *o'clock*

RICHARD BURGIN, *Guest Conductor and Soloist*

BACH ..... Violin Concerto No. 1, in A minor
- I. Allegro ma non troppo
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BALDWIN PIANO RCA VICTOR RECORDS

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OCT 26 1966

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Sunday Herald
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Circ. 280,099
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FRI. + SAT. #5 OCT. 28 + 29

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
NOV 3 1966

MUSIC IN REVIEW

By GERALD A. BERLIN

LEINSDORF RETURNS TO BSO

Mr. Leinsdorf returned from a brief vacation with a felicitously rendered program which focused on Anton Berg's Suite from "Lulu" and Beethoven's First Piano Concerto in C major, with Claude Frank as the soloist. Preceding these offerings was Mozart's G minor symphony.

To drum up interest in his two operas, "Wozzeck" and "Lulu," Berg astutely took the precaution of composing orchestral Suites from their materials and publishing them even before the completion of the operas. (In the case of "Lulu" the Suite was the only portion of the opera that the composer ever heard, for he died of blood poisoning a few days after the Suite's first performance, leaving the orchestration of the operatic score uncompleted.)

The "Lulu" Suite consists of one song from the end of Act II and the orchestral interludes between the two scenes of Act III plus the closing scene. This music turns out to be surprisingly powerful and moving. I say "surprisingly," because the music of "Lulu" as projected in the opera's revival by the Boston Opera Company a few years back struck me at that time as relentlessly unpleasant — formless, monotonous and wholly lacking in that personal poignancy that runs through "Wozzeck" and the Violin Concerto. But the opera, as always, was performed without the third act, whence so much of the Suite derives, and it may be that the new materials are sufficient to account for the difference in my reaction. More likely, though, the difference can be attributed to performance: the reproduction of approximately correct sounds versus giving spirit and meaning to the score.

The soprano soloist, Phyllis Bryn-Julson, is a senior at Syracuse University. She possesses a large and lovely voice, perfect intonation and immense poise, which she combines with a rare capacity for integrating her role with the orchestra as though it were a part of the instrumental array. Here is an artist of the modern genre who appears destined to enjoy a long and distinguished career.

The appearance of Claude Frank is always a pleasing event. Mr. Frank has now become something in the nature of the Boston orchestra's anointed piano soloist, although for some reason he does not enjoy the same success-d'estime elsewhere that his prodigious talents would suggest. Beethoven's C Major Concerto is the quintessence of mellifluousness, sparkle and amiability. It abounds in such high points as the giant cadenza in the first movement—surely one of the great moments of its kind in the Concerto literature—the dialogue between the solo instrument and the clarinet in the slow movement, and the chamber-like interplay between soloist and orchestra in the rondo.

Mr. Frank, as expected, came through with a thoroughly musical and highly individualized performance. And what hands! At times his demonstration of how to do scales and arpeggios bordered on the awesome. The integration between soloist and orchestra, however, could have taken a cue from the performance of the Berg Suite. It is not that the collaboration lacked capability, it was only that it sounded as if it might have been a little unrehearsed. The resultant slight raggedness was, no doubt, eradicated in the subsequent performances.

Raggedness was not the order of the day with the G minor Symphony, for Mr. Leinsdorf's performance was as finely chiseled as music can be played. Just why he played it is another question, though. Some seasons back he had indicated that he would lay aside oft repeated masterpieces for a deserved rest, lest their magnificence be staled by repetition. If such be the policy, it is not being adhered to, as witness the reapparance of the Beethoven Seventh and the G minor already this season within three years of their last previous reading. What saves the situation is the obvious amount of care and commitment that appears to go into these revivals, making the masterpieces sound as though they are just that. In this instance the interpretation was leisurely and meditative yet thoroughly probing and full of tensile strength. As is the current fashion of modern conductors with Mozart every repeat was taken, but this did not leave the listener in a mood of supererogation — au contraire.

This week Mr. Leinsdorf's program features the first performance of Sydeman's "In Memoriam J. F. Kennedy" with E. G. Marshall, narrator. The concert opens with Bach's Suite No. 3 in D major and closes with Schumann's "Spring" Symphony, in B-flat major.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fifth Program

FRIDAY AFTERNOON, OCTOBER 28, *at* 2:00 *o'clock*

SATURDAY EVENING, OCTOBER 29, *at* 8:30 *o'clock*

MOZART ..... Symphony in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

BERG ..... Suite from "Lulu," Opera in Three Acts (after FRANK WEDEKIND)

I. Ostinato
II. Lied der Lulu
III. Variationen
IV. Adagio

Soprano soloist: PHYLLIS BRYN-JULSON

INTERMISSION

BEETHOVEN ..... Piano Concerto No. 1, in C major, *Op.* 15

I. Allegro con brio
II. Largo
III. Rondo: Allegro

SOLOIST
CLAUDE FRANK
Mr. FRANK plays the Steinway Piano

These concerts will end about 4:00 o'clock on Friday Afternoon; 10:30 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

[265]

THE POST-STANDARD
SYRACUSE, N. Y.
D. 99,877 SUN. 246,935
OCT 19 1966

Boston Symphony Invites SU Senior for Appearances

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Her invitation to appear with the orchestra followed an audition before Erich Leinsdorf, conductor of the orchestra, in the summer of 1964 in Tanglewood, Mass.

Leinsdorf, impressed with the quality of the young student's voice, persuaded her to transfer her music studies from her hometown in Minnesota nearer to the music centers of the East. She came to Syracuse where she is enrolled in the School of Music and is a pupil of Mrs. Helen Boatwright, widely known soprano.

Miss Bryn-Julson, who has a three-octave range voice and perfect pitch, will sing the "Lulu Suite" by Alban Berg with the Boston Symphony. She will appear Oct. 28 and 29 in Boston, Nov. 1 on WGBH-TV in Boston, Nov. 3 in Providence and Nov. 9.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
OCT 29 1966

Slow, Opaque Concert At Symphony Friday

By MICHAEL STEINBERG
Globe Critic

Friday's Boston Symphony Concert began with Mozart's symphony No. 40 in G. minor, interpreted by Erich Leinsdorf according to the currently fashionable approach wherein allegro means slow and allegro molto means very slow and sentimental. One also had the impression that the conductor was much too busy being serene to have anything left over for keeping the orchestra together.

Next came four sections from the symphonic suit from Alban Berg's opera "Lulu," not all of it quite convincing out cortex, some of it, like the Adagio, very beauitful. The performance was opaque. Phyllis Bryn-Julson, the soprano solist, has a pleasant if still immature voice, and she rings difficult music accurately, advantages offset by an yet rudimentary feeling for line and by too placid a temperament.

After the intermssion, Claude Frank was soloist in Beethoven's piano concerto No. 1 in C. His playing had its usual high intelligence and vitality. It seemed, though, that the performance had been reduced in scale since the extraordinary one he gave at Tanglewood in 1965, and that in the translation from boldness to delicacy it had lost some of its effectiveness.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 23 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE POST STANDARD
Wednesday, October 19, 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
OCT 23 1966

Claude Frank In Weston Series

Claude Frank, pianist who will appear with the Boston Symphony Orchestra at next weekend's concerts, will be heard in recital later this season in the Weston Country Evening Concert Series. Other artists scheduled for the Weston Series include Metropolitan Opera soprano Regine Crespin and the Beaux Arts Trio, a string ensemble whose concert will open the series on Jan. 27.

This Week at Symphony

The Boston Symphony will give four concerts this week. At the Friday-Saturday pair of concerts Claude Frank will be soloist in the Beethoven First Piano Concerto and soprano Phyllis Bryn-Julson will be heard in the Suite from Berg's "Lulu." The program, to be conducted by Erich Leinsdorf, will begin with Mozart's Symphony No. 40.

Miss Bryn-Julson, a senior at Syracuse University, will be making her first appearance with the orchestra. She is noted for her performance of contemporary music. A student the last three Summers at the Berkshire Music Center, she has received a Fromm Fellowship for contemporary performance, the Composition Performance Award and the High Fidelity Award. Frank, who is often guest pianist with the Boston Symphony Chamber Players, will be making his eighth appearance with the orchestra.

The concerts Tuesday and Thursday evenings will be conducted by Richard Burgin, concertmaster and associate conductor emeritus of the orchestra. His program, a repeat of music he conducted last week, will open with the Bach A minor Violin Concerto, with Burgin as soloist. Hindemith's Symphonia Serena and the Shostakovitch Symphony No. 5 follow.

FRI. + SAT. #5 OCT. 28 + 29

New England Newsclip Agency, Inc.
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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

NOV 3 1966

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Soprano soloist: PHYLLIS BRYN-JULSON

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BALDWIN PIANO — RCA VICTOR RECORDS

[265]

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE POST STANDARD
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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 234,733

OCT 29 1966

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By MICHAEL STEINBERG
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Sunday Herald
BOSTON, Mass.
Circ. 280,099

OCT 23 1966

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Sunday Globe
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21.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
OCT 29 1966

Two soloists at Symphony

Berg and Beethoven

By Warren Storey Smith

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
OCT 29 1966

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New England Newsclip Agency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
NOV 2 1966

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Standard-Times Music Critic

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New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 159,508
OCT 29 1966

SYMPHONY

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Piano Concerto No. 1 in C major, Op. 15 . . . . . Beethoven

21.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
OCT 29 1966

Two soloists at Symphony

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
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Standard-Times (e)
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Circ. 66,970
NOV 2 1966

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Herald (m)
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Suite from the opera, "Lulu" . . Berg
Piano Concerto No. 1 in C major, Op. 15 . . . . . Beethoven

TUES. B #2 NOV. 1

22

Second Program

TUESDAY EVENING, NOVEMBER 1, *at* 7:30 *o'clock*

MOZART ..... Symphony in G minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto: Allegretto
IV. Allegro assai

BERG ..... Suite from "Lulu," Opera in Three Acts (after FRANK WEDEKIND)

I. Ostinato
II. Lied der Lulu
III. Variationen
IV. Adagio

Soprano soloist: PHYLLIS BRYN-JULSON

INTERMISSION

BEETHOVEN ..... Piano Concerto No. 1, in C major, *Op.* 15

I. Allegro con brio
II. Largo
III. Rondo: Allegro

SOLOIST
CLAUDE FRANK
Mr. FRANK plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

23

FRI. + SAT. #6 NOV. 4 + 5

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NOV 5 1966

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Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836
NOV 5 1966

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
NOV 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (e)
NEW BRITAIN, Conn.
Circ. 32,048
NOV 5 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hampshire Gazette (e)
NORTHAMPTON, Mass.
Circ. 14,186
NOV 5 1966

'In Memoriam JFK' Has World Premiere

BOSTON (AP) — The Boston Symphony Orchestra, with actor E. G. Marshall, played the world premiere of William Sydeman's elegy "In Memoriam John F. Kennedy" Friday.

McLaren Harris, music critic of the Boston Herald, called it a "fragmentary, elusive-expressioned and unexciting work in which the music takes second place to the phrases it encloses."

Rolff Boswell in the Record American said the elegy "is a lean, angular and pungently gripping score."

Michael Steinberg, Boston Globe, commented, "It was not a moving occasion, but something more like a ceremony attended with attention and respect for its honesty, but lacking that which would command heartfelt involvement."

Harris said composer Sydeman's purpose in writing the elegy was to express the sudden void created by the assassination.

The work is in two sections. The first section, with slow music, contains spoken passages from Alan Nevin's introduction to Volume 2 of Kennedy's speeches, from the Book of Ecclesiastes, from the Kennedy portraits by Arthur Schlesinger and Theodore Sorensen, and the Stephen Spencer poem, "I think continually on those who are great."

The second section has a theme and variations in quicker tempo with excerpts from Kennedy's famous speeches.

Harris commented that "speeches are not written for musical setting; thus, they usually lack a poetic flow of sound, imagery and balance of phase . . .

"The music was also up against the voice of E. G. Marshall, whose excellent speaking commanded our attention all the more. Erich Leinsdorf and the orchestra played the unfamiliar score creditably."

In a left-hand aisle seat a dozen rows from the stage, Mrs. Joseph P. Kennedy, mother of the late President, heard the concert alone.

She said, "My family will hear it in Washington and in New York on the symphony tour this month."

Mrs. Kennedy later went backstage to tell composer Sydeman and conductor Leinsdorf that the tribute to her son was "truly inspired."

Performances are scheduled for Constitution Hall in Washington Nov. 15 and Philharmonic Hall in New York Nov. 16 and 18.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Sixth Program

FRIDAY AFTERNOON, November 4, *at* 2:00 *o'clock*

SATURDAY EVENING, November 5, *at* 8:30 *o'clock*

BACH . . . . . Suite No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavottes 1 and 2
IV. Bourrée
V. Gigue

SYDEMAN . . . . . In Memoriam John F. Kennedy†

I. Adagio lamentoso
II. Allegro; Theme and variations

E. G. MARSHALL, Narrator

(First performance)

INTERMISSION

SCHUMANN . . . . . Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

BALDWIN PIANO — RCA VICTOR RECORDS

† The text of the narration will be found on page 348.

[329]

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GREENBURGH INDEPENDENT
W. 500
NOV 3 1966

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Morning Globe
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Circ. 234,733
NOV 4 1966

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NOV 4 1966

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NOV 5 1966

BMI
NEW YORK, N. Y.
MONTHLY 16,000
JAN 1967

CONCERT MUSIC continued

PREPARE JFK MEMORIAM—Conductor Erich Leinsdorf, right, of Boston Symphony Orchestra, discusses score of "In Memoriam John F. Kennedy" with narrator E. G. Marshall, and composer Willliam Sydeman, left, during rehearsal at Boston Symphony Hall. The composition premieres today at Symphony Hall.
AP Wirephoto

News of the Muses

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The work was commissioned by Mrs. Ruth Kaufman of New York City, and the commission was awarded to William Sydeman by Erich Leinsdorf and the Boston Symphony Orchestra. The text for the work is drawn largely from President Kennedy's speeches. Additional sources of text are the books about President Kennedy by Arthur M. Schlesinger, Jr. and Theodore Sorensen, an introduction to the second volume of Kennedy speeches by Allan Nevins, and a poem by Stephen Spender.

Mr. Sydeman has recently returned from a cultural exchange tour of Eastern Europe, where his "Study No. II" for orchestra was performed at the Prague Spring Festival. He is a recipient of the National Institute of Arts and Letters Award, the Boston Symphony Merit Award, and, most recently, a grant from the Koussevitzky Foundation in recognition of his "contribution to the music literature of our time".

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Marshall is also one of the two principal actors in the star-studded film "The Poppy Is Also a Flower," which deals with UNICEF's activities to trace and prevent the flow of heroin and opium throughout the world. The picture is showing at the Paramount Theater.

So important a picture did many stars, visiting in Europe, believe "Poppy" to be that most of them worked at minimum salary. They were persuaded by director Terence Young to play even the smallest roles and their names were listed alphabetically instead of according to box-office appeal as is customary.

Although the actor is Michigan-born he can lay claim to being one of the most popular men in Stratton, Vt. He not only built a house there, but he also built a road. And then he turned it over to the Ethan Allen Camp of Boy Scouts in Rutland, Vt., to use for vacations and overnight shelter. It is situated close to Mt. Stratton, a favorite place for mountain climbing among the scouts.

New England names are much admired by the actor who is also a Bible scholar. His 2-month-old son has been named Jedediah. "The original Jedediah was the second son of David and Bathsheba; the name means Beloved of the Lord," said E. G.

One of Marshall's daughters is Mrs. Ralph Pred of Nahant, which indicates he has still another strong New England tie.

Marshall's presentation with the Boston Symphony is to be repeated in Washington, D.C., and New York. He will return to Boston on Nov. 22 to do the narration when the composition is recorded on Educational TV.

23

FRI. + SAT. #6 NOV. 4 + 5

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NOV 5 1966

'In Memoriam JFK' Has World Premiere

BOSTON (AP) — The Boston Symphony Orchestra, with actor E. G. Marshall, played the world premiere of William Sydeman's elegy "In Memoriam John F. Kennedy" Friday.

McLaren Harris, music critic of the Boston Herald, called it a "fragmentary, elusive-expressioned and unexciting work in which the music takes second place to the phrases it encloses."

Rolff Boswell in the Record American said the elegy "is a lean, angular and pungently gripping score."

Michael Steinberg, Boston Globe, commented, "It was not a moving occasion, but something more like a ceremony attended with attention and respect for its honesty, but lacking that which would command heartfelt involvement."

Harris said composer Sydeman's purpose in writing the elegy was to express the sudden void created by the assassination.

The work is in two sections. The first section, with slow music, contains spoken passages from Alan Nevin's introduction to Volume 2 of Kennedy's speeches, from the Book of Ecclesiastes, from the Kennedy portraits by Arthur Schlesinger and Theodore Sorensen, and the Stephen Spencer poem, "I think continually on those who are great."

The second section has a theme and variations in quicker tempo with excerpts from Kennedy's famous speeches.

Harris commented that "speeches are not written for musical setting; thus, they usually lack a poetic flow of sound, imagery and balance of phase . . .

"The music was also up against the voice of E. G. Marshall, whose excellent speaking commanded our attention all the more. Erich Leinsdorf and the orchestra played the unfamiliar score creditably."

In a left-hand aisle seat a dozen rows from the stage, Mrs. Joseph P. Kennedy, mother of the late President, heard the concert alone.

She said, "My family will hear it in Washington and in New York on the symphony tour this month."

Mrs. Kennedy later went backstage to tell composer Sydeman and conductor Leinsdorf that the tribute to her son was "truly inspired."

Performances are scheduled for Constitution Hall in Washington Nov. 15 and Philharmonic Hall in New York Nov. 16 and 18.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Sixth Program

FRIDAY AFTERNOON, NOVEMBER 4, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 5, *at* 8:30 *o'clock*

BACH ..... Suite No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavottes 1 and 2
IV. Bourrée
V. Gigue

SYDEMAN ..... In Memoriam John F. Kennedy†

I. Adagio lamentoso
II. Allegro; Theme and variations

E. G. MARSHALL, Narrator

(First performance)

INTERMISSION

SCHUMANN ..... Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

BALDWIN PIANO — RCA VICTOR RECORDS

† The text of the narration will be found on page 348.

[329]

ELMSFORD, N. Y.
GREENBURGH INDEPENDENT
W. 500
NOV 3 1966

News of the Muses

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NEW YORK, N. Y.
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JAN 1967

CONCERT MUSIC continued

PREPARE JFK MEMORIAM—Conductor Erich Leinsdorf, right, of Boston Symphony Orchestra, discusses score of "In Memoriam John F. Kennedy" with narrator E. G. Marshall, and composer Willliam Sydeman, left, during rehearsal at Boston Symphony Hall. The composition premieres today at Symphony Hall.
AP Wirephoto

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New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 6 1966

In Memoriam John F. Kennedy

"In Memoriam John F. Kennedy" by William Sydeman, commissioned by Ruth Kaufman for the Boston Symphony Orchestra, was given its first performances ~~at Friday's and~~ Saturday's Syymphony concerts. It is to be repeated Tuesday night. Sydeman was in Symphony Hall on Nov. 22, 1963, and the premiere of his Study No. 2 for Orchestra had just been completed when Erich Leinsdorf announced the President's death.

The text of "In Memoriam John F. Kennedy," assembled by the composer and read at these performances by E. G. Marshall, follows:

TEXT OF THE NARRATION

To tens of millions the skies seemed suddenly darkened at midday. A sense of spaciousness was taken out of American lives; a feeling that the nation's future was shot through with imagination and hope disappeared, and an exhilarating absorption in the adventures before us was lost. One gallant personality had cast its radiance into a multitude of lives from the Atlantic to the Pacific. It seemed incredible that this radiance was so swiftly quenched. . . .

Allan Nevins, Introduction to Volume II of Kennedy Speeches

To everything, there is a season, and a time to every purpose under heaven. A time to be born and a time to die, a time to laugh, a time to weep, a time to mourn, a time to speak. . . .

ECCLESIASTES

I think continually of those who were truly great.
Who, from the womb, remembered the soul's history
Through corridors of light where hours are suns,
Endless and singing. Whose lovely ambition
Was that their lips, still touched with fire,
Should tell of the spirit clothed from head to foot in song.
And who hoarded from the spring branches
The desires falling across their bodies like blossoms.
What is precious is never to forget
The delight of the blood drawn from ageless springs
Breaking through rocks in worlds before our earth;
Never to deny its pleasure in the simple morning light,
Nor its grave evening demand for love;
Never to allow gradually the traffic to smother
With noise and fog the flowering of the spirit.
Near the snow, near the sun, in the highest fields
See how these names are feted by the waving grass,
And by the streamers of white cloud,
And whispers of wind in the listening sky;
The names of those who in their lives fought for life,
Who wore at their hearts the fire's center.
Born of the sun they travelled a short while towards the sun,
And left the vivid air signed with their honor.

Stephen Spender

It was all gone now, the life affirming, life enhancing zest, the brillance, the wit, the cool commitment, the steady purpose. He had had so little time. . . . Yet he had accomplished so much. Lifting us beyond our capacities he gave the country back to its best self, wiping away the impression of an old nation of old men . . . weary, played out, fearful of ideas, change, and the future; he taught mankind that the process of rediscovering America was not over.

ARTHUR SCHLESINGER,
A Thousand Days

He re-established the republic as our first generation saw it; young, brave, civilized, rational, gay, tough, questing, exultant in the excitement and potentiality of history. He transformed the American spirit.

For he was an extraordinary man, an extraordinary politician, an extraordinary president. A mind so free of fear and myth and predudice, so opposed to cant and cliche, so unwilling to feign or be fooled, to accept or reflect mediocrity, is indeed rare in our world.

THEODORE SORENSEN
Kennedy

"There is," he said, "no comfort for us in evasion, no solution in abdication, no relief in irresponsibility."

"I am certain," he said, "that after the dust of centuries has passed over our cities, we, too, will be rememebered not for our victories or defeats in battle or politics, but for our contribution to the human spirit."

"The problems of the world," he said, "cannot be solved by skeptics or cynics whose horizons are limited by the realities of yesteryear." ". . . a man does what he must, in spite of personal consequences, in spite of dangers . . . and that," he said, "is the basis of all human morality."

"We are Americans," he said. "That is a proud boast. That is a great privilege, to be a citizen of the United States, and we must meet our responsibilities."

"We live now," he said, "in a different world, with a billion more people crowding our globe . . . and every American can hear the rumbling of a distant drum. . . . The white race," he said, "is in the minority, the free enterprise system is in the minority, and the majority is looking at us longer and harder than they ever looked before."

"Our responsibilities," he said, "are not discharged by the announcement of virtuous ends. . . . The messages of the rising din of voices in Africa, Asia and Latin America, these messages are all the same," he said. "The complacent, the self-indulgent, the soft societies are about to be swept away with the debris of history."

"It is the fate of this generation," he said, "to live with a struggle we did not start in a world we did not make. But the pressures of life are not always distributed by choice. And while no nation has ever faced such a challenge, no nation has ever been so ready to seize the burden and the glory of freedom."

"Let the word go forth from this time and place, to friend and foe alike," he said, "that the torch has been passed to a new generation of Americans, born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

"Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

"All this will not be finished in the first hundred days, nor will it be finished in the first thousand days. But let us begin.

"In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not shrink from this responsibility, I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, faith, the devotion which we bring to this endeavor will light our country and all who serve it, and the glow from that fire can truly light the world.

"And so, my fellow Americans, ask not what your country can do for you; ask what you can do for your country.

"My fellow citizens of the world, ask not what America can do for you, but what together we can do for the freedom of man.

". . . With good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own."

Excerpts from speeches by John F. Kennedy;
THEODORE SORENSEN, Kennedy

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Morning Globe
BOSTON, Mass.
Circ. 234,733
NOV 5 1966

Ovation Greets Premiere

By MARJORIE SHERMAN
Globe Society Editor

"It seems almost like clapping in church" said one Bostonian as the first performance of William Sydeman's "In Memoriam John F. Kennedy" ended Friday in an ovation for the Boston Symphony Orchestra, the slender bearded composer, and narrator E. G. Marshall.

In a left side aisle seat a dozen rows from the stage, Mrs. Joseph P. Kennedy listened, her white-gloved hands pressed together in her lap. She was alone.

"My family will hear it in Washington and in New York on the Symphony tour this month," she said.

She went backstage with Forrest Gates to tell composer Sydeman and conductor Erich Leinsdorf that the tribute to her son was "truly inspired."

Mr. Sydeman was in Symphony Hall on that November Friday three years ago when Henry Cabot told a stunned audience the terrible news. The funeral march from the "Eroica" was played in place of the rest of the program on that day.

Composer Sydeman, who had just before the tragic announcement heard the premiere of his first major work in performance, finds it "impossible to think of the tragedy without recalling this movement of the Eroica," and he has therefore" incorporated and developed fragments of its theme" in his effective Memoriam.

In their accustomed places Friday, recalling with Mr. Cabot, the orchestra, and composer Sydeman the 22d of November, 1963, were many sombre-faced Bostonians.

There were the Edward Tafts, Mrs. Robert H. Stevenson, Mrs. Alexander Steinert, Mrs. Edwin S. Webster, the Paul Clarks and their daughter, Jean Boas, Mrs. Stephen Wheatland, Mrs. James L. Gamble, Mrs. F. Murray Forbes Jr., Mrs. C. Chauncey Gray and Mrs. Russell Burrage.

Also, Mr. and Mrs. Ralph Lawson, Mr. and Mrs. Harold Hodgkinson, Mrs. Alfred Donovan, Mrs. John F. Enders, whose husband is the distinguished Nobel prize winner, Mrs. Trygye Gundersen, Mrs. Franc Ingraham and Mrs. Lyman Holt.

Also there were Mrs. Seymour Gray, Mrs. Lewis Cabot, Mrs. David Bird, Mrs. Anthony Kutten, Mr. and Mrs. Robert Montgomery, Mrs. Kenneth Galbraith, and so many more Codmans and Crockers, Saltonstalls and Putnams, Wolcotts and Cutlers and Hallowells.

They made their way quietly out of the hall and into Friday's sunset light, taking with them the final phrases of this unforgettable Memoriam, John F. Kennedy's words:

"Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans, born in this country, tempered by war, disciplined by a hard and bitter peace, proud of our unique heritage and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world."

"IT WAS INSPIRED"—Mrs. Joseph P. Kennedy said of performance of Sydeman's "In Memoriam of John F. Kennedy," introduced Friday at Symphony Hall.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

GREENBURGH INDEPENDENT
Thursday, January 12, 1967

DOBBS FERRY, N. Y.
SENTINEL
W. 1,500

JAN 1 2 1967

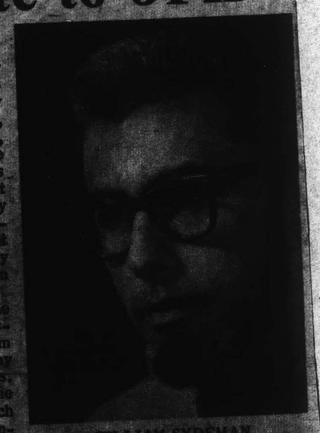
Composer to Discuss His Tribute to JFK

"In Memoriam--John F. Kennedy" is an unusual work for orchestra and narrator, composed by a Hastings resident. It was premiered by the Boston Symphony Orchestra last fall and next week, William Sydeman, its composer, will bring to local audiences the story of the development of this composition and its premiere at a special program arranged by the Hastings Friends of the Library Association. The event program will be held Thursday at 8:15 p.m. in the Orr Room of the new Hastings Library.

Mr. Sydeman will describe the integration of music and text passages, which have been taken from several sources, including many of President Kennedy's speeches. He will also play the tapes of the premiere performance, in which the Boston Symphony was conducted by Erich Leinsdorf, with narration by actor E. G. Marshall.

Mr. Leinsdorf selected Mr. Sydeman to compose the work, which was commissioned by Mrs. Ruth Kaufman of New York. She wanted to express her admiration for Kennedy and her gratitude for the refuge she and her late husband found in the United States when they were forced to flee Berlin in 1938.

This work is only one of many that Mr. Sydeman has written at the special request of performers or sponsors of musical events. He has composed about 80 works, mainly for chamber groups. His works have been played by such leading orchestras as the Boston and the Louisville symphonies and by chamber groups such as the Aeolian Quartet and the New York Camerata.



WILLIAM SYDEMAN
(Photo by Potosh)

He has received numerous awards for composition, including ones from the National Institute of Arts and Letters, the Pacifica Foundation Chamber Music Award, the Boston Symphony Merit Award and most recently, the Koussevitsky Foundation award, granted through the Library of Congress.

In May, 1966, one of his orchestral works was performed at the Prague Spring Festival. Under the auspices of the State Department, Mr. Sydeman attended the performance and then toured Czechoslovakia, Bulgaria and Rumania, lecturing on American music.

Mr. Sydeman also teaches composition at the Mannes College of Music in New York. He, his wife and three children live on Old Broadway.

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Traveler (e)
BOSTON, Mass.
Circ. 146,293
NOV 3 1966

Sydeman Work Is At Symphony Tomorrow

Kennedy Composition Premiere Set

By PEGGY BROWN
Society Editor

Symphony-goers who have been waiting for the world premiere of William Sydeman's "In Memoriam John F. Kennedy" will have their day tomorrow.

E. G. Marshall, well-known to television viewers of "The Defenders" series, will be narrator for Erich Leinsdorf and the Orchestra's seven performances of the work this month. The first three are in Boston — tomorrow afternoon, Saturday evening and again Tuesday evening, Nov. 8, at the Tuesday "A" series.

Marshall's text includes excerpts from Allan Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem, "I Think Continually on Those Who Are Great"; Ted Sorensen's "Kennedy"; and from Kennedy's own speeches.

Director Leinsdorf awarded Sydeman the Ruth Kaufmann Commission for a composition for narrator and orchestra last year. The funds were given by Mrs. Ruth Kaufmann of New York City.

Other performances are scheduled for Washington on Nov. 15, New York on Nov. 16 and 18, and for the second "Cambridge" concert in Symphony Hall Nov. 22, to be televised by WGBH.

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Record-American (m) (e)
BOSTON, Mass.
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Two World Premieres
will be presented by the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, during November. "In Memoriam John F. Kennedy," for orchestra and narrator, by William Sydeman, will receive its first performance in Symphony Hall on Friday afternoon, November 4. The text of the narration will include excerpts from Allan Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem "I Think Continually on Those Who Are Great"; the book of Ecclesiastes; Schlesinger's "A Thousand Days," and Sorenson's "Kennedy"; as well as from the late President's speeches. Subsequent performances in Boston will be November 5 and 22; plus concerts in Washington and New York during the month. Elliott Carter's first Piano Concerto, with Jacob Lateiner as soloist, will premiere on Friday, November 11.

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.

NOV 1966

Orchestras

Boston Symphony Orchestra, Erich Leinsdorf, music director, will present two world premieres during November, with Mr. Leinsdorf conducting. At the Friday afternoon-Saturday evening concerts of November 4 and 5, the orchestra will play William Sydeman's new work in memory of President John F. Kennedy; at the concerts of November 11 and 12, Jacob Lateiner will be soloist in Elliot Carter, Jr.'s First Piano Concerto. Gunther Schuller, conductor and composer, will conduct the concerts of November 25 and 26. Other BSO concerts scheduled at Symphony Hall (CO 6-1492): Tuesday, November 1 at 7:30 p.m.; Tuesdays, November 8, 22 and 29 at 8:30 p.m. An open rehearsal, at 7:30, will be held on Thursday, November 10.

ACTOR TO READ WITH BSO

E. G. Marshall Here for JFK Concert

By PEGGY DOYLE

That was no look-alike—that really was E. G. Marshall of television's "The Defenders" you glimpsed in Boston the other day. He was here to rehearse with the Boston Symphony Orchestra, with Erich Leinsdorf conducting, "In Memoriam John F. Kennedy," for the first of seven performances at the Friday and Saturday concerts.

Marshall will read a text including excerpts from Allen Nevins' introduction to the second volume of Kennedy's speeches; Stephen Spender's poem, "I Think Continually on Those Who Are Great"; Theodore Sorenson's "Kennedy" and from the President's speeches.

He found time to dine with his eldest child, 24-year-old Jill, Mrs. Ralph Pred of Nahant, "who looks like Ingrid Bergman," to speak of his latest motion picture production, "The Poppy Is Also a Flower," which is playing its New England premiere engagement at the downtown Paramount Theater this week.

Defending criminals in "The Defenders," he pursues them in the new Ian Fleming-Terence Young espionage thriller in which he plays an international narcotics agent on the track of a band of smugglers.

Marshall was one of 22 international stars in "Poppy," which was filmed over a six-month period in Nice, Marseilles, Monte Carlo, Naples, Rome, Teheran and the Iranian Desert.

"In Iran the native breakfast is fresh Iranian caviar and vodka, and the oysters, of which there are eight different varieties, have no equal anywhere."

In one sequence in the film he is required to run up and catch a moving train, then fight with Harold Sakata, the wrestler turned actor, who played Oddjob in the James Bond movie. Does he train for this sort of thing?

"Don't confuse me with the cerebral type. I'm always in training. I used to bicycle to and from work. I walk the dogs, an airedale and a poodle, every morning at seven."

An actor since he was 16 "when I played a 70-year-old man," Marshall at one time thought of entering the ministry. Born of Norwegian parents in the small Minnesota town of Owatonna, he was educated at Carleton College and the University of Minnesota.

After working in radio, he joined a Shakespeare company in the South and Southwest in 1933, then moved with it to Chicago where the group became the nucleus of the classical wing of the Federal Theater. John Huston, who was a writer in Hollywood, got his first acting job there, Marshall remembers.

From there he headed for Broadway, appearing in Eugene O'Neill's "The Iceman Cometh," first as the alcoholic law student, then in the leading role of Hickey. His other theatrical credits include Thornton Wilder's "The Skin of Our Teeth", "Jacobowski and the Colonel", "Waiting for Godot", "Hope Is a Thing Called Feathers", "The Gambler" and Arthur Miller's "The Crucible".

Moviegoers will remember him in "The Caine Mutiny", "Twelve Angry Men", "The House of 92nd Street", "The Mountain", "Compulsion", "Call Northside 777", "The Journey" and "Town Without Pity". In television, name any major drama series since the medium's inception and he's been in it.

As to his private life, this father of five cites as his proudest production, his two-month-old son, Jedidiah, "named for the second son of David and Bathsheba who was never mentioned again in the Bible."

He lives in New York, not far from Gracie Square, and is president of the 77th Street Association as a conseqeunce of his "Defenders" role. Often consulted on legal niceties and in demand as a speaker at bar association dinners, this non-practicing "lawyer" admits that "I obey the laws better than I used to before 'The Defenders.'"

25.

CAPITOL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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GREENWICH INDEPENDENT
Thursday, January 12, 1967

DOBBS FERRY, N. Y.
SENTINEL
W. 1,500

JAN 1 2 1967

Composer to Discuss His Tribute to JFK

" In Memoriam--John F. Kennedy" is an unusual work for orchestra and narrator, composed by a Hastings resident. It was premiered by the Boston Symphony Orchestra last fall and next week, William Sydeman, its composer, will bring to local audiences the story of the development of this composition and its premiere at a special program arranged by the Hastings Friends of the Library Association. The event program will be held Thursday at 8:15 p.m. in the Orr Room of the new Hastings Library.

Mr. Sydeman will describe the integration of music and text passages, which have been taken from several sources, including many of President Kennedy's speeches. He will also play the tapes of the premiere performance, in which the Boston Symphony was conducted by Erich Leinsdorf, with narration by actor E. G. Marshall.

Mr. Leinsdorf selected Mr. Sydeman to compose the work, which was commissioned by Mrs. Ruth Kaufman of New York. She wanted to express her admiration for Kennedy and her gratitude for the refuge she and her late husband found in the United States when they were forced to flee Berlin in 1938.

This work is only one of many that Mr. Sydeman has written at the special request of performers or sponsors of musical events. He has composed about 80 works, mainly for chamber groups. His works have been played by such leading orchestras as the Boston and the Louisville symphonies and by chamber groups such as the Aeolian Quartet and the New York Camerata.

WILLIAM SYDEMAN
(Photo by Potash)

He has received numerous awards for composition, including ones from the National Institute of Arts and Letters, the Pacifica Foundation Chamber Music Award, the Boston Symphony Merit Award and most recently, the Koussevitsky Foundation award, granted through the Library of Congress.

In May, 1966, one of his orchestral works was performed at the Prague Spring Festival. Under the auspices of the State Department, Mr. Sydeman attended the performance and then toured Czechoslovakia, Bulgaria and Rumania, lecturing on American music.

Mr. Sydeman also teaches composition at the Mannes College of Music in New York. He, his wife and three children live on Old Broadway.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
NOV 3 1966

Sydeman Work Is At Symphony Tomorrow

Kennedy Composition Premiere Set

By PEGGY BROWN
Society Editor

Symphony-goers who have been waiting for the world premiere of William Sydeman's "In Memoriam John F. Kennedy" will have their day tomorrow.

E. G. Marshall, well-known to television viewers of "The Defenders" series, will be narrator for Erich Leinsdorf and the Orchestra's seven performances of the work this month. The first three are in Boston — tomorrow afternoon, Saturday evening and again Tuesday evening, Nov. 8, at the Tuesday "A" series.

Marshall's ttext includes excerpts from Allan Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem, "I Think Continually on Those Who Are Great"; Ted Sorensen's "Kennedy"; and from Kennedy's own speeches.

Director Leinsdorf awarded Sydeman the Ruth Kaufmann Commission for a composition for narrator and orchestra last year. The funds were given by Mrs. Ruth Kaufmann of New York City.

Other performances are scheduled for Washington on Nov. 15, New York on Nov. 16 and 18, and for the second "Cambridge" concert in Symphony Hall Nov. 22, to be televised by WGBH.

Two World Premieres
will be presented by the Boston Symphony Orchestra, under the direction of Erich Leinsdorf, during November. "In Memoriam John F. Kennedy," for orchestra and narrator, by William Sydeman, will receive its first performance in Symphony Hall on Friday afternoon, November 4. The text of the narration will include excerpts from Allan Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem "I Think Continually on Those Who Are Great"; the book of Ecclesiastes; Schlesinger's "A Thousand Days," and Sorenson's "Kennedy"; as well as from the late President's speeches. Subsequent performances in Boston will be November 5 and 22; plus concerts in Washington and New York during the month. Elliott Carter's first Piano Concerto, with Jacob Lateiner as soloist, will premiere on Friday, November 11.

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BOSTON, Mass.
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NOV 3 1966

ACTOR TO READ WITH BSO

E. G. Marshall Here for JFK Concert

By PEGGY DOYLE

That was no look-alike—that really was E. G. Marshall of television's "The Defenders" you glimpsed in Boston the other day. He was here to rehearse with the Boston Symphony Orchestra, with Erich Leinsdorf conducting, "In Memoriam John F. Kennedy," for the first of seven performances at the Friday and Saturday concerts.

Marshall will read a text including excerpts from Allen Nevins' introduction to the second volume of Kennedy's speeches; Stephen Spender's poem, "I Think Continually on Those Who Are Great"; Theodore Sorenson's "Kennedy" and from the President's speeches.

He found time to dine with his eldest child, 24-year-old Jill, Mrs. Ralph Pred of Nahant, "who looks like Ingrid Bergman," to speak of his latest motion picture production, "The Poppy Is Also a Flower," which is playing its New England premiere engagement at the downtown Paramount Theater this week.

Defending criminals in "The Defenders," he pursues them in the new Ian Fleming-Terence Young espionage thriller in which he plays an international narcotics agent on the track of a band of smugglers.

Marshall was one of 22 international stars in "Poppy," which was filmed over a six-month period in Nice, Marseilles, Monte Carlo, Naples, Rome, Teheran and the Iranian Desert.

"In Iran the native breakfast is fresh Iranian caviar and vodka, and the oysters, of which there are eight different varieties, have no equal anywhere."

In one sequence in the film he is required to run up and catch a moving train, then fight with Harold Sakata, the wrestler turned actor, who played Oddjob in the James Bond mivie. Does he train for this sort of thing?

"Don't confuse me with the cerebral type. I'm always in training. I used to bicycle to and from work. I walk the dogs, an airedale and a poodle, every morning at seven."

An actor since he was 16 "when I played a 70-year-old man," Marshall at one time thought of entering the ministry. Born of Norwegian parents in the small Minnesota town of Owatonna, he was educated at Carleton College and the University of Minnesota.

After working in radio, he joined a Shakespeare company in the South and Southwest in 1933, then moved with it to Chicago where the group became the nucleus of the classical wing of the Federal Theater. John Huston, who was a writer in Hollywood, got his first acting job there, Marshall remembers.

From there he headed for Broadway, appearing in Eugene O'Neill's "The Iceman Cometh," first as the alcoholic law student, then in the leading role of Hickey. His other theatrical credits include Thornton Wilder's "The Skin of Our Teeth", "Jacobowski and the Colonel", "Waiting for Godot", "Hope Is a Thing Called Feathers", "The Gambler" and Arthur Miller's "The Crucible".

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BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.
NOV 1966

Orchestras

Boston Symphony Orchestra, Erich Leinsdorf, music director, will present two world premieres during November, with Mr. Leinsdorf conducting. At the Friday afternoon-Saturday evening concerts of November 4 and 5, the orchestra will play William Sydeman's new work in memory of President John F. Kennedy; at the concerts of November 11 and 12, Jacob Lateiner will be soloist in Elliot Carter, Jr.'s First Piano Concerto. Gunther Schuller, conductor and composer, will conduct the concerts of November 25 and 26. Other BSO concerts scheduled at Symphony Hall (CO 6-1492): Tuesday, November 1 at 7:30 p.m.; Tuesdays, November 8, 22 and 29 at 8:30 p.m. An open rehearsal, at 7:30, will be held on Thursday, November 10.

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SPRINGFIELD, Mass.
Circ. 79,331
AUG 5 1966

Three World Premieres In Orchestra's Season

BOSTON (AP) — William Sydeman's new score in memory of President John F. Kennedy is among three world premiers scheduled for the Boston Symphony Orchestra's 86th season, opening Sept. 23.

Music director Erich Leinsdorf announced the premieres along with a schedule of 24 programs to be given Friday and Saturday evenings at Symphony Hall. Five other series of concerts on Tuesdays and Thursdays are planned.

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Traveler (e)
BOSTON, Mass.
Circ. 146,293
AUG 5 1966

THE BOSTON SYMPHONY Orchestra will open its 86th season in Symphony Hall on Friday, Sept. 23. Although there won't be a glittering Golden Trumpet Ball this year, Proper Bostonians who hold season tickets (and may have for several generations) will find them golden keys to three world premiers during the new season.

Music Director Erich Leinsdorf, who begins his fifth year with the Orchestra, has announced that the premieres will include William Sydeman's new work in memory of President John F. Kennedy.

In addition to the 24 pairs of concerts in Symphony Hall on Friday afternoons at 2 and Saturday evenings at 8:30, the Orchestra will present five other series of concerts in Boston. A series of Open Rehearsals will also be given for the benefit of the Boston Symphony Orchestra's Pension Fund.

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JFK Memorial Score Ready

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
OCT 5 1966

Leinsdorf, Symphony Meticulous on Mahler

By EARL J. DIAS
Standard-Times Music Critic

Erich Leinsdorf and the Boston Symphony Orchestra began their Tuesday "B" series last night in Symphony Hall with a program devoted to only one work—Mahler's lengthy "Symphony No. 3 in D Minor," which, in addition to the orchestra, calls for a contralto soloist, a chorus and a boys' choir.

In this symphony, Mahler, like Berlioz, breaks away from the traditional four-movement scheme. In fact, there are six movements, the first of which requires 35 minutes to play. And, as in all of Mahler's symphonic work, there is variety—restlessness and storminess in places, monumental exaltation in others.

The second movement, for example, is a scherzo; the third is minuet-like in style, the fourth a setting for contralto voice of words by Nietzsche, "O Mensch! Gib Acht," the fifth a song for women's voices in three parts and a boys' choir, and the Finale an instrumental adagio in which the strings predominate.

The entire work is one well calculated to display the remarkable virtuosity of the Boston players; each instrumental section is given its place in the sun. Especially noteworthy was the ethereally beautiful tone quality achieved by trumpeter Armando Ghitalla in his off-stage playing in the third movement and the splendid playing of the post-hornist in the same section.

Mr. Leinsdorf, who conducted without a score, once again revealed his great affinity for Mahler, directing with a nice eye for meticulous detail, shaping the architecture of the work with skill and understanding, drawing from his players a first rate sonority of tone and texture.

Shirley Verrett, the statuesque and beautifully poised soloist, performed her vocal duties impeccably, and there was good work by the New England Conservatory Chorus, trained by Lorna Cooke DeVaron, and the Boston Boychoir, prepared by John Oliver.

The next concert in the series is on Nov. 1, with pianist Claude Frank and soprano Phyllis Bryn-Julson as guest soloists.

ROCKFORD MORNING STAR
ROCKFORD, ILL.
D. 58,197 SUN. 77,470
OCT 23 1966

★ ★ ★

"In Memoriam John F. Kennedy," for orchestra and narrator, by William Sydeman, will be performed by the Boston Symphony in Symphony Hall, Boston, Mass., on Nov. 4. The concert later will be performed in Washington, D.C., and in New York.

★ ★ ★

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,372 SUN. 86,562
OCT 16 1966

This season, the Boston Symphony Orchestra under Erich Leinsdorf will give the world premiere of three contemporary works; Elliott Carter's Piano Concerto with Jacob Lateiner as soloist; Robert Moev's Et in Occidentem which the orchestra will perform with the Rutgers University Choir; and William Sydeman's new work in memory of President Kennedy.

By Louise McCamy

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 30 1966

'In Memoriam Kennedy'

"In Memoriam John F. Kennedy" will have the first of seven performances at the Boston Symphony's concerts on Friday and Saturday. Commissioned from William Sydeman, the work will be narrated by E. G. Marshall of television's "The Defenders." Mrs. Ruth Kaufmann of New York City gave the money for the commission.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
OCT 23 1966

Music

JFK Composition

"In Memoriam John F. Kennedy" for orchestra and narrator, by William Sydeman, will receive its first performance in Symphony Hall, Boston, Friday afternoon, Nov. 4. The Boston Symphony will be conducted by Erich Leinsdorf who commissioned the work of Sydeman.

Elliott Carter's first Piano Concerto, with Jacob Lateiner as soloist, will also be world premiered by the Boston Symphony and Leinsdorf. It will be performed Friday, Nov. 11, as part of the Ford Foundation Program for Performing Musical Artists.

Both composers will be present to hear the premieres of their respective works.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
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OCT 16 1966

B.S.O. Sets Two Premieres

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will present two world premieres in Boston within the first two weeks of November. One work also will be heard in Washington and both will be performed in New York in the same month.

"In Memoriam John F. Kennedy," for orchestra and narrator, by William Sydeman, will receive its first performance in Symphony Hall, Friday afternoon, Nov. 4. Sydeman received the Ruth Kaufmann Commission for a work of this nature last November. Funds for the commission were given by Mrs. Kaufmann of New York city. The text of the narration will include excerpts from Allen Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem, "I Think Continually on Those Who Are Great"; the Old Testament book of Ecclesiastes; Arthur Schlesinger's "The Thousand Days"; Theodore Sorensen's "Kennedy"; and from Kennedy's speeches.

Subsequent performances will be in Symphony Hall Nov. 5 and Nov. 22, the latter concert also televised by WGBH-TV, Channel 2; at Constitution Hall, Washington, during the orchestra's concert of Nov. 15, and in Philharmonic Hall, New York, during the orchestra's regular concerts of Nov. 16 and 18.

Elliott Carter's first Piano Concerto, with Jacob Lateiner as solist, will receive its first performance by Erich Leinsdorf and the Boston Symphony Orchestra in Symphony Hall Friday, Nov. 11. This work, in three movements, was commissioned by Lateiner as part of the Ford Foundation Program for Performing Musical Artists. He also will be soloist in performances with Leinsdorf and the Orchestra at Symphony Hall Saturday, Nov. 12, and at Carnegie Hall Saturday, Nov. 17.

Both Sydeman and Carter will be present to hear the premieres of their respective works.

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Sunday Post
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OCT 16 1966

New England Newsclip Agency, Inc.
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Sunday Herald
BOSTON, Mass.
Circ. 280,099
OCT 30 1966

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 29 1966

THEATER

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston.

Tues. at 1:30:
Erich Leinsdorf leads the BSO in Mozart's Symphony in G minor, K. 550; Berg's Suite from "Lulu"; Beethoven's Piano Concerto No. 1 in C major, Op. 15. Soloists are Phyllis Bryn-Julson in the Berg work and Claude Frank in the Beethoven.

Fri. at 2:
The world premiere of a new work by William Sydeman, "In Memoriam John F. Kennedy, for Narrator and Orchestra," is included on the program. Actor E. G. Marshall narrates. Leinsdorf also conducts Bach's Suite No. 3 in D major for Orchestra and Schumann's Symphony No. 1 in B-flat major, Op. 38. Repeat Performance Saturday at 8:30.

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Sunday Herald
BOSTON, Mass.
Circ. 280,099
OCT 30 1966

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Herald (m)
BOSTON, Mass.
Circ. 159,508
OCT 25 1966

Narration Planned

Symphony Hall informs us that the narrator for the world premiere of William Sydeman's "In Memoriam John f. kennedy," to be performed at the Symphony's weekend concerts on Nov. 4 and 5, will be E.G. Marshall, star of TV's erstwhile series, "he Defenders."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
OCT 30 1966

TV Star To Narrate JFK Memorial

E. G. Marshall, star of the CBS television series "The Defenders," will be narrator for six performances next month of William Sydeman's "In Memoriam John F. Kennedy" by the Boston Symphony Orchestra, conducted by Erich Leinsdorf.

The first two performances will be at 2 p. m. Friday and 8:30 p. m. Saturday at Symphony Hall. Others will be Nov. 15 at Constitution Hall, Washington; Nov. 16 and 18, at New York's Philharmonic Hall, and a second "Cambridge" concert in Symphony Hall Nov. 22, which will be televised by WGBH.

Marshall will read excerpts from Allen Nevin's introduction to the second volume of Kennedy speeches; from Stephen Spender and Theodore Sorensen's poems, and from Kennedy's speeches.

Opening the Friday-Saturday program will be Bach's Suite No. 3 in D. Major for Orchestra.

Symphony This Week

E. G. Marshall Will Narrate Memorial

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced that the narrator for the world premiere of William Sydeman's "In Memoriam John F. Kennedy" will be E. G. Marshall, of the CBS television series, "The Defenders."

Mr. Marshall will appear in six performances of Sydeman's work this month, beginning Friday afternoon at 2:00 and Saturday evening at 8:30.

The text will include excerpts from Allen Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem "I Think Continually on Those Who Are Great;" Theodore Sorensen's "Kennedy;" and from Kennedy's speeches themselves.

The Friday-Saturday program will begin with Bach's Suite No. 3 in D major for Orchesta and will conclude with the Schumann Symphony No. 1.

OTHER performances of Sydeman's "In Memoriam John F. Kennedy" are scheduled for Constitution Hall, Washington, on Nov. 15; Philharmonic Hall, New York, on Nov. 16 and 18; and for the second "Cambridge" concert in Symphony Hall Nov. 22, which will be televised by WGBH, Channel 2.

The second concert of the Tuesday "B" series will take place this week, Mr. Leinsdorf conducting. The program includes Mozart's Symphony in G minor, K. 550, the Suite from "Lulu" by Alban Berg, and Concerto No. 1, with Claude Frank, soloist.

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SPRINGFIELD, Mass.
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AUG 5 1966

Three World Premieres In Orchestra's Season

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BOSTON, Mass.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970
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ROCKFORD MORNING STAR
ROCKFORD, ILL.
D. 58,197 SUN. 77,470
OCT 23 1966

★ ★ ★

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By Louise McCamy

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Sunday Globe
BOSTON, Mass.
Circ. 532,600
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"In Memoriam John F. Kennedy," for orchestra and narrator, by William Sydeman, will receive its first performance in Symphony Hall, Friday afternoon, Nov. 4. Sydeman received the Ruth Kaufmann Commission for a work of this nature last November. Funds for the commission were given by Mrs. Kaufmann of New York city. The text of the narration will include excerpts from Allen Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem, "I Think Continually on Those Who Are Great"; the Old Testament book of Ecclesiastes; Arthur Schlesinger's "The Thousand Days"; Theodore Sorensen's "Kennedy"; and from Kennedy's speeches.

Subsequent performances will be in Symphony Hall Nov. 5 and Nov. 22, the latter concert also televised by WGBH-TV, Channel 2; at Constitution Hall, Washington, during the orchestra's concert of Nov. 15, and in Philharmonic Hall, New York, during the orchestra's regular concerts of Nov. 16 and 18.

Elliott Carter's first Piano Concerto, with Jacob Lateiner as solist, will receive its first performance by Erich Leinsdorf and the Boston Symphony Orchestra in Symphony Hall Friday, Nov. 11. This work, in three movements, was commissioned by Lateiner as part of the Ford Foundation Program for Performing Musical Artists. He also will be soloist in performances with Leinsdorf and the Orchestra at Symphony Hall Saturday, Nov. 12, and at Carnegie Hall Saturday, Nov. 17.

Both Sydeman and Carter will be present to hear the premieres of their respective works.

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Box 2078, Boston 02106 • 742-4200
Sunday Post
LYNN, Mass.
Circ. 11,125
OCT 16 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
OCT 30 1966

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 29 1966

THEATER

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston.

Tues. at 7:30:
Erich Leinsdorf leads the BSO in Mozart's Symphony in G minor, K. 550; Berg's Suite from "Lulu"; Beethoven's Piano Concerto No. 1 in C major, Op. 15. Soloists are Phyllis Bryn-Julson in the Berg work and Claude Frank in the Beethoven.

Fri. at 2:
The world premiere of a new work by William Sydeman, "In Memoriam John F. Kennedy, for Narrator and Orchestra," is included on the program. Actor E. G. Marshall narrates. Leinsdorf also conducts Bach's Suite No. 3 in D major for Orchestra and Schumann's Symphony No. 1 in B-flat major, Op. 38. Repeat performance Saturday at 8:30.

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Sunday Herald
BOSTON, Mass.
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OCT 30 1966

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Herald (m)
BOSTON, Mass.
Circ. 159,508
OCT 23 1966

Narration Planned

Symphony Hall informs us that the narrator for the world premiere of William Sydeman's "In Memoriam John f. kennedy," to be performed at the Symphony's weekend concerts on Nov. 4 and 5, will be E.G. Marshall, star of TV's erstwhile series, "he Defenders."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
OCT 30 1966

TV Star To Narrate JFK Memorial

E. G. Marshall, star of the CBS television series "The Defenders," will be narrator for six performances next month of William Sydeman's "In Memoriam John F. Kennedy" by the Boston Symphony Orchestra, conducted by Erich Leinsdorf.

The first two performances will be at 2 p. m. Friday and 8:30 p. m. Saturday at Symphony Hall. Others will be Nov. 15 at Constitution Hall, Washington; Nov. 16 and 18, at New York's Philharmonic Hall, and a second "Cambridge" concert in Symphony Hall Nov. 22, which will be televised by WGBH.

Marshall will read excerpts from Allen Nevin's introduction to the second volume of Kennedy speeches; from Stephen Spender and Theodore Sorensen's poems, and from Kennedy's speeches.

Opening the Friday-Saturday program will be Bach's Suite No. 3 in D. Major for Orchestra.

Symphony This Week

E. G. Marshall Will Narrate Memorial

Erich Leinsdorf, music director of the Boston Symphony Orchestra, has announced that the narrator for the world premiere of William Sydeman's "In Memoriam John F. Kennedy" will be E. G. Marshall, of the CBS television series, "The Defenders."

Mr. Marshall will appear in six performances of Sydeman's work this month, beginning Friday afternoon at 2:00 and Saturday evening at 8:30.

The text will include excerpts from Allen Nevin's introduction to the second volume of Kennedy's speeches; Stephen Spender's poem "I Think Continually on Those Who Are Great;" Theodore Sorensen's "Kennedy;" and from Kennedy's speeches themselves.

The Friday-Saturday program will begin with Bach's Suite No. 3 in D major for Orchesta and will conclude with the Schumann Symphony No. 1.

OTHER performances of Sydeman's "In Memoriam John F. Kennedy" are scheduled for Constitution Hall, Washington, on Nov. 15; Philharmonic Hall, New York, on Nov. 16 and 18; and for the second "Cambridge" concert in Symphony Hall Nov. 22, which will be televised by WGBH, Channel 2.

The second concert of the Tuesday "B" series will take place this week, Mr. Leinsdorf conducting. The program includes Mozart's Symphony in G minor, K. 550, the Suite from "Lulu" by Alban Berg, and Concerto No. 1, with Claude Frank, soloist.

27.

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Morning Globe
BOSTON, Mass.
Circ. 234,733
NOV 5 1966

The ARTS

Tribute by Boston Symphony

'In Memoriam JFK'

By MICHAEL STEINBERG
Globe Critic

William Sydeman was in the audience at the Boston Symphony concert of Friday afternoon, Nov. 22, 1963, and it was just after the premiere of his Study No. 2 that Erich Leinsdorf announced President Kennedy's assassination. Apart from the fact that Leinsdorf likes Sydeman's music anyway, there was then a special reason why it was Sydeman to whom the conductor turned when the orchestra received a gift from Mrs. Ruth Kaufmann of New York city for the commissioning of a Kennedy memorial composition.

Sydeman's "In Memoriam John F. Kennedy" was performed for the first time at Friday's Symphuony concert with Leinsdorf conducting and with E. G. Marshall as narrator. The spoken text begins with an excerpt from Allan Nevin's introduction to the second volume of Kennedy speeches, continues with "To everything there is a season" from Ecclesiastes, Stephen Splender's "I think continually of those who were truly great," passages from the Schlesinger and Sorensen biographies, and, finally, extracts from the President's speeches.

The choice of texts, in which Sorensen assisted the composer, is distinguished. That a couple of passages in the Kennedy speeches themselves are a bit flat is not important in view of the aptness with which material from such disparate sources has been chosen and ordered. The use of the Ecclesiastes passage, said to have been Kennedy's favorite place in the Bible, as prelude to the elegiac Spender verses is an especially noble inspiration.

Sydeman's music uses a phrase from the Star-Spangled Banner, but transformed and obscured so that one would hardly notice it if one's attention were not called to it. There is more telling reference to phrases from the "Eroica" funeral march, a specific evocation, of course, to Leinsdorf's memorial gesture on that terrible afternoon.

In general, to compose music to go with spoken words is a fearful task. The music must jffiustify its existence by heightening, or in some subtler way illuminating the text; yet it should not compete with the words either. In places Sydeman has composed a highly effective music: the introduction leading to the first words, "to tens of millions the skies seemed suddenly darkened at midday;" the violent, convulsive outbursts that follow the passage from Nevins; the series of variations that begins with just a single bassoon as counterpoint to the speaker's voice, as imaginative textural stroke, when Kennedy's words are heard for the first time.

There are weaknesses as well: the obvious sort of underlining provided by the little blips on the glockenspiel that go with "imagination" and "adventure" in the Nevins paragraph; the general sense of anonymity and vapidity of the music, whether quiet or violent, that accompanies the readings from the Bible, Spender, and the biographers.

How does one react to such a work, and what part of one's response really has to do with what Sydeman has actually composed? For a new work, "In Memoriam John F. Kennedy" was received with a little more than minimum politeness. It was not a moving occasion, but something more like an a ceremony attended with attention and respect for its honesty, but lacking that which would command heartfelt involvement. Aaron Copland's "Lincoln Portrait," the archetype for this sort of piece, does, in spite of its limitations, have music and words whose interest endures. Sydeman lacks the popular touch; neither is his work of more than passing intellectual interest. And of course Kennedy, magnetic, exciting, serious, was no Lincoln either.

As much of the performance as Leinsdorf and the Boston Symphony were responsible for was admirable, clear and intense. E. G. Marshall, on the other hand, was only moderately successful as a narrator because of a monotony in his reading that took the life out of the Kennedy speeches that should have been given with quiet urgency, that made the translators of the King James Bibdle sound like Allan Nevins and Spender like the Bible, and that indeed blotted out the difference between pros and poetry altogether.

The concert began with Bach's Suite No. 3 in D in a performance that was austere and remote, though the wonderful Air was beautifully phrased in this fleshless way and the dances, except for the second Gavotte, had a nice rhythmic bounce. It ended with Schumann's "Spring" Symphony, which, except for the excessively slow end to the Scherzo, was done justly and with captivating vitality.

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Gazette (e)
WORCESTER, Mass.
Circ. 94,357
NOV 5 1966

entertainment and the arts

Symphony Hall

Memoriam to JFK Opens in Boston

By JOHN F. KYES
Gazette Music Critic

BOSTON — Special interest greeted the first performance of William Sydeman's "In Memoriam John F. Kennedy," yesterday afternoon at Symphony Hall, by the Boston Symphony Orchestra under Erich Leinsdorf. E. G. Marshall was narrator.

The work, to be repeated tonight, will also be heard later this month in Boston, Washington, and New York.

Present at the premiere, in addition to the composer, were

Gazette Review

Mrs. Rose Kennedy and Sen. Edward M. Kennedy, along with Mrs. Ruth Kaufmann of New York City, donor of the funds for commissioning the composition.

Sydeman, 38-year-old American musician, has had several works performed by the Boston Symphony. Marshall, for years a television favorate in "The Defenders," had a central role yesterday, as Sydeman stated that the words were the core of the piece.

Two Sections

The music is in two sections: "Adagio Lamentoso" and "Allegro: Theme and Variations." The orchestral opening builds up a strong sense of foreboding and tension. One cannot wait for the narrator to speak, such is the composer's spiritual grasp of the mood. The music fluctuates between tenderness and sudden strong outbursts. When the narrator speaks, the music is for the most part quiet and complementary.

Marshall's voice, of great dignity, seemed to lack the spontaneity one would associate with the martyred president. Articulation was crystal clear. Sonorous and meaningful passages were drawn from the writings of Allan Nevisn. Stephen Spender., Arthur Schlesinger, Theodore Sorensen, the Book of Ecclesiastes, and speeches of President Kennedy.

Sydeman used a phrase from the national anthem, "and the rockets' red glare," and two themes from Beethoven's "Eroica" Symphony, all in highly developed and varied forms, to paint the sense of excitement and later that of heroic character in the subject of the work.

Fervent and Masterful

One could not hear this premiere without living again the reactions aroused by John F. Kennedy and his passing. The approach was not only fitting, but fervent and masterful without yielding to outright melodrama at any time.

Leinsdorf preceded the Sydeman work with Bach's Suite No. 3 in D. major, perhaps because tucked among its dance forms was the widely known and splendidly expressive "Arioso" which in itself was a noble elegy.

After intermission, the music turned to gayer channels, when Schumann's Symphony No. 1 in B flat major the hall filled with the outpouring of the famous pianist's love for spring. Some of Schumann's orchestration may tend to be naive, but the total result is joyous and typical of new life, as Leinsdorf and his forces interpret it.

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News (e)
NEWPORT, R. I.
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NOV 5 1966

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News (e)
SALEM, Mass.
Circ. 27,687
NOV 5 1966

Critics Not Enthusiastic Over JFK 'Memoriam'

BOSTON (AP) —The Boston Symphony Orchestra, with actor E. G. Marshall, played the world premier of William Sydeman's elegy "In Memoriam John F. Kennedy" Friday.

McLaren Harris, music critic of the Boston Herald, called it a "fragmentary, elusive - expressioned and unexciting work in which the music takes second place to the phrases it encloses."

Rolfe Boswell in The Record American said the elegy "is a lean, angular and pungently gripping score."

Michael Steinberg, Boston Globe, commented: "It was not a moving occasion, but something more like a ceremony attended with attention and respect for its honesty, but lacking that which would command heartfelt involvement.

Harris said composer Sydeman's purpose in writing the elegy was to express the sudden void created by the assassination.

The work is in two sections. The first section, with slow music, contains spoken passages from Allan Nevins introduction to volume two of Kennedy's Speeches, from the book of Ecclesiastes, from the Kennedy portraits by Arthur Schlesinger and Theodore Sorensen and the Stephen Spendor poem "I Think Continually on Those Who Are Great." The second section has a theme and variations in quicker tempo with excerpts from Kennedy's famous speeches.

Harris commented that "Speeches are not written for musical setting; thus, they usually lack a poetic flow of sound, imagery and balance of phrase.

"The music was also up against the voice of E.G. Marshall whose excellent speaking commanded our attention all the more. Erich Leinsdorf and the orchestra played the unfamiliar score creditably."

In a left-hand aisle seat a dozen rows from the stage, Mrs. Joseph P. Kennedy, mother of the late president, heard the concert alone.

She said, "My family will hear it in Washington and in New York on the Symphony tour this month."

Mrs. Kennedy later went backstage to tell composer Sydeman and conductor Leinsdorf that that the tribute to her son was "truly inspired."

Performances are scheduled for Constitution Hall in Washington Nov. 15 and Philharmonic Hall in New York Nov. 16 and 18.

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(Cir. 7,966 - S. 8,146)
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Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 5 1966

SYMPHONY

JFK Elegy Not a Success

By McLAREN HARRIS
Music Critic

The composer who writes music and employs excerpts from famous speeches as a narration is not to be envied. And so we sat in Symphony Hall Friday and listened to the premiere of "In Memoriam John F. Kennedy," an elegy piece by William Sydeman, and we did not envy him.

Mr. Sydeman's work is in two sections, the first slow and the second a theme and variations in quicker tempo. The speech excerpts make up the second section narration, the first containing passages from Allan Nevins' introduction to volume two of Kennedy's Speeches, from Ecclesiastes ("To everything, there is a season, and a time to every purpose....," etc.), from the Kennedy portraits by Arthur Schlesinger and Theodore Sorensen, plus a poem by Stephen Spender.

Mr. Sydeman's avowed purpose in selecting these passages and writing his music was not simply to build a monument to the late President and glorify his words; he wished to express the sudden void, as it were, created by the assassination — the vanished radiance, disappearance of strength and vitality — and also the feeling of loss, the shock which numbs, the anger and frustration which characterized the nation's reaction.

Perhaps things would have been easier if he had chosen the former course, as did Aaron Copland in the "Lincoln Portrait," by having the words pronounced over an essentially hushed ensemble, then ringing them with orchestral fire, attempting to burn their majesty into the listener's mind. Instead Mr. Sydeman conceived his ideas in musical logic, first developing a motive from the Nationa Anthem ("And the rockets red glare") with parts of the Funeral March themes from Beethoven's "Eroica" to express the heroic-tragic aspect; the second section, original in content, views Kennedy's statements as variations about a central theme of the protection of freedom.

But for all this planning and labor, what we are given is a fragmentary, elusive-expressioned and unexciting work in which the music takes second place to the phrases it encloses. Both the first-section motives and the angular variation subject wend their way haltingly through irregular rhythms and a sparse orchestration, poking occasionally through a dramatic limbo. We listen to the narration and wait for something to happen; it doesn't. Once Mr. Sydeman gathers his forces, seemingly for a climax, but backs off without accomplishing his aim. This may be his void, but there is small remnant of radiance.

Speeches are not written for musical setting, thus they usually lack a poetic flow of sound, imagery and balance of phrase; predictably, Spender's lines lent themselves to closer integration than the others. The music was also up against the voice of E. G. Marshall, whose excellent speaking commanded our attention all the more. Erich Leinsdorf and the orchestra played the unfamiliar score creditably

Mr. Leinsdorf also conducted Bach's Suite No. 3 and the Symphony No. 1 of Robert Schumann. His ideas about tempo in Schumann, on the conservative side, seemed to serve him alternately well and adversely. In the outer movements relaxation was a welcome thing, for it kept the intricate thematic material, so often called pianistic, from becoming tangled and unwieldy. In the main body of the Scherzo, however, such an elephantine pace as we heard would certainly reinforce anyone's convictions about Schumann's heavy, cumbersome scores. The Larghetto was a resplendent tone-painting of melodic and harmonic elegance.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 6 1966

FRIDAY—Boston Symphony Orchestra, Erich Leinsdorf conducting, with Bracha Eden and Alexander Tamir, duo-pianists, in Haydn's Symphony No. 93, Bartok's Concerto for Two Pianos and Orchestra, and Borodin's Symphony No. 2. Symphony Hall, 2 p.m.

KANE, PA.
REPUBLICAN
D. 3,000
NOV 7 1966

THE Boston Symphony Orchestra, with actor E G. Marshall, played the world premiere of William Sydeman's elegy "In Memoriam John F. Kennedy" Friday in Boston ... The work is in two sections. The first with slow music, contains spoken passages from writings about the late president, from the Book of Ecclesiastes, and Stephen Spender's poem "I Think Continually" ... The second section has a theme and variations in quicker tempo with excerpts from Kennedy's famous speeches. His mother, Mrs. Joseph Kennedy, attended alone She later went backstage to tell Sydeman and conductor Erich Leinsdorf that the tribute to her son was "truly inspired" ...

Orchestra Plays JFK Elegy

BOSTON (AP) — The Boston Symphony Orchestra, with actor E. G. Marshall, played the world premiere of William Sydeman's elegy "In Memoriam John F. Kennedy" Friday.

The work is in two sections. The first with slow music, contains spoken passages from writings about the late president, from the Book of Ecclesiastes, and Stephen Spendar's poem "I Think Continually on ⅞The second section hau a theme and variations in quicker tempo with excerpts from Kennedy's famous speeches.

Mrs. Joseph P. Kennedy, attended alone. She later want backstage to tell Sydeman and conductor Erich Leinsdorf that the tribute to her son was "truly inspired."

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
NOV 5 1966

'In Memoriam JFK' Given World Premiere by BSO

By ROLFE BOSWELL

William Sydeman's "In Memoriam John F. Kennedy" received its world premiere when it was presented here yesterday afternoon by the Boston Symphony Orchestra, Erich Leinsdorf conducting. It is a lean, angular and pungently gripping score, making its obeisance to contemporary atonal idioms, yet not nearly so academic in format as his two "Studies for Orchestra," also premiered by the BSO.

It was patently obvious that the composer was inspired by his subject matter, narrated by E. G. Marshall effectively, though sometimes with undue emphasis, on what appeared to these ears as the wrong places. Sydeman's musical tribute to he assassinated President ears at least superficial resemblance to Aaron Copland's Lincoln Portrait" made all the ore striking when the composer appeared, complete with ncolnesque chin whiskers, to take his applause.

E. G. Marshall

Since ths was less than this listener felt Sydeman merited, one presumed that Republicans predominated in the audience, which is a pity, since this gripping threnody should not be judged as "political music."

The text of the narraton was from Allan Nevins, Ecclesiastes, Stephen Spender, Arthur Schlesinger, Theodore Sorensen and excerpts from the late President's speeches. All these were chosen with care, with a sure ear to their dramatic impact.

In choosing thematic material from Beethoven's "Eroica Symphony," Sydeman has been exceeded in musical development only by Rchard Strauss, whose "Metamorphosen," dated April 12, 1945, has been attributed as a musical tribute to Franklin Delano Roosevelt, who died that day. Yet the Strauss masterwork has not yet been accorded its due meed, so Sydeman's tribute, too, must stand the test of timc.

Curtain-raiser was Bach's third orchestral suite (S. 1068, in D) in a performance of imperative strength and memorable sense of line. Dr. Leinsdorf took the fast movements and dance segments with sturdy jollity, accenting the great Sebastian's hand-sewn counterpoint, for he did not attenuate his strings to the vanishing point, as so many unknowledgeable conductors are wont to do.

In conclusion, a rousing performance of Robert Schumann's "Spring Symphony" (Op. 38, in b flat) was presented with a warmly romantic approach. It becomes increasingly apparent that Dr. Leinsdorf has a particularly empathic flair for Schumann's noble music.

There was a notable surge of spirit in the virtuosic playing of the adept Bostonians, doubtless abetted by their conductor's feeling for the youth and vigor of the composer's writing. The finale, taken at a faster clip than is customary, was tossed off with rambunctious elan.

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Times (e)
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NOV 5 1966

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Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 7 1966

Boston Symphony Provides Fine Tribute to JFK

BOSTON (UPI) — "In Memorian John F. Kennedy," an elegy piece by William Sydeman, was given its worl dpremiere by the Boston Symphony Orchestra Friday.

In a left side aisle seat a dozen rows back from the Symphony Hall stage, Mrs. Joseph P. Kennedy, the late President's mother listened. She described the tribute to he rson as "truly inspired."

Sydeman's musical tribute to the assassinated President is in two sections, music and narration and bears at least superficial resemblance to Aaron Copeland's "Lincoln Portrait."

Speech excerpts make up the second section narration, the first containing passages from Allan Nevins' introduction to volume two of Kennedy's Speeches, from Ecclesiastes, from the Kennedy Portraits by Arthur Schlesinger and Theodore Sorensen, plus a poem by Stephen Spender.

Sydeman's avowed purpose in selecting these passages was his desire to expres s the sudden void, as it were, created by the assassination and also the feeling of loss, which characterized the nation's reaction.

The composer first developed a motive from th e National Anthem ("and the rockets red glare") with parts of the Funeral March themes from Beethoven's "Eroica" to express the heroic-tragic aspect. The second section views Kennedy's statements as variations about a central theme of the protection of freedom.

McLaren Harris, music critic for the Boston Herald, said: "...What we are give n is a fragmentary, elusive - expressioned and unexciting work in which the music takes second place to phrases it encloses." "The music was also up against the voice of E.G. Marshall, whose excellent speaking commanded our attention all the more." "Erich Leimsdorf and the orchestra played the unfamiliar score creditably."

Rolfe Boswell, music critic of the Boston Record-American, said: "It was patently obvious that the composer was inspired by his subject mater ... though sometimes with undue emphasis on what appeared to these ear as the wrong places."

Symphony Review — Paragraph Omitted

The following paragraph was omitted from McLaren Harris' review on Saturday of the weekend's Boston Symphony program:

The Bach Suite No. 3 came through successfully, considering the rather large orchestra; the overture moved without sagging, while the famous Air was graced with an ethereal, silken sheen. The presence of a harpsichord was pure lip service to tradition, as it could not be heard over the other instruments and was not played during the Air, which could have been its only useful moment.

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Gazette (e)
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Transcript (e)
NORTH ADAMS, Mass.
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Berkshire Eagle (e)
PITTSFIELD, Mass.
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Transcript-Telegram (e)
HOLYOKE, Mass.
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NOV 5 1966

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
NOV 5 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
New York Post
D. 324,256 SUN. 243,637
NOV 5 1966

Boston Symphony Plays Premiere of Elegy to JFK

Boston, Nov. 5 (AP)—The Boston Symphony Orchestra, with actor E. G. Marshall, played the world premier of William Sydeman's elegy "In Memoriam John F. Kennedy" yesterday.

The work is in two sections. The first with slow music, contains spoken passages from writings about the late President, from the book of ecclesiastes, and Stephen Spender poem "I Think Continually on Those Who Are Great." The second section has a theme and variations in quicker tempo with excerpts from Kennedy's famous speeches.

Marshall narrator with BSO

Première of Sydeman's 'JFK'

By Clifford Barnes

ARTS
ENTERTAINMENT

During a Friday afternoon Boston Symphony concert three years ago this month, the assassination of President Kennedy was announced to a stunned audience. The orchestra had just given the première performance of William Sydeman's "Study No. 2 for Orchestra." Everyone stood while the funeral march from Beethoven's "Eroica" Symphony was played.

These events influenced the composition of Mr. Sydeman's "In Memoriam John F. Kennedy," whose world première was given Friday afternoon at Symphony Hall with E. G. Marshall as narrator. Erich Leinsdorf and the Boston Symphony are familiar with Mr. Sydeman's music, having given first performances of two of his "Studies."

The composer's program notes stress the importance of the texts he selected. They are not only "integral to the general form and 'sonority' of the work," but the function of the music is to clarify and make them more dramatically effective. The texts with the most impact were excerpts from President Kennedy's speeches, rather than those from books and poems about him.

Expressionistic style

The descriptive elements in the music were more expressionistic than impressionistic. The texture was disjointed. Intended references to the national anthem and the "Eroica" were so well disguised as to not be noticeable upon first hearing. The full-sized symphony orchestra with enlarged percussion section had moments of combined instrumental power. Generally the playing was restricted to solos and sections in a variety of combinations.

Mr. Marshall read in a straightforward, almost emotionless style. He followed an orchestral score, and the text was somewhat measured to fit the meter and rhythmic patterns in the music.

Schumann seen afresh

In spite of the fine craftsmanship involved, the work did not have the emotional impact that was expected from reading about it.

The popularity of Robert Schumann's symphonies seems to have waned in recent years. The last performance at these concerts of the Symphony No. 1 was seven years ago. Mr. Leinsdorf showed he could see it as a fresh, new work. He knew what he wanted it to say, and he went about communicating that to the orchestra and to the audience.

The work is not equally inspired throughout, but there are many strong sections. The composer's intention to have the orchestra depict a "longing for spring" appears irrelevant. The lyrical charm and unifying thematic devices sustain interest.

The concert opened with Bach's Orchestral Suite No. 3 in D major. Mr. Leinsdorf kept a firm hand during each of the five movements, yet there was fluidity throughout. For the well-known "Air," he emphasized the simple beauty of the music. Combining this with subtle dynamic nuances, he made the music worth hearing again.

Music Review

'In Memoriam JFK'

By JAY C. ROSENFELD

BOSTON.

THE BOSTON Symphony Orchestra program in Symphony Hall yesterday afternoon centered on the first performance of "In Memoriam John F. Kennedy" by William Sydeman, the result of a commission by Erich Leinsdorf for a major work for narration and orchestra. The funds for the commission were given by Mrs. Ruth Kaufman of New York.

The narrator was the long-experienced actor E. G. Marshall. His assignment consisted of excerpts chosen by the composer from President Kennedy's favorite Scripture passages, from poetry, specifically one of Stephen Spender, and encomiums by his biographers, and his own speeches. Unfortunately, Mr. Marshall was only adequate and in no way revived memories of the late President's manner or nobility.

* * *

SYDEMAN'S score is divided into two movements. The first starts with an eerie lugubrious shimmer which leads into deeply eloquent majesty, fitting for the subject and the memory of the man. This movement—adagio lamentoso—could stand alone without narrative, I would think; the second—a theme and variations— not so well for it employs deliberate intricacy and evidence of academic lamps.

In the first Sydeman, in fairly conventional language, has succeeded in translating the Kennedy radiance into musical glow. In the second he resorts to such devices as indicating that the snare drums, for example, tap and repeat a figure while the narrator, otherwise alone, declaims a lofty sentiment. The significance is not immediately apparent. The audience gave the composer a modest *succes d'estime* when Leinsdorf lead him to the stage after the performance of his work.

* * *

IT SEEMS on one hearing that there was a conveyance of the spirit of the words in some sections — the spirit which buoyed so many of us during the too short regime; the kind of spirit which Robert Frost expressed when he wrote " . . . I have promises to keep and miles to go before I sleep."

The composition takes 26 minutes. Music with narration, or in the reverse order, is generically self-defeating. We are inspired by the literary concepts and the music can be background, or equally absorbing, or sufficient in itself. This was not consistently convincing.

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Record-American (m) (e)
BOSTON, Mass.
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NOV 5 1966

'In Memoriam JFK' Given World Premiere by BSO

By ROLFE BOSWELL

William Sydeman's "In Memoriam John F. Kennedy" received its world premiere when it was presented here yesterday afternoon by the Boston Symphony Orchestra, Erich Leinsdorf conducting. It is a lean, angular and pungently gripping score, making its obeisance to contemporary atonal idioms, yet not nearly so academic in format as his two "Studies for Orchestra," also premiered by the BSO.

It was patently obvious that the composer was inspired by his subject matter, narrated by E. G. Marshall effectively, though sometimes with undue emphasis, on what appeared to these ears as the wrong places. Sydeman's musical tribute to the assassinated President ears at least superficial resemblance to Aaron Copland's Lincoln Portrait" made all the more striking when the composer appeared, complete with Lincolnesque chin whiskers, to take his applause.

E. G. Marshall

Since ths was less than this listener felt Sydeman merited, one presumed that Republicans predominated in the audience, which is a pity, since this gripping threnody should not be judged as "political music."

The text of the narraton was from Allan Nevins, Ecclesiastes, Stephen Spender, Arthur Schlesinger, Theodore Sorensen and excerpts from the late President's speeches. All these were chosen with care, with a sure ear to their dramatic impact.

In choosing thematic material from Beethoven's "Eroica Symphony," Sydeman has been exceeded in musical development only by Rchard Strauss, whose "Metamorphosen," dated April 12, 1945, has been attributed as a musical tribute to Franklin Delano Roosevelt, who died that day. Yet the Strauss masterwork has not yet been accorded its due meed, so Sydeman's tribute, too, must stand the test of time.

Curtain-raiser was Bach's third orchestral suite (S. 1068, in D) in a performance of imperative strength and memorable sense of line. Dr. Leinsdorf took the fast movements and dance segments with sturdy jollity, accenting the great Sebastian's hand-sewn counterpoint, for he did not attenuate his strings to the vanishing point, as so many unknowledgeable conductors are wont to do.

In conclusion, a rousing performance of Robert Schumann's "Spring Symphony" (Op. 38, in b flat) was presented with a warmly romantic approach. It becomes increasingly apparent that Dr. Leinsdorf has a particularly empathic flair for Schumann's noble music.

There was a notable surge of spirit in the virtuosic playing of the adept Bostonians, doubtless abetted by their conductor's feeling for the youth and vigor of the composer's writing. The finale, taken at a faster clip than is customary, was tossed off with rambunctious elan.

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Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 7 1966

Symphony Review Paragraph Omitted

The following paragraph was omitted from McLaren Harris' review on Saturday of the weekend's Boston Symphony program:

The Bach Suite No. 3 came through successfully, considering the rather large orchestra; the overture moved without sagging, while the famous Air was graced with an ethereal, silken sheen. The presence of a harpsichord was pure lip service to tradition, as it could not be heard over the other instruments and was not played during the Air, which could have been its only useful moment.

Boston Symphony Provides Fine Tribute to JFK

BOSTON (UPI) — "In Memorian John F. Kennedy," an elegy piece by William Sydeman, was given its worl dpremiere by the Boston Symphony Orchestra Friday.

In a left side aisle seat a dozen rows back from the Symphony Hall stage, Mrs. Joseph P. Kennedy, the late President's mother listened. She described the tribute to he rson as "truly inspired."

Sydeman's musical tribute to the assassinated President is in two sections, music and narration and bears at least superficial resemblance to Aaron Copeland's "Lincoln Portrait."

Speech excerpts make up the second section narration, the first containing passages from Allan Nevins' introduction to volume two of Kennedy's Speeches, from Ecclesiastes, from the Kennedy Portraits by Arthur Schlesinger and Theodore Sorensen, plus a poem by Stephen Spender.

Sydeman's avowed purpose in selecting these passages was his desire to expres s the sudden void, as it were, created by the assassination and also the feeling of loss, which characterized the nation's reaction.

The composer first developed a motive from th e National Anthem ("and the rockets red glare") with parts of the Funeral March themes from Betthoven's "Eroica" to express the heroic-tragic aspect. The second section views Kennedy's statements as variations about a central theme of the protection of freedom.

McLaren Harris, music critic for the Boston Herald, said: "...What we are give n is a fragmentary, elusive - expressioned and unexciting work in which the music takes second place to. phrases it encloses." "The music was also up against the voice of E.G. Marshall, whose excellent speaking commanded our attention all the more." "Erich Leimsdorf and the orchestra played the unfamiliar score creditably."

Rolfe Boswell, music critic of the Boston Record-American, said: "It was patently obvious that the composer was inspired by his subject mater ... though sometimes with undue emphasis on what appeared to these ear as the wrong places."

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
NOV 5 1966

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Transcript (e)
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Transcript-Telegram (e)
HOLYOKE, Mass.
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NOV 5 1966

Marshall narrator with BSO

Première of Sydeman's 'JFK'

By Clifford Barnes

ARTS
ENTERTAINMENT

During a Friday afternoon Boston Symphony concert three years ago this month, the assassination of President Kennedy was announced to a stunned audience. The orchestra had just given the première performance of William Sydeman's "Study No. 2 for Orchestra." Everyone stood while the funeral march from Beethoven's "Eroica" Symphony was played.

These events influenced the composition of Mr. Sydeman's "In Memoriam John F. Kennedy," whose world première was given Friday afternoon at Symphony Hall with E. G. Marshall as narrator. Erich Leinsdorf and the Boston Symphony are familiar with Mr. Sydeman's music, having given first performances of two of his "Studies."

The composer's program notes stress the importance of the texts he selected. They are not only "integral to the general form and 'sonority' of the work," but the function of the music is to clarify and make them more dramatically effective. The texts with the most impact were excerpts from President Kennedy's speeches, rather than those from books and poems about him.

Expressionistic style

The descriptive elements in the music were more expressionistic than impressionistic. The texture was disjointed. Intended references to the national anthem and the "Eroica" were so well disguised as to not be noticeable upon first hearing. The full-sized symphony orchestra with enlarged percussion section had moments of combined instrumental power. Generally the playing was restricted to solos and sections in a variety of combinations.

Mr. Marshall read in a straightforward, almost emotionless style. He followed an orchestral score, and the text was somewhat measured to fit the meter and rhythmic patterns in the music.

Schumann seen afresh

In spite of the fine craftsmanship involved, the work did not have the emotional impact that was expected from reading about it.

The popularity of Robert Schumann's symphonies seems to have waned in recent years. The last performance at these concerts of the Symphony No. 1 was seven years ago. Mr. Leinsdorf showed he could see it as a fresh, new work. He knew what he wanted it to say, and he went about communicating that to the orchestra and to the audience.

The work is not equally inspired throughout, but there are many strong sections. The composer's intention to have the orchestra depict a "longing for spring" appears irrelevant. The lyrical charm and unifying thematic devices sustain interest.

The concert opened with Bach's Orchestral Suite No. 3 in D major. Mr. Leinsdorf kept a firm hand during each of the five movements, yet there was fluidity throughout. For the well-known "Air," he emphasized the simple beauty of the music. Combining this with subtle dynamic nuances, he made the music worth hearing again.

New York Post
D. 324,256 SUN. 243,637
NOV 5 1966

Boston Symphony Plays Premiere of Elegy to JFK

Boston, Nov. 5 (AP)—The Boston Symphony Orchestra, with actor E. G. Marshall, played the world premier of William Sydeman's elegy "In Memoriam John F. Kennedy" yesterday.

The work is in two sections. The first with slow music, contains spoken passages from writings about the late President, from the book of ecclesiastes, and Stephen Spender poem "I Think Continually on Those Who Are Great." The second section has a theme and variations in quicker tempo with excerpts from Kennedy's famous speeches.

Music Review

'In Memoriam JFK'

By JAY C. ROSENFELD

BOSTON.

THE BOSTON Symphony Orchestra program in Symphony Hall yesterday afternoon centered on the first performance of "In Memoriam John F. Kennedy" by William Sydeman, the result of a commission by Erich Leinsdorf for a major work for narration and orchestra. The funds for the commission were given by Mrs. Ruth Kaufman of New York.

The narrator was the long-experienced actor E. G. Marshall. His assignment consisted of excerpts chosen by the composer from President Kennedy's favorite Scripture passages, from poetry, specifically one of Stephen Spender, and encomiums by his biographers, and his own speeches. Unfortunately, Mr. Marshall was only adequate and in no way revived memories of the late President's manner or nobility.

* * *

SYDEMAN'S score is divided into two movements. The first starts with an eerie lugubrious shimmer which leads into deeply eloquent majesty, fitting for the subject and the memory of the man. This movement—adagio lamentoso—could stand alone without narrative, I would think; the second—a theme and variations— not so well for it employs deliberate intricacy and evidence of academic lamps.

In the first Sydeman, in fairly conventional language, has succeeded in translating the Kennedy radiance into musical glow. In the second he resorts to such devices as indicating that the snare drums, for example, tap and repeat a figure while the narrator, otherwise alone, declaims a lofty sentiment. The significance is not immediately apparent. The audience gave the composer a modest *succes d'estime* when Leinsdorf lead him to the stage after the performance of his work.

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IT SEEMS on one hearing that there was a conveyance of the spirit of the words in some sections — the spirit which buoyed so many of us during the too short regime; the kind of spirit which Robert Frost expressed when he wrote " . . . I have promises to keep and miles to go before I sleep."

The composition takes 26 minutes. Music with narration, or in the reverse order, is generically self-defeating. We are inspired by the literary concepts and the music can be background, or equally absorbing, or sufficient in itself. This was not consistently convincing.

29

TUES. A #3 NOV. 8

Third Program

TUESDAY EVENING, NOVEMBER 8, *at* 8:30 *o'clock*

BEETHOVEN ..... Overture to "Coriolan" (after Collin), *Op.* 62

SYDEMAN ..... In Memoriam John F. Kennedy†

I. Adagio lamentoso
II. Allegro; Theme and variations

E. G. MARSHALL, Narrator

(First performance in this series)

INTERMISSION

BEETHOVEN ..... Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

BALDWIN PIANO

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† The text of the narration will be found on page 32.

FRI. + SAT. #7 NOV. 11 + 12

30

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NOV 12 1966

Duopianists' BSO Debut

By ROLFE BOSWELL

Bracha Eden and Alexander Tamir, duo-pianists from Israel, made their debut with the Boston Symphony Orchestra yesterday afternoon in Bela Bartok's Concerton for Two Pianos, Percussion and Orchestra. It was the first BSO performance in this craggy work's expanded form (1941) from the composer's Sonata for Two Pianos and Percussion (1938).

Even in its original version, the gifted Hungarian refugee composer's tendency to formalize mosaics of themes was marked in the performance he gave with his second wife, Ditta, in New York's Town Hall just 26 years ago. The two-piano sonata contained scarcely a hint of the conflict between tonality and nontonality, it is frankly keyed in C major, using chromaticism as an element of tension.

Thus it might be described as a cubistic score, as is the drawing which appears with this paragraph; its musical merits are obvious, being very cleverly written, flowing in simple, but flawless, lines, displaying Bartok's brilliant flair for melodic invention and, in the expanded format his amazing mastery of instrumentation coupled with uncommon rhythmic vivacity.

Bela Bartok

The Israeli duo, though not displaying the rapport of the two Bartoks, played with distinction and understanding, dealing admirably with the subtleties of timbre in which this score abounds, while Erich Leinsdorf manifested brilliant and vital understanding of this complicated score, for the nonpercussive majority of the orchestral players had to be kept in hand.

Curtain-raiser was Haydn's 93rd symphony in D, a neglected classic opening with an adagio with fortissimo orcheschords, interspersed between two melodic phrases for strings. The ensuing allegro assai probably is the most familiar-sounding segment of this symphony, since its main theme has been slowed down and used as an Episcopalian hymn-tune to the words, "Come my soul, thou must be waking."

However, the main bulk of the movement is concerned with the second theme, returning only briefly in the recapitulation. Of the remaining three movements, the minuet is the most remarkable, the antique dance itself being a straightforward statement by the full orchestra, but in the trio each little phrase is preceded by a flourish in the winds.

Dr. Leinsdorf's unhurried exposition of the first movement was not only beautifully turned out, but also a subtle way of underlining the rhythmic quirks of this segment. The rest of the score was similarly well-appraised, transmuted into flowing sound.

Alexander Borodin's second symphony (Op. 5, in B minor) received a lively, buoyant rendition to conclude this concert. Though it hasn't received a BSO performance in a generation, the nationalistic character of this thoroughly Russian symphony is unmistakable, though it may be "caviare" to the general run of conductors.

Vladimir Stassov, great Russian musicologist, says Boradin was "haunted by the picture of feudal Russia and tried to paint it in his music." Though Borodin has been charged with dilettancy, for he was a fine physician and great chemist professionally, he was even greater in his music, as yesterday's "Russian Eroica" showed.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Seventh Program

FRIDAY AFTERNOON, NOVEMBER 11, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 12, *at* 8:30 *o'clock*

HAYDN ..... Symphony in D major, No. 93
- I. Adagio; Allegro assai
- II. Largo cantabile
- III. Menuetto: Allegretto
- IV. Finale: Presto ma non troppo

BARTÓK ..... Concerto for Two Pianos and Percussion
- I. Assai lento; Allegro molto
- II. Lento, ma non troppo
- III. Allegro non troppo

INTERMISSION

BORODIN ..... Symphony in B minor, No. 2, *Op.* 5
- I. Allegro moderato
- II. Molto vivo
- III. Andante
- IV. Allegro

SOLOISTS
BRACHA EDEN and ALEXANDER TAMIR
Miss EDEN and Mr. TAMIR play Steinway Pianos

BALDWIN PIANO

RCA VICTOR RECORDS

[393]

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Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
NOV 17 1966

MUSIC IN REVIEW

By GERALD A. BERLIN

B.S.O.: HOLIDAY PROVENDER

The Armistice Day weekend featured a neatly balanced and felicitously rendered program at Symphony. It began with Haydn and ended with Borodin; between came a relatively familiar modern classic in refurbished form.

The focal point of these offerings was the Bartok Concerto for Two Pianos and Percussion and Orchestra, with Bracha Eden and Alexander Tamir, the distinguished Israeli duo-piano team, as soloists. In its original evocation as a "Sonata for two pianos and percussion," the work has always been a natural for a chamber series because of the vast amount of bazazz that can be adduced with only four instrumentalists, and this is how one usually hears the piece. Bartok himself amplified it into a concerto—in fact his performance at his New York premiere was his last concert appearance—noting, so the program notes say, that "it seemed avisable, for certain technical reasons, to add orchestral accompaniment to the work, though, as a matter of fact, it gives only color to certain portions of the work. The two-piano and percussion parts remain practically unchanged, except for some of the climactic parts which are now taken over from the two pianos as tuttis by the orchestra. The same program notes are unaccountably silent on the point of whether the work had ever been done here as a concerto, and if so when, but quite likely this was the first performance in this form at these concerts.

In any event, the piece is greatly helped by the addition of the orchestral accompaniment. The rhythmic variety, bold counterpoint and jagged melodies are illuminated and set out by the instrumental tracing, while retaining most (though concededly not all) of the distinctive percussiveness and arresting timbre of the original work. The performance was spirited enough, although, as with almost any two-piano piece, just a little clattery and thick.

It was a pleasure after thirty-three years to welcome back Borodin's very minor little masterpiece in the nationalist genre, the Symphony in B minor, No. 2. This is the kind of music which Dr. Koussevitzky so fervently believed in and consequently could project with such conviction that his performance conferred a grandeur and exultation upon the score that seemed to transend its intrinsic merits. Mr. Leinsdorf, as with previous performances of works long acknowledged as Koussevitzian private preserves, on the other hand seems to approach such music as if he had no illusions about its place in the hierarchy of things, but felt that its opulence, color and lyrical flow have yet a good deal to be said for them. For sheer creaminess of sound and smoothness of exposition, his reading could not be topped, and the slow movement had just the appropriate elegiac but unsentimentalized touch.

The opening Haydn was the Symphony in D major, No. 93, from the first London Salamon set. These London symphonies in their aggregate surely must represent one of the most sustained and stupefying bursts of creativity in the annals of art and each one is a masterpiece in its own right. Those that have names, like "Military," "Clock," "Surprise," "Drum Roll," "Oxford," etc., get to be frequently played. Those like this one, known only by key and number, are virtual rarities. This performance was only the third ever done by the orchestra and the first since the late Guido Cantelli conducted it in 1953. Popular or not, the mind boggles at the outpouring of grace, wit, charm, invention and sheer loveliness that Haydn manages to pack into Symphony. Mr. Leinsdorf's reading caught a good deal of these qualities, although the largish orchestra at places, such as the string quartet section that commences the largo cantabile, was more ragged than it need have been, and the overall effect of the performance was considerably more languid than that of the Borodin.

This week the orchestra is away on its second tour. Next week the guest conductor will be Gunther Schuller, who will present a program of Dvorak, Schubert and Ives. The feature will be the latter's Symphony No. 4 with the New England Conservatory Chorus.

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Sunday Globe
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Duo Pianists at Symphony

The Israeli duo pianists Eden and Tamir will be soloists with Erich Leinsdorf and the Boston Symphony Orchestra at the Symphony Hall concerts Friday afternoon at 2 and Saturday evening at 8:30. They will be heard in Bartok's Concerto for Two Pianos, Percussion and Orchestra, which the composer arranged for orchestra in 1943 from his earlier Sonata for Two Pianos and Percussion (1938).

Eden and Tamir accepted Leinsdorf's invitation to make their first appearance in Boston when the world premiere of Elliott Carter's Piano Concerto, Jacob Lateiner soloist, was postponed until Jan. 6-7.

The Friday-Saturday program will begin with Haydn's in D major. The Bartok Concerto will follow, and the program will conclude with Symphony No. 93, in D major. The Bartok Concerto will follow, and the program will conclude with Borodin's Symphony No. 2 in B minor, Op. 5.

The week-end program will receive its final preparation at the third Open Rehearsal of the season Thursday night at 7:30, proceeds from which benefit the orchestra's pension fund.

Bracha Eden, a native of Jerusalem, began her piano studies at the age of 7. Later she studied at the Jerusalem Academy of Music under Prof. Alfred Schroeder, formerly Arthur Schnabel's assistant. There she became acquainted with another of Schroeder's pupils, Alexander Tamir, and in 1951, both as honor graduates, they formed their two-piano team. Miss Eden is married and has a 10-year-old son.

Tamir, a bachelor, was born in Vilno, Poland, and with his mother became an Israeli citizen in 1945 at the age of 14. He studied privately in Tel-Aviv before attending the Jerusalem Academy.

As a team Eden and Tamir won a scholarship to the Aspen Music School in 1955. That same year they made their first American appearance at the Aspen Festival and their New York debut. Since then they have toured annually throughout Europe, America and Israel as soloists with major orchestras, in recitals for two pianos and piano four hands, for chamber music societies, and in broadcasts via radio and television.

E. G. Marshall, the veteran actor who stars in the television series "The Defenders," will be narrator this Tuesday evening at 8:30 at the third concert of the Tuesday "A" series. He will join Leinsdorf and the Orchestra in the third performance of "In Memoriam John F. Kennedy" by William Sydeman, which received its first performance Friday afternoon. Sydeman received the Ruth Kaufman Commission of New York city for the composition. The Tuesday evening program will open with Beethoven's Overture to "Coriolan" and will conclude with Beethoven's Seventh Symphony.

FRI. + SAT. #7 NOV. 11 + 12

30

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- III. Allegro non troppo

INTERMISSION

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- I. Allegro moderato
- II. Molto vivo
- III. Andante
- IV. Allegro

SOLOISTS

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Miss EDEN and Mr. TAMIR play Steinway Pianos

BALDWIN PIANO

RCA VICTOR RECORDS

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BOSTON, Mass.
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NOV 17 1966

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The focal point of these offerings was the Bartok Concerto for Two Pianos and Percussion and Orchestra, with Bracha Eden and Alexander Tamir, the distinguished Israeli duo-piano team, as soloists. In its original evocation as a "Sonata for two pianos and percussion," the work has always been a natural for a chamber series because of the vast amount of bazazz that can be adduced with only four instrumentalists, and this is how one usually hears the piece. Bartok himself amplified it into a concerto—in fact his performance at his New York premiere was his last concert appearance—noting, so the program notes say, that "it seemed avisable, for certain technical reasons, to add orchestral accompaniment to the work, though, as a matter of fact, it gives only color to certain portions of the work. The two-piano and percussion parts remain practically unchanged, except for some of the climactic parts which are now taken over from the two pianos as tuttis by the orchestra. The same program notes are unaccountably silent on the point of whether the work had ever been done here as a concerto, and if so when, but quite likely this was the first performance in this form at these concerts.

In any event, the piece is greatly helped by the addition of the orchestral accompaniment. The rhythmic variety, bold counterpoint and jagged melodies are illuminated and set out by the instrumental tracing, while retaining most (though concededly not all) of the distinctive percussiveness and arresting timbre of the original work. The performance was spirited enough, although, as with almost any two-piano piece, just a little clattery and thick.

It was a pleasure after thirty-three years to welcome back Borodin's very minor little masterpiece in the nationalist genre, the Symphony in B minor, No. 2. This is the kind of music which Dr. Koussevitzky so fervently believed in and consequently could project with such conviction that his performance conferred a grandeur and exultation upon the score that seemed to transend its intrinsic merits. Mr. Leinsdorf, as with previous performances of works long acknowledged as Koussevitzian private preserves, on the other hand seems to approach such music as if he had no illusions about its place in the hierarchy of things, but felt that its opulence, color and lyrical flow have yet a good deal to be said for them. For sheer creaminess of sound and smoothness of exposition, his reading could not be topped, and the slow movement had just the appropriate elegiac but unsentimentalized touch.

The opening Haydn was the Symphony in D major, No. 93, from the first London Salamon set. These London symphonies in their aggregate surely must represent one of the most sustained and stupefying bursts of creativity in the annals of art and each one is a masterpiece in its own right. Those that have names, like "Military," "Clock," "Surprise," "Drum Roll," "Oxford," etc., get to be frequently played. Those like this one, known only by key and number, are virtual rarities. This performance was only the third ever done by the orchestra and the first since the late Guido Cantelli conducted it in 1953. Popular or not, the mind boggles at the outpouring of grace, wit, charm, invention and sheer loveliness that Haydn manages to pack into Symphony. Mr. Leinsdorf's reading caught a good deal of these qualities, although the largish orchestra at places, such as the string quartet section that commences the largo cantabile, was more ragged than it need have been, and the overall effect of the performance was considerably more languid than that of the Borodin.

This week the orchestra is away on its second tour. Next week the guest conductor will be Gunther Schuller, who will present a program of Dvorak, Schubert and Ives. The feature will be the latter's Symphony No. 4 with the New England Conservatory Chorus.

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Sunday Globe
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NOV 6 1966

Duo Pianists at Symphony

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Eden and Tamir accepted Leinsdorf's invitation to make their first appearance in Boston when the world premiere of Elliott Carter's Piano Concerto, Jacob Lateiner soloist, was postponed until Jan. 6-7.

The Friday-Saturday program will begin with Haydn's in D major. The Bartok Concerto will follow, and the program will conclude with Symphony No. 93, in D major. The Bartok Concerto will follow, and the program will conclude with Borodin's Symphony No. 2 in B minor, Op. 5.

The week-end program will receive its final preparation at the third Open Rehearsal of the season Thursday night at 7:30, proceeds from which benefit the orchestra's pension fund.

Bracha Eden, a native of Jerusalem, began her piano studies at the age of 7. Later she studied at the Jerusalem Academy of Music under Prof. Alfred Schroeder, formerly Arthur Schnabel's assistant. There she became acquainted with another of Schroeder's pupils, Alexander Tamir, and in 1951, both as honor graduates, they formed their two-piano team. Miss Eden is married and has a 10-year-old son.

Tamir, a bachelor, was born in Vilno, Poland, and with his mother became an Israeli citizen in 1945 at the age of 14. He studied privately in Tel-Aviv before attending the Jerusalem Academy.

As a team Eden and Tamir won a scholarship to the Aspen Music School in 1955. That same year they made their first American appearance at the Aspen Festival and their New York debut. Since then they have toured annually throughout Europe, America and Israel as soloists with major orchestras, in recitals for two pianos and piano four hands, for chamber music societies, and in broadcasts via radio and television.

E. G. Marshall, the veteran actor who stars in the television series "The Defenders," will be narrator this Tuesday evening at 8:30 at the third concert of the Tuesday "A" series. He will join Leinsdorf and the Orchestra in the third performance of "In Memoriam John F. Kennedy" by William Sydeman, which received its first performance Friday afternoon. Sydeman received the Ruth Kaufman Commission of New York city for the composition. The Tuesday evening program will open with Beethoven's Overture to "Coriolan" and will conclude with Beethoven's Seventh Symphony.

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Evening Globe
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Boston Symphony

A Disappointing Wait

By MICHAEL STEINBERG
Globe Critic

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting in Haydn's Symphony No. 93 in D, Bartok's Concerto for two pianos, percussion, and orchestra, with Bracha Eden and Alexander Tamir, pianists, and Borodin's Symphony No. 2 in B minor; Friday afternoon in Symphony Hall.

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There are, of course, inspired strokes in the orchestral setting, the most exciting of them the violins' col legno tappings in the quintuplet-plus-one figure that runs through the Lento. Dialogues that take place between the two pianos in the original are effectively extended to dialogues between piano and orchestra, and there is good use of held wind chords or unisons that function as a kind of sustaining pedal. More often, though, the orchestra stands awkwardly and rather uselessly in the way, almost like in a concerto by Schumann, and it tends to thicken the texture so that it is hard for the pianos to come through.

In any case, the piece needs a better performance than it had. What is wanted is piano playing with the rhythmic and timbral finesse one would lavish on Debussy's "Estampes" or Etudes, something, in fact, like the Bartoks' own colorful and yielding playing. The playing of Eden and Tamir, while agile and accurate, is brittle and gray. The percussion playing was superb; otherwise what came out the orchestra was fuzzy, and Leinsdorf was anything other than a source of animation.

The beautiful Haydn 93d went well. Leinsdorf's Haydn is in general better than Szell's because it is not so stiff and because it is more naturally phrased, but I do miss the sense of bigness and of physical vigor that Szell imparts so well. Leinsdorf's Haydn is a little stand-offish, played down—nothing like as anemic as his unspeakable Mozart, though—and in a performance so much geared to elegance and lyricism one misses some of what makes Haydn special, particularly the quickness and originality of his mind. This was, however, a very good performance of its kind, and beautifully played, too. No. 93 is very much of an oboe symphony, and Ralph Gomberg's playing was a special pleasure.

The Borodin B minor is a fresh and delightful symphony, and Leinsdorf must be nearly the world's least suitable conductor for something so colorful and energetic. This performance never got off the ground at all, and the orchestral playing was pretty scrappy.

I do want to add that this was an unusually nicely planned program. And the Boston performance history of the three works is interesting: the Bartok had never been done before here in the version with orchestra; the Haydn was last played by the Symphony in 1953 under Cantelli and before that in 1100 under Gericke ("devastating" is the word here rather than "interesting"); the Borodin had not been played since Koussevitzky did it in 1934. What else lies silent while we go through our annual drenchings of "Daphnis et Chloe" and the Shostakovich Fifth?

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Bi-Weekly
NOV 11 1966

MUSIC

BOSTON SYMPHONY
NOV. 11, 12

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SYMPHONY

Revised Bartok a Concert Highlight

By McLAREN HARRIS

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The adage came to mind during Friday's performance, the first by the Symphony, of Bartok's Concerto for Two Pianos and Percussion, framed on the program by symphonies of Haydn and Borodin. Bartok originally planned the work as a sonata without orchestral support, and it was first performed thus in January, 1938; he expanded it into the present version shortly after its American premiere late in 1940.

The three movements, all boldly rhythmic, exhibit Bartok's flair for short-motive development in techniques ranging from fugal elaboration to terse, mocking echoes. Percussion instruments, particularly timpani, snare drum and xylophone, take prominent roles, sharing splashes of color with the pianos and contributing to an overall jagged substance which is never dull or empty of surprise. Even the slow movement seems to sputter with latent energy and impatience, while the most extended themes are found in the finale, propelled with a tireless folk-dance spirit.

Bartok wrote that he found it advisable to add orchestral accompaniment "for certain technical reasons," though admitting that it added color only to portions of the work, while piano and percussion parts remained relatively unchanged. On the basis of Friday's performance, we must side with his admission. Practically all musical material is contained in the parts for pianos and percussion; the orchestra appears to exist solely for emphasis.

This works to some advantage at infrequent climactic points, but elsewhere it detracts from the pianistic functions. Bracha Eden and Alexander Tamir, the soloists, often found themselves not outplayed but outgunned. In a more transparent chamber setting Bartok's piece should sparkle; with an orchestra its effects are blunted.

Miss Eden's and Mr. Tamir's playing seemed right for the task—shimmering chords, glissandi and all—though to judge their total keyboard talents on the basis of such percussive material would be, of course, impossible. The orchestra's work was competent but not spontaneous, evidenced by Erich Leinsdorf's occasionally painstaking direction.

Borodin's Second Symphony had not been heard at these concerts since the Koussevitsky days of 1934. It is not such a popular work with the serious symphonic minds of our day, though it possesses formal logic and instrumental brilliance—everything, perhaps, except thematic sublimity. The opening movement's initial Hungarian-mode theme, spoken loudly in the bass, is reiterated at every turn; the dashing finale has all the restraint of a barn-dance. Yet there are moments of great beauty here, in the Scherzo's gay, sprinting motion and the following Andante's noble-yet-plaintive melodic arches. Not literally programmatic, Borodin's style is still an eloquent builder of mood, at times irresistible.

The orchestra's reading generally made it all the more so, as Mr. Leinsdorf gave the brass their due and they responded nearly always on target. Woodwind and string work was equally fine, marred only by some flat notes on the solo clarinet. Both confident direction and the dynamic result bespoke fine rehearsal.

Haydn's Symphony No. 93 in D has itself been performed by the Symphony only twice before, a fact which speaks for the quality of all the Salomon symphonies and some others—namely, that one cannot get around to all of them often enough. No. 93 is as stocked with glittering genius as the rest, affording the strings and oboist Ralph Gomberg opportunities to distinguish themselves, which they did; as Haydn is an eternal well-spring for brightness and beauty, so the Symphony members were his spokesmen.

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By Harold Rogers

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The most exciting hearing in my experience took place more than a decade ago at Jordan Hall. Mr. and Mrs. Ivan Waldbauer were the pianists, and one of the percussionists was Vic Firth, now the Boston Symphony's timpanist. On this occasion the intensity of Bartók's emotion was fired to a white heat that left listeners giddy with delight.

Another memorable performance was turned in by Malcolm Frager and Vladimir Ashkenazy last season at Carnegie Hall in New York. Perhaps the success of the work in its smaller form is owing to its concentration of ideas. Bartók achieved the clearest distillation as he originally conceived it.

Lost dynamism

But in its orchestral version these ideas become diffused. They are all there, of course; the piano parts remain virtually unchanged. Yet they do not stand forth in the same dynamic way.

Taken on its own merits, however, yesterday's performance was indeed pleasant, at times even aurally impressive. Certainly the soloists—Bracha Eden and Alexander Tamir of Israel—struck off the piano passages with deftness and élan.

Erich Leinsdorf opened the concert with another of his precise if somewhat antiseptic readings of Haydn—in this case one of the London symphonies, that in D major, No. 93. It abounded in classical elegance, tonal balance, phrasal poise.

Borodin revival

After the intermission Mr. Leinsdorf revived Borodin's Second Symphony (last heard in Symphony Hall 32 years ago when Serge Koussevitzky did it). Though it has its old-fashioned moments that wouldn't wear well if heard too often, it is an engaging work, filled with the moods and color that we associate with Tchaikovsky and the Russian Five (of whom Borodin was one).

The first opening Allegro moderato is heavily Slavic, the orchestra often moving morosely in unison. It was a plaint like those racial moans that rise from the score of Mussorgsky's "Boris Godunov."

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MUSIC

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TUES. - CAMBRIDGE #2 NOV. 22

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Sunday Globe
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NOV 13 1966

BSO on Tour

Erich Leinsdorf and the Boston Symphony Orchestra will be out of town this week on their second tour of the season. Concerts will be given at Constitution Hall, Washington, Tuesday night, in Philharmonic Hall, New York, Wednesday and Friday, and in Carnegie Hall, New York, Thursday and Saturday evenings.

Several guest artists will appear with the orchestra: Richard Burgin as soloist and guest conductor; E. G. Marshall, narrator; Eden and Tamir, duo pianist; Phyllis Bryn-Julson, soprano and Claude Frank, pianist.

The next Symphony Hall concert will be the second program of the "Cambridge" series, Tuesday, Nov. 22, at 8:30. The concert will include William Sydeman's new work "In Memoriam John F. Kennedy" with E. G. Marshall as narrator, and will be telecast and broadcast simultaneously by WGBH-TV, Ch 2 and WGBH-FM.

The next Friday-Saturday concerts will take place Nov. 25 and 26. Gunther Schuller, who this Summer was appointed president of the New England Conservatory, will be guest conductor. His program will include the Ives Symphony No. 4.

Second Program

TUESDAY EVENING, NOVEMBER 22, *at* 8:30 *o'clock*

BACH ..... Suite No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

SYDEMAN ..... In Memoriam John F. Kennedy†

I. Adagio lamentoso
II. Allegro; Theme and variations

E. G. MARSHALL, Narrator

(First performance in this series)

INTERMISSION

SCHUMANN ..... Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

BALDWIN PIANO — RCA VICTOR RECORDS

† The text of the narration will be found on page 14.

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
NOV 20 1966

Leinsdorf to Conduct In Cambridge Series

The Boston Symphony Orchestra will return to Symphony Hall this week after a week's tour to Washington and New York. Erich Leinsdorf, music director, has invited Gunther Schuller to be guest conductor at the programs next weekend, Friday afternoon, 2 p. m. and Saturday evening, 8.30 p. m., and also the following Tuesday evening.

Cambridge Series

Mr. Leinsdorf will conduct the orchestra this Tuesday

evening, the second of the "Cambridge" series.

The "Cambridge" program will consist of Bach's Suite No. 3 for Orchestra; the new work "In Memoriam John F. Kennedy" by William Sydeman, with E. G. Marshall as narrator; and Schumann's Symphony No. 1.

Final Performance

It will be the seventh and final performance of Sydeman's work in the current series of performances planned by Mr. Leinsdorf around the world premiere, which took place in Symphony Hall Nov. 4.

First Appearance

Mr. Schuller will be making his first Symphony Hall appearance as guest conductor of the Boston Symphony Orchestra. He will open his program with Dvorak's Overture to "Othello," Op. 93, and continue with the Schubert Symphony in B minor, "Unfinished."

After intermission the New England Conservatory Chorus, John Oliver Acting, conductor, will join Mr. Schuller and the orchestra in a performance of the Symphony No. 4 by Charles Ives.

Appointed President

Mr. Schuller has recently been appointed the ninth president of the New England Conservatory and will begin his duties with the 1967-68 season.

He is currently associate professor of music at Yale University, and is also chairman of the Composition Department of the Berkshire Music Center at Tanglewood, a position he has held since 1963.

He is noted for his exceptional virtuosity as a composer, conductor, performer, writer and teacher. His most recent work, an opera entitled "The Visitation," received great acclaim last month after its world premiere by the Hamburg Opera, Mr. Schuller conducting.

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
NOV 19 1966

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall.

Tues. at 8:30:
Erich Leinsdorf leads the BSO, recently returned from a week of touring, in Bach's Suite No. 3 in D major for Orchestra; William Sydeman's "In Memoriam for John F. Kennedy for Narrator and Orchestra" with E. G. Marshall as narrator, and Schumann's Symphony No. 1, in B-flat major, Op. 38.

Fri. at 2:
Guest conductor Gunther Schuller conducts Dvorak's Overture to "Othello," Op. 93; Schubert's Symphony in B minor, "Unfinished;" and Ives' Symphony No. 4, with the New England Conservatory Chorus. Repeat performance Saturday at 8:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Boston After Dark
Boston, Mass.
NOV 2 1966

JFK memoriam at symphony hall

The Boston Symphony will perform the world premiere of "In Memoriam John F. Kennedy" by William Sydeman this Friday afternoon and Saturday night. Erich Leinsdorf will conduct and E. G. Marshall will narrate.

The work will be performed in the "Cambridge" concert in Symphony Hall, Nov. 22, when it will be televised by Channel 2, WGBH. It will be performed this month also in Washington, D.C., and New York Philharmonic Hall.

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Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 20 1966

free.

TUESDAY — Boston Symphony Orchestra, Erich Leinsdorf conducting Bach's Suite No. 3, Sydeman's In Memoriam John F. Kennedy, with E. G. Marshall, narrator, and Schumann's Spring Symphony. At Symphony Hall, 8:30 p.m.

TUES. - CAMBRIDGE #2 NOV. 22

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
NOV 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
NOV 12 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 13 1966

BSO on Tour

Erich Leinsdorf and the Boston Symphony Orchestra will be out of town this week on their second tour of the season. Concerts will be given at Constitution Hall, Washington, Tuesday night, in Philharmonic Hall, New York, Wednesday and Friday, and in Carnegie Hall, New York, Thursday and Saturday evenings.

Several guest artists will appear with the orchestra: Richard Burgin as soloist and guest conductor; E. G. Marshall, narrator; Eden and Tamir, duo pianist; Phyllis Bryn-Julson, soprano and Claude Frank, pianist.

The next Symphony Hall concert will be the second program of the "Cambridge" series, Tuesday, Nov. 22, at 8:30. The concert will include William Sydeman's new work "In Memoriam John F. Kennedy" with E. G. Marshall as narrator, and will be telecast and broadcast simultaneously by WGBH-TV, Ch 2 and WGBH-FM.

The next Friday-Saturday concerts will take place Nov. 25 and 26. Gunther Schuller, who this Summer was appointed president of the New England Conservatory, will be guest conductor. His program will include the Ives Symphony No. 4.

Second Program

TUESDAY EVENING, NOVEMBER 22, *at* 8:30 *o'clock*

BACH ..... Suite No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

SYDEMAN ..... In Memoriam John F. Kennedy†

I. Adagio lamentoso
II. Allegro; Theme and variations

E. G. MARSHALL, Narrator

(First performance in this series)

INTERMISSION

SCHUMANN ..... Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

BALDWIN PIANO

RCA VICTOR RECORDS

† The text of the narration will be found on page 14.

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33

FRI. + SAT. #8 NOV. 25 + 26

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Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
DEC 16 1966

Bono's I-Vue

BY LILLIAN BONO

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Au revoir J. S.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
NOV 20 1966

Symphony This Week

Gunther Schuller Orchestra's Guest

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Mr. Schuller has recently been appointed the ninth president of the New England Conservatory and will begin his duties with the 1967-68 season. He is currently associate professor of music at Yale University, and is also chairman of the Composition Department of the Berkshire Music Center at Tanglewood, a position he has held since 1963.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Eighth Program

FRIDAY AFTERNOON, NOVEMBER 25, *at* 2:00 *o'clock*

SATURDAY EVENING, NOVEMBER 26, *at* 8:30 *o'clock*

GUNTHER SCHULLER, *Guest Conductor*

DVOŘÁK ..... Overture to "Othello," *Op.* 93

SCHUBERT ..... Symphony in B minor, "Unfinished"
I. Allegro moderato
II. Andante con moto

INTERMISSION

IVES ..... Symphony No. 4
I. Prelude: Maestoso
II. Allegretto
III. Fugue: Andante moderato
IV. Very slowly — Largo maestoso
(First performance in Boston)

NEW ENGLAND CONSERVATORY CHORUS
JOHN OLIVER, Acting Conductor

BALDWIN PIANO RCA VICTOR RECORDS

[457]

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
NOV 26 1966

Gunther Schuller Leads BSO in Ives' 4th Symphony Premiere

(By ROLF BOSWELL)

Charles E. Ives' impressive and muscular fourth smyphony achieved its first local performance in Symphony Hall yesterday afternoon when Gunther Schuller, president-elect of the New England Conservatory of Music, was guest conductor. For a score of years, ending in 1916, the Connecticut Yankee composer crafted his corn-prone, crazy-quilt medley of homespun tunes, plus some small beer from the Brahms & Handel brewery, that somehow made terrific symphonic sense, with all the ingenuity of a whittler of wooden nutmegs.

G. Schuller

His is a massive score and a terrifically complex one, with page after page of polyrythms, awkward configurations and sheer masses of instrumental dissonances, requiring slow and concentrated translations. In last year's world premiere in New York, Leopold Stokowski used two conductorial assistants, but Schuller's slight revisions made it possible for him to go it alone in his Berlin, London and Boston presentations, though yesterday Concertmaster Joseph Silverstein rendered helpful nods and becks with his upraised bow for a dozen bars or so at one point.

The very brief prelude would appear to be the only one of the four movements not originally written as something else, contrasting huge blasting gestilatucson ticulations in the massive full orchestra with another Ivesian concoction — the sound of a distantly ethereal string choir contrasting in tempo with the fuller ensemble. The movement ended naively with the offstage New England Conservatory Chorus singing "Watchman, What of the Night?"

In the second movement Ives depicted in sound the Fourth of July at Concord, with competing brass bands and drum-and-bugle corps which would make case-hardened Bill Duncliffe sit up and take notice, but this effect often seems a senseless explosion of noise from which blast off flying fragments of familiar tunes.

Part of the fun in listening to this all-American symphony is in picking out the various allusions to patriotic songs and hymn tunes being quoted as, for instance, in the third movement of potent simplicity, wherein the composer orchestrated the double fugue from his first string quartet (1896), based on "From Greenland's Icy Mountains" and "All Hail the Power of Jesus' Name."

The finale originally was a slow march for organ in simultaneous and only vaguely related streams of sound—one from the percussion, one from the wordless chorus. The finale is based on "Nearer, My God, to Thee." Its effect is foreboding, weird, distressing and ominous. As Thomas Streans Eliot put it in his "Hollow Men" (1925):

This is the way the world ends
Not with a bang but a whimper

Before the interval, Schubert's "Unfinished Symphony" showed off the orchestra to perfection, with the guest conductor keeping his educated fingers on the pulse of this musical afflatus at all times.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
NOV 26 1966

Schuller conducts Ives in Boston Symphony première

ARTS
ENTERTAINMENT

By Harold Rogers

There weren't any tape recorders back in the days between 1910 and 1916. If there were, Charles Ives would surely have put them in his Fourth Symphony.

Back in those days there were few if any composers fooling around with the dernier cri of the 1960's—aleatory music. That's the stuff that uses the element of chance. But between 1910 and 1916 it was old hat to Ives.

You name it, in fact, and the chances are ten to one that Ives did it. In his Symphony No. 4—given its Boston première yesterday afternoon by the Boston Symphony—Ives out-computered any musicmaking computer available today. Though he wrote it between 1910 and 1916, it waited until 1965 (11 years after his passing) for its world première. Leopold Stokowski produced it with the help of two other conductors.

Tour de force

Gunther Schuller, however, has made a few minor revisions that permit him to conduct it single handed—or with only the silght aid of the concertmaster who once traced a large 4/4 pattern with his bow while Mr. Schuller was engaged in various other rhythms. Mr. Schuller has presented the Fourth in Berlin, London, and now in Boston.

As nearly everybody knows, Mr. Schuller will assume his duties as the next president of the New England Conservatory of Music with the academic year of 1967-68. Though he is to be found in today's avant garde among composers, his work has been tempered with intelligence, order, and a fine flair for wit. He is an apt conductor for Ives, considering that the Allegretto is about as nice a piece of organized chaos as you'll ever find.

It is in the Allegretto, in fact, that the work shoots its wad. We come to it after a short and rather unimpressive Prelude, and what follows the Allegretto is plainly anticlimactic—the Fugue merely proves that Ives could be academic if he wanted to, and the final Largo maestoso sets up a few mild tensions that are finally resolved by the organ and a heavenly choir.

Comedy of surprises

But let's get back to the Allegretto where all the fun took place. Ives himself did not call it a scherzo "but rather a comedy." It came as no surprise, therefore, to see many dignified members of the audience involved in open laughter. They were plainly having a good time—laughing with it, rather than at it. Had they been laughing at it, more of them would have made their getaway at the close of the movement, yet all but a few remained. If they were looking for more of the same, they must have been, as was I, disappointed.

Ives loved to quote, and in the Allegretto (as elsewhere) he quoted from nine or ten old American hymn tunes and folk songs, though the listener would be hard put to track them down in the agonized fabric of the music. At times the whole sheebang would go off with trumpeters blowing out their lungs from the top left balcony, with five or six percussionists whanging and banging at this or that, with a pianist pursuing his own bent, and all the rest riding off in seven ways.

Suddenly it would all come to a stop for a serene respite of a Pilgrim prayer meeting. Then it would explode again. Then quiet again for the Pilgrims. And so on—aleatory, polyrhythmic, polytonal, cluster-tonal, atonal. . . .

You name it, Ives did it—back in the days between 1910 and 1916.

33

FRI. + SAT. #8 NOV. 25 + 26

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Gunther Schuller Leads BSO in Ives' 4th Symphony Premiere

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ticulations in the massive full orchestra with another Ivesian concoction — the sound of a distantly ethereal string choir contrasting in tempo with the fuller ensemble. The movement ended naively with the offstage New England Conservatory Chorus singing "Watchman, What of the Night?"

In the second movement Ives depicted in sound the Fourth of July at Concord, with competing brass bands and drum-and-bugle corps which would make case-hardened Bill Duncliffe sit up and take notice, but this effect often seems a senseless explosion of noise from which blast off flying fragments of familiar tunes.

Part of the fun in listening to this all-American symphony is in picking out the various allusions to patriotic songs and hymn tunes being quoted as, for instance, in the third movement of potent simplicity, wherein the composer orchestrated the double fugue from his first string quartet (1896), based on "From Greenland's Icy Mountains" and "All Hail the Power of Jesus' Name."

The finale originally was a slow march for organ in simultaneous and only vaguely related streams of sound—one from the percussion, one from the wordless chorus. The finale is based on "Nearer, My God, to Thee." Its effect is foreboding, weird, distressing and ominous. As Thomas Streans Eliot put it in his "Hollow Men" (1925):

This is the way the world ends
Not with a bang but a whimper

Before the interval, Schubert's "Unfinished Symphony" showed off the orchestra to perfection, with the guest conductor keeping his educated fingers on the pulse of this musical afflatus at all times.

TUES. A #4 NOV. 29

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BOSTON, Mass.
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NOV 26 1966

SYMPHONY

Charles Ives Thanksgiving

By McLAREN HARRIS

Certainly not simple coincidence brought forth the initial Boston performance of Charles Ives' Symphony No. 4 on the day after Thanksgiving. It may be presumptious to say that Ives planned things that way, but were he alive, in all probability he would have.

For Ives, composing was an avocation. He wrote with an eye toward neither performance nor publication; hence, his manuscripts have always lain in some disarray. This was the problem, solved only through long hours of collection, verification and proper assembly, which caused the delay in the Fourth Symphony's premier performance—finally occurring in April, 1965, under Leopold Stokowski's direction. Considering the obstacles and the nature of the work, Friday's performance by the Symphony under guest conductor Gunther Schuller was no small achievement.

American—and More

To refer to Ives being as American as roast turkey and pumpkin pie, to note that his favorite holiday was the Fourth of July and his favorite song "Columbia the Gem of the Ocean," may be to indulge in well-trodden sentimentality. But awareness of his American heritage pervaded Ives' consciousness life-long; as he used folksongs, patriotic tunes, marches and hymns to augment many of his other works, so they form the principal thematic basis of the Fourth Symphony. This was his conservative side; his experimental side is revealed in his treatment of them—couched in a symphonic score, occasionally utilized for philosophic intent, laced with the composer's tastes of microtones, polyrhythm, orchestral apparatus rivalling Mahler's, and his own ideas about counterpoint.

In fact, virtually everything about the Fourth Symphony bears a relation to counterpoint. The first, second and fourth movements split the ensemble into separate units; the first (Prelude) pits the orchestra, piano and chorus against a "distant choir" of strings and harps; in the second, slower string episodes are continually crowded out by bursts from winds and percussion; the finale has three distinct groups—percussion, main orchestra and another "distant choir." The third movement is a double fugue, arranged from Ives' First String Quartet.

There is a counterpoint of themes, taken from literally dozens of tunes—"Nearer My God to Thee," "Marching Through Georgia," "In the Sweet Bye and Bye," "Washington Post," "Turkey in the Straw," etc. There is a counterpoint of rhythm and meter; the instrumental sections usually play in differing tempos and time signatures. And there is a counterpoint of timbre, texture and volume between the sections—or even further, of space, if one takes the term "distant" quite seriously.

Ives' familiar phrase quotations are generally short and are not so much prominent features as occurrences—elements which turn up in the course of a larger expression. The exception appears in the first movement (which, in Ives' philosophic scheme, asks the questions "What?" and "Why?" about life) the chorus sings a verse, almost straight, of "Watchman, Tell Us of the Night," against a shifting background, making up a sort of surrealist chorale prelude.

A Loud and Brassy 'Comedy'

Sometimes the sound becomes almost unbearably harsh, as in the swirling, chaotic abandon of brass and percussion during the second movement, which the composer described as a "comedy," contrasting an exciting, easy progress through life with the Pilgrims' trials. It forms a total contrast to the ordered motion and stable harmonies of the following Andante, the lone diatonic movement, which symbolizes formalism, ritual, order; but here is a humorous touch, too—a trombone quoting from "Joy to the World." The last movement Ives called "an apotheosis of the preceding content, in terms that have something to do with the reality of existence and its religious experience." It returns to a multiplicity of meter, tempo and material, ominous but restrained, and adds a wordless chorus.

At times the symphony appears to exhibit a crude experimentalism, at others a mystic appeal and at still others an earthiness and simple humor. Whatever its totality, it is not likely to be performed often. Stokowski employed three conductors for the first performance. Schuller went it alone, except for a few bars when Joseph Silverstein waved his violin bow, and that in itself was a triumph, a tentative-sounding response from the orchestra (though not the New England Conservatory Chorus) could have been actual or illusionary, I couldn't tell. Ives' symphony is pure Americana, but many will probably prefer their turkey, cranberry sauce and pie one at a time.

Schuller also conducted Dvorak's "Othello" overture and Schubert's "Unfinished" Symphony. Sometimes he appeared almost uncomfortable on the podium, bending slightly from the waist, the left arm following the right's lead. But though Schubert's first movement plodded a bit in detached fashion, the second was elegantly poetic; Dvorak's overture, which lacks both absolute and programmatic values, was generally well-played and mounted much surface warmth.

Next week Charles Munch will return as guest conductor in Faure's suite from "Pelleas et Melisande," Honegger's Sypmphony No. 2, Schubert's Symphony No. 2 and "La Valse," by Ravel.

The Symphony

The Boston Symphony Orchestra, Gunther Schuller conducting, presented the eighth program of the joint season Friday at Symphony Hall. The New England Conservatory Chorus assisted in the Ives symphony.

"Othello" overture, Op. 93 ..... Dvorak
Symphony in B minor, "Unfinished" ..... Schubert
Symphony No. 4 ..... Ives

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fourth Program

TUESDAY EVENING, NOVEMBER 29, *at* 8:30 *o'clock*

GUNTHER SCHULLER, *Guest Conductor*

DVOŘÁK ..... Overture, "Othello," *Op.* 93

SCHUBERT ..... Symphony in B minor, "Unfinished"
I. Allegro moderato
II. Andante con moto

INTERMISSION

IVES ..... Symphony No. 4
I. Prelude: Maestoso
II. Allegretto
III. Fugue: Andante moderato
IV. Very slowly — Largo maestoso

Piano solo: YUJI TAKAHASHI
(First performance in this series)

NEW ENGLAND CONSERVATORY CHORUS
JOHN OLIVER, Acting Conductor

BALDWIN PIANO — RCA VICTOR RECORDS

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Morning Globe
BOSTON, Mass.
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NOV 26 1966

Schuller Conducts B.S.O.

Ives as 'Instant Pop'

By MICHAEL STEINBERG
Globe Critic

The ARTS

BOSTON SYMPHONY ORCHESTRA, Gunther Schuller conductor: Dvorak's Othello Overture, Schubert's Unfinished Symphony, Ives' Symphony No. 4 (Boston premiere), with the New England Conservatory Chorus prepared by John Oliver, Friday afternoon in Symphony Hall.

Someone in Symphony Hall remarked that the second movement of the Ives Fourth sounded like a whole Pops season played all at once in 15 minutes. Ives would have liked that criticism, and he would have enjoyed such a telescoped Pops season, too. One of the most special things about Ives was his conception of musical composition as, sometimes at least, an art of collage. Boldly he assembled disparate elements, hymns, patriotic songs, sentimental ballads, quotations from the classics, taking these found objects to create a glowing chaos that can radiate illumination of an almost visionary quality and that is quite unlike anything else in music before or since.

In the Fourth Symphony, Ives, as so often, was concerned with an extra-musical problem, in this case "the searching questions of 'What?' and 'Why?' which the spirit of man asks of life." The Prelude, a magically beclouded fantasy on "Watchman, tell us of the night," poses the question. Diverse answers come in the following movements, a wild comedy that his kinship with Hawthorne's "Celestial Railroad" a double fugue on "From Greenland's Icy Mountains" and "All Hail the Power of Jesus' Name," academic with jolts; a slow and mostly quiet finale of the utmost mystery.

But more than program music, or as Leonard Bernstein has put it so well, rather than program music, this is "music about music." Behind the Fourth, there is a powerful and original idea, but what makes the piece go is the music in which it is couched. Ives was often an undisciplined writer who seemed to take defiant pleasure in leaving compositional loose ends. The mess in his music is inextricably tied to the excitement of the best of it, but it also produced pieces that don't work. The Fourth Symphony is one that does work. Its sweeping energy, its evocative sounds, its sure sense of contrast and shape, make it the most impressive and exciting embodiment of the curious and magnificent Ives vision of music.

The performance by Gunther Schuller and the Boston Symphony was superb, and in its tautness, and in its willingness to face rather than to modify the oddities, it was much more true to the nature of the work than the Stokowski interpretation on the recording. The playing was splendid, and the quiet percussion ostinato that runs through the finale was particularly sensitively done.

Ives suggests the use of a second conductor for certain passages. Stokowski at the premiere used a second and a third as well, but Schuller has prepared an edition that enables him to conduct it by himself. The performance earned Schuller a healthy ovation. There were also those who took flight when the "Celestial Railroad" came to the end of its wild journey; in fact, for driving the lily-livered from Symphony Hall, the Ives Fourth beats even the Beethoven Ninth.

Schuller's performance of the "Schubert Unfinished" was in the first movement expansive and flexible in tempo, sensitively phrased, even with a generally low dynamic scale emphatic about making rhetorical points. It was beautifully built, serious enough to sound more like the Brahms "Second" than ever before, and altogether impressive. Having done such a fine job of integrating the varied moods of the first movement—and their variety was emphasized in the performance — Schuller seemed unable to make the Andante go, and in spite of many sensitive details it did not attain a convincing shape as a whole. The orchestra's delicate, low-pressure playing was a pleasure.

Dvorak's "Othello" is the neglected member of the triptych that includes "Nature's Realm" and "Carnival." Inadequate to Shakespeare, it is nonetheless an attractive work on about the level of seriousness of the first movement of the D minor Symphony. Unlike the Symphony movement, though, "Othello" is loose and episodic writing. I am not quite sure, therefore, how cohesive it can be made to sound, but Schuller's rhythmic conducting made a good case for the piece.

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Sunday Globe
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NOV 20 1966

Schuller B.S.O. Guest

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Schuller, who becomes the ninth president of the Conservatory, and will begin his duties with the 1967-68 season. He is currently associate professor of music at Yale University, and is also chairman of the composition department of the Berkshire Music Center at Tanglewood, a position he has held since 1963. His most recent work, an opera entitled "The Visitation," received great acclaim last month after its world premiere by the Hamburg Opera, Schuller conducting.

The orchestra will be heard under Erich Leinsdorf this Tuesday evening at 8:30. The program will consist of Bach's Suite No. 3 for Orchestra; the new work "In Memoriam John F. Kennedy" by William Sydeman, with E. G. Marshall as narrator; and Schumann's Symphony No. 1. It will be the seventh and final performance of Sydeman's work in the current series of performances planned by Erich Leinsdorf around the world premiere, which took place in Symphony Hall Nov. 4. The entire concert will be telecast and broadcast simultaneously by WGBH-TV, Channel 2, and WGBH-FM.

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NOV 26 1966

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston.

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TUES. A #4 NOV. 29

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NOV 26 1966

SYMPHONY

Charles Ives Thanksgiving

By McLAREN HARRIS

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There is a counterpoint of themes, taken from literally dozens of tunes—"Nearer My God to Thee," "Marching Through Georgia," "In the Sweet Bye and Bye," "Washington Post," "Turkey in the Straw," etc. There is a counterpoint of rhythm and meter; the instrumental sections usually play in differing tempos and time signatures. And there is a counterpoint of timbre, texture and volume between the sections—or even further, of space, if one takes the term "distant" quite seriously.

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"Othello" overture, Op. 93 ..... Dvorak
Symphony in B minor, "Unfinished" ..... Schubert
Symphony No. 4 ..... Ives

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fourth Program

TUESDAY EVENING, NOVEMBER 29, *at* 8:30 *o'clock*

GUNTHER SCHULLER, *Guest Conductor*

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SCHUBERT ..... Symphony in B minor, "Unfinished"
I. Allegro moderato
II. Andante con moto

INTERMISSION

IVES ..... Symphony No. 4
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III. Fugue: Andante moderato
IV. Very slowly — Largo maestoso

Piano solo: YUJI TAKAHASHI
(First performance in this series)

NEW ENGLAND CONSERVATORY CHORUS
JOHN OLIVER, Acting Conductor

BALDWIN PIANO RCA VICTOR RECORDS

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NOV 26 1966

Schuller Conducts B.S.O.

Ives as 'Instant Pop'

By MICHAEL STEINBERG
Globe Critic

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Schuller B.S.O. Guest

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MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston.

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Charles Munch returns to Boston to conduct the BSO in an open rehearsal.

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The orchestra, led by Munch, plays Faure's "Pelleas et Melisande," Suite from the Incidental Music to Maeterlinck's Tragedy, Op. 80; Honegger's Symphony No. 2 for String Orchestra; Schubert's Symphony No. 2 in B-flat major, and Ravel's Choreographic Poem "La Valse." Encore performance Saturday at 8:30.

35

FRI + SAT. #9 DEC. 2+3

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NOV 27 1966

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Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
NOV 27 1966

Symphony This Week

Munch Returning For 8 Concerts

Charles Munch, who was music director of the Boston Symphony Orchestra for 13 years from 1949-1962, will return this week as guest conductor of the orchestra. He will conduct a total of eight concerts plus an open rehearsal, Thursday at 7:30.

Gunther Schuller will conclude his appearances as guest conductor at the fourth concert of the Tuesday "A" series this Tuesday at 8:30. His program will consist of Dvorak's Overture to "Othello," the Schubert Symphony No. 8 ("Unfinished"), and Charles Ives' Symphony No. 4, with the New England Conservatory Chorus.

Mr. Munch will open the Friday-Saturday concerts with Faure's "Pelleas and Melisande" Suite, continuing with Honegger's Symphony No. 2, for string orchestra, and concluding with the Schubert Symphony No. 2 and "La Valse," by Ravel.

FOR THEIR Pension Fund concert Sunday evening, Dec. 11, Erich Leinsdorf and the orchestra have invited Misha Dichter, pianist, Stephen Kates, cellist, and Sen. Edward M. Kennedy, narrator.

Mr. Kates will open the Symphony Hall concert with Dvorak's Cello Concerto in B minor, Op. 104. Mr. Dichter will close the program with the Tchaikovsky Piano Concerto No. 1.

Sen. Kennedy will narrate Aaron Copland's "A Lincoln's Portrait." The senator first appeared with the Boston Symphony Orchestra at Tanglewood last summer when he narrated "A Lincoln Portrait" at a benefit concert for the Berkshire Music Center.

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
NOV 28 1966

Munch Returns to B.S.O.

Charles Munch, who was music director of the Boston Symphony for 13 years from 1949-1962, will return to Boston this week as guest conductor of the orchestra. He will conduct a total of eight concerts and an open rehearsal. The open rehearsal will be held Thursday at 7:30 and the first concerts Friday afternoon at 2 and Saturday evening at 8:30.

Munch will open the Friday-Saturday concerts with Faure's "Pelleas and Melisande" Suite. He will continue with Honegger's Symphony No. 2, for String Orchestra. Following intermission, he will conduct the Schubert Symphony No. 2 and conclude with "La Valse" by Ravel.

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The week-end program will receive its final preparation Thursday night at 7:30, at the fourth open rehearsal of the season, proceeds from which benefit the orchestra's pension fund.

A limited number of tickets to all the Symphony Hall concerts are available at the box office, due to the cooperation of the regular subscribers who release their seats for resale when they cannot attend.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Ninth Program

FRIDAY AFTERNOON, DECEMBER 2, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 3, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

FAURÉ . . . . . "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

I. Prelude: Quasi adagio
II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

HONEGGER . . . . . Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

INTERMISSION

SCHUBERT . . . . . Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Presto vivace

RAVEL . . . . . *"La Valse," Choreographic Poem

BALDWIN PIANO

*RCA VICTOR RECORDS

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
DEC 3 1966

Munch on podium

Symphony reunion

By Harold Rogers

ARTS ENTERTAINMENT

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Thinking and feeling

Such is the power of his musical personality, however, that the orchestra at once sounded as it used to when he headed it. When he gave the downbeat for the Fauré, we at once found ourselves in Maeterlinck's never land of timeless poetry. When Munch conducts, we do not think about the music. We feel it. If you find yourself thinking about the music instead of feeling it, something is wrong on stage. The fault is not in you.

Though the Fauré was flawless in mood and expression, the Honegger Second was slightly untidy in a technical sense. Absolute accuracy has never been Munch's forte; he has preferred to let the emotion of the moment override certain technical details. For this reason his concerts are seldom less than exciting. It is far better to sacrifice accuracy for emotion, rather than the other way around. The ultimate, of course, is to have them proceed hand in hand.

Tingling chorale

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The Boston Globe — Saturday, December 3, 1966

B.S.O. Concert Misses Mark

Charles Munch conducted the Boston Symphony concert Friday afternoon, performing the "Pelleas et Melisande" Suite by Faure, the second symphonies of Honegger and Schubert, and Raval's "La Valse."

It sounded more like a reading rehearsel than a concert. The playing was sloveny, the conducting lazily inattentive, the performances shapeless and confused. One cannot, of course, be sure that those two hours were the nadir of the orchestra's history, but one can hope that things have not been and could not get worse.

M.S.

35

FRI + SAT. #9 DEC. 2+3

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NOV 27 1966

Symphony This Week

Munch Returning For 8 Concerts

Charles Munch, who was music director of the Boston Symphony Orchestra for 13 years from 1949-1962, will return this week as guest conductor of the orchestra. He will conduct a total of eight concerts plus an open rehearsal, Thursday at 7:30.

Gunther Schuller will conclude his appearances as guest conductor at the fourth concert of the Tuesday "A" series this Tuesday at 8:30. His program will consist of Dvorak's Overture to "Othello," the Schubert Symphony No. 8 ("Unfinished"), and Charles Ives' Symphony No. 4, with the New England Conservatory Chorus.

Mr. Munch will open the Friday-Saturday concerts with Faure's "Pelleas and Melisande" Suite, continuing with Honegger's Symphony No. 2, for string orchestra, and concluding with the Schubert Symphony No. 2 and "La Valse," by Ravel.

FOR THEIR Pension Fund concert Sunday evening, Dec. 11, Erich Leinsdorf and the orchestra have invited Misha Dichter, pianist, Stephen Kates, cellist, and Sen. Edward M. Kennedy, narrator.

Mr. Kates will open the Symphony Hall concert with Dvorak's Cello Concerto in B minor, Op. 104. Mr. Dichter will close the program with the Tchaikovsky Piano Concerto No. 1.

Sen. Kennedy will narrate Aaron Copland's "A Lincoln's Portrait." The senator first appeared with the Boston Symphony Orchestra at Tanglewood last summer when he narrated "A Lincoln Portrait" at a benefit concert for the Berkshire Music Center.

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NOV 28 1966

Munch Returns to B.S.O.

Charles Munch, who was music director of the Boston Symphony for 13 years from 1949-1962, will return to Boston this week as guest conductor of the orchestra. He will conduct a total of eight concerts and an open rehearsal. The open rehearsal will be held Thursday at 7:30 and the first concerts Friday afternoon at 2 and Saturday evening at 8:30.

Munch will open the Friday-Saturday concerts with Faure's "Pelleas and Melisande" Suite. He will continue with Honegger's Symphony No. 2, for String Orchestra. Following intermission, he will conduct the Schubert Symphony No. 2 and conclude with "La Valse" by Ravel.

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The week-end program will receive its final preparation Thursday night at 7:30, at the fourth open rehearsal of the season, proceeds from which benefit the orchestra's pension fund.

A limited number of tickets to all the Symphony Hall concerts are available at the box office, due to the cooperation of the regular subscribers who release their seats for resale when they cannot attend.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Ninth Program

FRIDAY AFTERNOON, DECEMBER 2, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 3, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

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III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

HONEGGER ..... Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

INTERMISSION

SCHUBERT ..... Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Presto vivace

RAVEL ..... *"La Valse," Choreographic Poem

BALDWIN PIANO

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[521]

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TUES. A #5 DEC. 6

36

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fifth Program

TUESDAY EVENING, DECEMBER 6, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

FAURÉ ..... "Pelléas et Mélisande," Suite from the Incidental Music to Maeterlinck's Tragedy, *Op.* 80

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III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande"; Molto adagio

HONEGGER ..... Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

INTERMISSION

SCHUBERT ..... Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
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RAVEL ..... *"La Valse," Choreographic Poem

BALDWIN PIANO

*RCA VICTOR RECORDS

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DEC 3 1966

SYMPHONY

Familiar Setting for Charles Munch

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It was a familiar setting for familiar names — Faure, Honegger, Ravel (and Schubert)—and we could observe Dr. Munch's regard for them, the care in preparation, the attention to nuance. From standpoints of novelty or majesty the program could not be called wholly exciting. For example, Faure's incidental music from "Pelleas et Melisande" usually strikes one as a charming little suite of mood-paintings, nothing more; Honegger's Symphony No. 2 for string orchestra has been called downright dull. But Dr. Munch has a way of transporting these works beyond the purely physical sensation of sound to a poetic plane. Where the tempo is moderate or slower he refuses to be hurried, extending the phrases subtly, weaving them into an easy flow. He emphasizes the dynamic breadth, as often as not on the hushed side; and though the processes of thought involved must indeed be intricate, the images come across as if by instinct with the simplicity of nature itself.

The Faure work, four quiet and reflective pieces written to accompany the Maeterlinck tragedy, lends itself well to such treatment. Honegger's Second Symphony, work of contrapuntal design, without program and lacking much tonal warmth, was more of a problem. Written in Paris in October, 1941 it was perhaps best described by Willi Reich, who remarked that it "embodies much of the mood of occupied Paris." The movements are grey-toned, neither bright nor strongly spirited, even in the final Vivace's rhythmic complexity (which threw the violins momentarily). The only notes of optimism occur in the finale's chorale, intoned by trumpets, coming as a shaft of sunlight through an overcast of depression. This was the symphony's mood upon conception and it will endure thus; its future esteem remains in question.

But Dr. Munch had more than restrained structures to work with. Ravel's "La Valse" is the antithesis to tragedy and gloom, moving in perpetual waltz rhythm from one end of the dynamic scale to the other, through a full spectrum of orchestral color both bright and pastel. The conductor obviously enjoys building sweep and climax in Ravel's score like a series of oncoming tidal waves, enhancing them with little rubatos and accelerandos. Friday's rendition sparkled.

Schubert's Second Symphony in B flat, which preceded the Ravel, began and ended full of lightness and cheer, but it was marked by some raggedness in virtually all sections of the orchestra. The situation here, as at certain other times, may relate to the podium. Dr. Munch's conducting, often from the elbow down and occasionally pausing as the orchestra carries the ball, has always been a little enigmatic for many. His motions, arising directly from feeling, are apt to be non-literal and expressive more of mood than meter; the style takes some getting used to, or, in the Symphony's case, reacquaintance.

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The Boston Symphony Orchestra, Charles Munch, conducting the ninth program of the 86th season Friday in Symphony Hall.

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Symphony No. 2 for strings — Honegger
Symphony No. 2 in B flat major — Schubert
La Valse — Ravel

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Toward the conclusion of the second movement (Adagio mesto), there was a bit of confusion as the 2nd armored division's light, medium and heavy tanks, represented by the violin-viola squadron, celli and bull fiddles, respectively, were getting under way for the final dash when the tailpiece of First Cellist Jules Eskin's whippet tank snapped and he was forced to retire before the finale (Vivace, non troppo). However, Gen. Munch led his liberating columns with conviction, vigor and technical finish to which his command responded with virtuosic potency.

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36

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INTERMISSION

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37

THURS. B #2 DEC. 8

Second Program

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II. "Fileuse": Andantino quasi allegretto
III. Sicilienne: Allegretto molto moderato
IV. "The Death of Mélisande": Molto adagio

HONEGGER ..... Symphony No. 2, for String Orchestra

I. Molto moderato
II. Adagio mesto
III. Vivace, non troppo

INTERMISSION

SCHUBERT ..... Symphony No. 2, in B-flat major

I. Largo; Allegro vivace
II. Andante
III. Menuetto: Allegro vivace
IV. Presto vivace

RAVEL ..... *"La Valse," Choreographic Poem

BALDWIN PIANO *RCA VICTOR RECORDS

The remaining concert in this series will be given in Symphony Hall on Thursday Evening, March 9, 1967, Thomas Schippers, conductor.

CHARLES MUNCH

CHARLES MUNCH, who was Music Director of the Boston Symphony Orchestra from 1949 through 1962, returns to Boston this week as guest conductor for the fifth consecutive season since his retirement. His present visit, which began with the concerts of last weekend, will include, in addition to tonight's program, the concerts of December 8, 9, 10, 13 and 15.

Dr. Munch's retirement as Music Director of this Orchestra has in no way resulted in his retirement as a conductor. In November, 1965, he led the French National Orchestra in a tour of Europe which included appearances in Rome, Florence, Milan, Berlin and Paris. During that season he also conducted the London Philharmonic in London, fulfilled a two-week engagement with the Los Angeles Philharmonic Orchestra, and conducted the orchestras of Dallas and Montreal.

Since his last visit to Boston in March, 1966, Dr. Munch has conducted again in Montreal, made a concert tour of Japan, and fulfilled several engagements in Europe and Israel. Last summer he conducted two concerts at the Ravinia Festival and three concerts at Robin Hood Dell.

FRI. + SAT. #10 DEC. 9 + 10

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BERLIOZ . . . . . *"L'Enfance du Christ," Sacred Trilogy, *Op.* 25

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Night March
Herod's Dream
Chorus of Soothsayers
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Angel Chorus

INTERMISSION

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Overture
Farewell of the Shepherds
The Holy Family at Rest

III.
THE ARRIVAL AT SAYS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaelites

Flutes: DORIOT ANTHONY DWYER, JAMES PAPPOUTSAKIS
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HARVARD GLEE CLUB – RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

The text will be found on page 604.

BALDWIN PIANO

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Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 10 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
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Afternoon at Symphony

Understated Joy Marks Berlioz Work

By MICHAEL STEINBERG
Globe Critic

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Star
WINCHESTER, Mass.
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FRI. + SAT. #10 DEC. 9 + 10

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Chorus

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By ROLFE BOSWELL

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This sacred trilogy by France's first genius composer, casually regarded by so many listeners as only a peddlerof the flamboyantly grandiose should open their ears, for the music of this quasi-Biblical oratorio is delicate, sensitive, profound and highly original. Undertaken as a hoax in 1850, it became transmogrified four years later as Berlioz's miraculous masterwork.

Hector Berlioz On the Podium

Berlioz frequently had been denounced for radical tendencies, but the authors of these denunciads often were too virtriolic and too laggard in recognizing this composer's greatness. However, he turned the tables on his captious critics with Gallic dexterity by producing "L'Enfance du Christ," which he pretended he had excavated amongst some old manuscripts.

SIMPLE STYLE

In this dramatic cantata he wrote in simple, melodious style. The Parisian critics immediately began praising the work, some babbling it was a pity Berlioz could not pattern his own music upon such a s impler style. Then he disclosed his handiwork, discomfiting his traducers.

"Berlioz was never, properly speaking, a stage musician," Claude Debussy, France's other musical genius, wrote 61 years ago. "We must seek him in his pure symphonic music or in his 'Enfance du Christ,' which is pe rhaps his masterpiece."

Dr. Munch's rendition was an easy-going, sweet-toned one, matching Berlioz's wayward inspiration, so different from his hurly-burly readings of the several overtures dubbed "brains and brimstone" by George Bernard Shaw.

'CLIFFIES' STAR

John McCollum, tenor Florence Kopleff, contralto; Theodore Uppman, baritone, and Donald Gramm, basso, plus Donald Meaders, a Harvard sophomore flung into the scrimmage as a line-backer at short notice, reveled in the transparent originalities of the melodic lines, while the "Cliffies" belied their nonage with childlike simplicity. Their cherubic hosannas ending part two were ravishingly beautiful and wonderfully revealing.

Not all the French enunciation by both principals and choristers was greatly distinguishable from Chaucer's "scole of Stratsford atte Bow," but only President de Gaulle and Jacques Barzun would be likely to make phonetic capital from that fault.

The trio of the Ishmaelite childr n was played lovingly by flautists Doriot Anthony Dwyer and James Pappoutsakis with Bernard Zighera, harpist, and the final chord "Amen" concluded in a divine susurrus. In sum, it was an inspired and revealing presentation of an uniquely moving sacred drama.

Third Program

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BALDWIN PIANO *RCA VICTOR RECORDS

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 10 1966

Choruses join BSO in Berlioz work

By Clifford Barnes

Some writers have questioned the suitability of Berlioz's "L'Enfance du Christ" for the Christmas season, but Charles Munch has done much toward establishing it in the minds of Americans since his first performance of the work here 13 years ago. The events it recalls took place on Twelfth-night and afterward, as Mary, Joseph, and the infant Jesus fled into Egypt.

Berlioz has clothed his own texts with a musical setting that is dramatic and capable of creating an emotional experience. In spite of what he has written about himself, this music reveals the composer to have been a religious man.

Friday's performance at Symphony Hall with Charles Munch as guest conductor of the Boston Symphony featured John McCollum, Florence Kopleff, Theodor Uppman, Donald Gramm, and Donald Meaders as soloists. The choral sections were sung by the combined Harvard Glee Club and Radcliffe Choral Society. Elliot Forbes had trained this chorus of over 100 voices.

French diction

The French texts were clearly enunciated and understandable to those conversant with that language. The majority of the audience, however, turned the pages of the program booklet in almost perfect unison as they followed the translation. House lights were even left on after intermission to facilitate this regular intrusion into the music.

It is not too difficult to find soloists who sing perfect French, but to train a chorus of American students to do it is a real achievement. The words flowed in a completely natural way through the unified choral sound they produced. Only in the "Farewell of the Shepherds" did the precise consonants take on a sharp edge, and the "s" was occasionally overemphasized.

Mr. Munch was the master of every detail, including the unobtrusive signals to the chorus to stand. There is dynamism in his beat, and he almost makes music with his baton. The orchestra responded to every nuance. The instrumental interlude played by Doriot Anthony Dwyer and James Pappoutsakis (flutes), and Bernard Zighera (harp) was a polished gem.

Impressive soloists

The soloists were uniformly excellent in their various roles. Mr. Gramm was particularly impressive as he set the mood of "Herod's Dream" and the tortured mental anguish that followed. The tenderness of Miss Kopleff's "O mon cher fils" was continued as Mr. Uppman joined her in the duet on the rest of that text. Mr. McCollum's most extended passage of singing was in the finale where he maintained a sensitive balance over soft a cappella choral work.

ARTS
ENTERTAINMENT

The angel choruses were all sung off stage, in perfect synchronization, accompanied by a soft organ stop. The ethereal effect was one of the most telling moments of the performance. Berlioz wanted the final Amen to seem to lose itself in the mysterious distance. Charles Munch accomplished this so successfully that a reverent silence would have been a more fitting tribute than the applause which he received.

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SIMPLE STYLE

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"Berlioz was never, properly speaking, a stage musician," Claude Debussy, France's other musical genius, wrote 61 years ago. "We must seek him in his pure symphonic music or in his 'Enfance du Christ,' which is perhaps his masterpiece."

Dr. Munch's rendition was an easy-going, sweet-toned one, matching Berlioz's wayward inspiration, so different from his hurly-burly readings of the several overtures dubbed "brains and brimstone" by George Bernard Shaw.

'CLIFFIES' STAR

John McCollum, tenor Florence Kopleff, contralto; Theodore Uppman, baritone, and Donald Gramm, basso, plus Donald Meaders, a Harvard sophomore flung into the scrimmage as a line-backer at short notice, reveled in the transparent originalities of the melodic lines, while the "Cliffies" belied their nonage with childlike simplicity. Their cherubic hosannas ending part two were ravishingly beautiful and wonderfully revealing.

Not all the French enunciation by both principals and choristers was greatly distinguishable from Chaucer's "scole of Stratsford atte Bow," but only President de Gaulle and Jacques Barzun would be likely to make phonetic capital from that fault.

The trio of the Ishmaelite children was played lovingly by flautists Doriot Anthony Dwyer and James Pappoutsakis with Bernard Zighera, harpist, and the final chord "Amen" concluded in a divine susurrus. In sum, it was an inspired and revealing presentation of an uniquely moving sacred drama.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Third Program

THURSDAY EVENING, DECEMBER 15, *at* 8:30 *o'clock*

CHARLES MUNCH, *Guest Conductor*

BERLIOZ ..... *"L'Enfance du Christ," Sacred Trilogy, *Op.* 25

I.
HEROD'S DREAM

Recitative
Night March
Herod's Dream
Chorus of Soothsayers
The Stable in Bethlehem
Angel Chorus

INTERMISSION

II.
THE FLIGHT INTO EGYPT

Overture
Farewell of the Shepherds
The Holy Family at Rest

III.
THE ARRIVAL AT SAÏS

Recitative
The Arrival at Saïs
Trio of the Young Ishmaelites

Flutes: DORIOT ANTHONY DWYER, JAMES PAPPOUTSAKIS
Harp: BERNARD ZIGHERA

Chorus

Narrator (and Centurion) — JOHN MCCOLLUM, *Tenor*
Mary — FLORENCE KOPLEFF, *Contralto*
Joseph — THEODOR UPPMAN, *Baritone*
Herod, Polydorus, The Father of a Family — DONALD GRAMM, *Bass*

The role of Polydorus in Scene III will be sung by DONALD MEADERS

HARVARD GLEE CLUB – RADCLIFFE CHORAL SOCIETY
ELLIOT FORBES, Conductor

The text will be found on page 28.

BALDWIN PIANO *RCA VICTOR RECORDS

Choruses join BSO in Berlioz work

By Clifford Barnes

Some writers have questioned the suitability of Berlioz's "L'Enfance du Christ" for the Christmas season, but Charles Munch has done much toward establishing it in the minds of Americans since his first performance of the work here 13 years ago. The events it recalls took place on Twelfth-night and afterward, as Mary, Joseph, and the infant Jesus fled into Egypt.

Berlioz has clothed his own texts with a musical setting that is dramatic and capable of creating an emotional experience. In spite of what he has written about himself, this music reveals the composer to have been a religious man.

Friday's performance at Symphony Hall with Charles Munch as guest conductor of the Boston Symphony featured John McCollum, Florence Kopleff, Theodor Uppman, Donald Gramm, and Donald Meaders as soloists. The choral sections were sung by the combined Harvard Glee Club and Radcliffe Choral Society. Elliot Forbes had trained this chorus of over 100 voices.

French diction

The French texts were clearly enunciated and understandable to those conversant with that language. The majority of the audience, however, turned the pages of the program booklet in almost perfect unison as they followed the translation. House lights were even left on after intermission to facilitate this regular intrusion into the music.

It is not too difficult to find soloists who sing perfect French, but to train a chorus of American students to do it is a real achievement. The words flowed in a completely natural way through the unified choral sound they produced. Only in the "Farewell of the Shepherds" did the precise consonants take on a sharp edge, and the "s" was occasionally overemphasized.

Mr. Munch was the master of every detail, including the unobtrusive signals to the chorus to stand. There is dynamism in his beat, and he almost makes music with his baton. The orchestra responded to every nuance. The instrumental interlude played by Doriot Anthony Dwyer and James Pappoutsakis (flutes), and Bernard Zighera (harp) was a polished gem.

Impressive soloists

The soloists were uniformly excellent in their various roles. Mr. Gramm was particularly impressive as he set the mood of "Herod's Dream" and the tortured mental anguish that followed. The tenderness of Miss Kopleff's "O mon cher fils" was continued as Mr. Uppman joined her in the duet on the rest of that text. Mr. McCollum's most extended passage of singing was in the finale where he maintained a sensitive balance over soft a cappella choral work.

ARTS
ENTERTAINMENT

The angel choruses were all sung off stage, in perfect synchronization, accompanied by a soft organ stop. The ethereal effect was one of the most telling moments of the performance. Berlioz wanted the final Amen to seem to lose itself in the mysterious distance. Charles Munch accomplished this so successfully that a reverent silence would have been a more fitting tribute than the applause which he received.

FRI. + SAT. # 11 DEC. 16 + 17

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
DEC 17 1966

Israel Sends Us a Great Violinist

By ROLFE BOSWELL

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Itzhak Perlman

Prokovieff's second is among the more beautiful violin concerti of this century-indeed, of any century-disclosing a warmth of melodic line, even a romantic spirit, in sharp contrast with the sardonic hardness and pawky humors of the first concerto, composed a score of years earlier, before its creator had profited from post-graduate instruction from the great Leopold Auer, then in self-imposed exile in New York.

Perlman has the outward technical prowess and inward musicianly feeling needed to bring out the warmer, deeper preoccupations of this concerto's first two movements. In his early childhood he was stricken by polio; as a result he plays seated, but that is immaterial and irrevelent.

Only in the finale are there touches of the Prokofieverish waggery in the brilliant rondo of incisive rhythms and flashing melodic mosaics. Bold staccato effects, tricky rhythmic shifts and brisk interchanges between soloist and orchestra brought many-throated bravos.

Before the interval, Beethoven was commemorated on the 196th anniversary of his birth by his second "Leonora" overture and fourth symphony (Op. 60, in B flat). The prelude to the Teutonic Titan's quasi-flopera is generally regarded as a preliminary study for and neglected stepsister of the more celebrated "Leonora" No. 3. Dr. Leinsdorf's taut direction elicited a superior performance technically, but there is much more drama in Beethoven's powerful prelude than was manifested.

The fourth symphony has particularly winning graces and charms in its skilfully blent Mozartistry and Haydensity. Its musical vocabularly is not complex; its Beethovenish characteristics are vouchsafed chiefly in its nervous vitality, pulsating through every bar, making it perhaps the most readily approachable of all this composer's more mature works.

Generally speaking, conductors' attitudes toward this sixtieth opus have become delineated so well that few deviate from the well-indited score's textual indications. Dr. Leinsdorf observed the customary dynamic gradations and tempi in his deft, smooth, polished performance, resulting in an exuberant expression of youthful joy.

In conclusion, the Berlioz orchestration of Weber's "Invitation to the Dance" for solo piano (Op. 65) was anticlimatic, though not as brusque and unrhythmic as Toscanini's recorded version of Stokowski's distorted and overstressed rendition. Without the two dancers choreographed in "Spirit of the Rose" to exude aromatic attar, the Weber-Berlioz bit is more bmausic than balletic.

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BEETHOVEN ..... Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

PROKOFIEV ..... *Violin Concerto No. 2 in G minor

I. Allegro moderato
II. Andante assai
III. Allegro, ben marcato

WEBER–BERLIOZ ..... Invitation to the Dance, *Op.* 65

SOLOIST
ITZHAK PERLMAN

BALDWIN PIANO *RCA VICTOR RECORDS

[649]

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At the week-end's program Perlman will play the Prokofiev Violin Concerto No. 2. The concerts will open with Beethoven's "Leonore" Overture No. 2 and the Symphony No. 4. After the concerto comes the Weber - Berlioz "Invitation to the Dance."

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DEC 21 1966

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By JOHN TEMPLE
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The music of Sibelius, with its long lyric themes and jigsaw-puzzle combinations of rhythmic and thematic fragments, has called forth from Leinsdorf some of his most eloquent work, and in the violin concerto he was at one with the orchestra. The pianissimi were like velvet, the brass playing in the climaxes was warm and assured, and the entire piece was brought off with genuine commitment.

Perlman deserved it. He also deserved, as few do, his standing ovation. His was not a lush tone, but the electric tension in his attacks, his unswerving sense of where the music was going, his lyric intensity in the slow movement —and those silvery harmonics in the finale—made this performance one of the best things in Symphony Hall this year.

In addition to the Sibelius and the Beethoveen Fourth, the program also included the Coriolan Overture and the Weber-Berlioz "Invitation to the Dance." In the last work the orchestra, still apparently under the spell of its marvelous collaboration with Perlman, once again sparkled.

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QUINCY, Mass.
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OCT 28 1966

Close-Up

Credits On A String

ITZHAK PERLMAN . . . a whole world besides Tchaikovsky

By Dan Webster
Patriot Ledger Correspondent

NEW YORK — Once an artist gains a secure foothold on the concert stage, his life is travel, glamor, triumph, riches. That is the popular view, but one disputed by Itzhak Perlman, the 21-year-old violinist who will play with the Boston Symphony Orchestra later this winter.

Born in Israel of Polish parents, Perlman became a protege of Isaac Stern and began studies in New York before he had reached his teens. After nosing out Braintree's Charles Castleman for the Leventritt Prize in 1964, his career has been swiftly rising and he is now among that fellowship of violinists who move from one solo appearance to another with the major orchestras and who are accepted in the popular mind as concert artists. One day recently, only hours before he was to fly to Providence, he was at school in New York.

At an apartment he shares with his mother, he said: "I've been in this country eight years and I am just finishing at Juilliard.

Need For Diversification

"I am going especially for academic subjects — history and psychology," he continued. "These things broaden the mind: a violinist shouldn't just play the instrument. I have been playing since I was six and I realize I have to grow and catch up. I enjoy psychology. Who knows? I might grow up to be a psychiatrist. I could at least lecture on what happens to a violinist when he stands up in front of an audience."

For Perlman, the last sentence is ironic. He is a polio victim and must sit in front of an audience to play. He walks with difficulty and never without two canes.

His willingness to study is what critics credit with being his armor in the fight to survive the acclaim that goes with winning a major prize.

"It is very dangerous to win a prize because you have to hold on to it," he said. Recalling his own experience in 1964, he said "You get overconfident. The most dangrous time is right after winning.

"I live in New York and that way I can see my teacher (Ivan Galamian) every once in a while. It's good to have someone check you up. Performers get too involved in their music and develop habits that are hard to break."

From A Groove

One of the habits Perlman is getting away from is that of playing the Tchaikovsky Concerto. After winning his prize, he played the work everywhere, but a fear of being typecast has led him to suggest a variety of other works.

"I'm doing the Stravinsky Concerto in Honolulu and I'm playing Mozart where I can. I'm going to record the Sibelius Concerto and the Prokofiev Concerto No. 2 with the Boston Symphony in December. I'm still looking for new works. There are so few who play the new music — and you don't get asked to play it.

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SOLOIST
ITZHAK PERLMAN

BALDWIN PIANO *RCA VICTOR RECORDS

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Perlman and BSO Offer Sibelius Violin Concerto

(By ROLFE BOSWELL)—Itzhak Perlman, 21-year-old, already great, violinist from Israel, presented Jan Sibelius' violin concerto (Op. 47, in D minor) with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, in Symphony Hall last night. The purity and luminosity of the young virtuoso's tone at the outset imprinted this as a performance of rare delight, superlative technique and supreme artistry.

In contradistinction to Prokovieff's second violin concerto, with which Perlman made his BSO debut at last weekend's concerts, Sibelius, himself a violinist, wrote violin music, whereas the Russian, primarily a pianist, composed music for the violin. As George Bernard Shaw once noted, "there is a world of difference."

Jan Sibelius

Perlman's clean, clear-cut and effortless technique is a prime necessity for this taxing concerto by the Finnish master and he made light of its hazards with rock-steady bowmanship, hair-trigger intonation and velvet-smooth vibrato. The glistering, radiant timbre he elicted in the more lyrical passages was matched by the poised artistry he brought to the melodic Sibelian lines.

LOVELY SOUNDS

It was at the beginning of the slow movement, reminiscent of the Offenbacharolle from "Tales of Hoffman," where the lovely sounds the soloist produced were rich without artificial lushness. Elsewhere, his poised self-assurance, even in the most fiendishly difficult measures, plus perfect intonation, added to listening pleasures.

Perhaps it was in the almost-unplayable concluding movement that this fine young Israeli violinist came superbly into his own in realizing the composer's final climax with the fullest sense of triumph, overcoming every obstacle in a burst of exultation. Throughout, the orchestra gave splendid support.

OVERTURE PLAYED

Curtain-raiser was Beethoven's "Coriolanus" overture (Op. 62), not written for Shakespeare's drama, but for a tragedy by Heinrich Joseph von Collin, Viennese barrister and playwright, but, as Richard Wagner was first to point out, the composing genius followed neither play. Dr. Leinsdorf's was a sturdy, straightforward performance, undemonstrative beyond the broad implications of the score.

At least, he did not make the mistake Arturo Toscanini was wont to do in applying whiplash passions appropriate to Verdi without the sublime gravity requisite for Beethoven. The BSO maestro's was a valid conception of this grand music, vouchsafed without fustian flourishes.

Also programmed were Beethoven's fourth symphony and the Weber-Berlioz "Invitation to the Dance," which went much the same as they did last weekend, which is to say, very well indeed.

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Morning Globe
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At the Symphony

Perlman in Superb Prokofiev Concerto

By MICHAEL STEINBERG
Globe Critic

The ARTS

Itzhak Perlman is a 21-year-old Israeli violinist trained at Juilliard by Galamain. A polio victim, he plays sitting down. What is more to the point is that he plays superbly.

The Prokofiev G minor Concerto is an empty and obvious piece, though its transparent scoring is unusually attractive. Perlman brought to it an assured and easy virtuoso technique, a warm and full tone, clean intonation, crackling rhythmic vitality, a sense for lyric phrasing, and taste. Those are just what the piece needs and the result of it all was a brilliant performance, nicely supported by Leinsdorf and the orchestra.

Aside from repeating the Prokofiev at the Saturday concert, Perlman will play the Sibelius Concerto with the Boston Symphony Tuesday evening. He is worth hearing.

December 16th is probably Beethoven's birthday—if the date is right, his 196th—and the two pieces in the first part of the concert were played in honor of that occasion. The excellent performance of the second "Leonore" was expansive and emphatically accented in a way that brought out sharply its proto-Romantic character in contrast to the more classical, but still more powerful, No. 3.

The Fourth Symphony had an admirable performance, one full of energy and grace. I note two reservations, though. One: the power of the transition from the introduction into the allegro is dissipated when the quick tempo enters as early as Leinsdorf has it do. I assume he does it to bring out the relation of the passage to the corresponding one at the end of the exposition, but though the effect is convincing, or at least interesting, in retrospect, at the time it is confusing and weakening.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting Beethoven's "Leonore" Overture No. 2 and Symphony No. 4, Prokofiev's Violin Concerto No. 2 in G minor with Itzhak Perlman as soloist, and the Weber-Berlioz "Invitation to the Dance," Friday afternoon at Symphony Hall.

The other: Beethoven's use of the direction "espressivo" is sufficiently rare that one might assume it to be special in its implications, and to require a certain emphasis in performance. The slow movement of the Fourth has some "espressivo" and "cantabile," and I was not persuaded Leinsdorf's cool reading caught the character of this Adagio, beautifully done though it was in its own way.

"Invitation to the Dance" had not had a Boston Symphony performance in nearly 62 years. It was pleasant to hear this high-spirited piece again, especially when done with such good humor. Jules Eskin did notably well with the tender cellistic pleadings and thanks before and after the waltz. Leinsdorf's musical surgery is generally unnerving, but I must say I was quite taken by the adroit trick with which he kept the audience from interrupting with applause when the dance, but not the piece, was over.

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Christian Science Monitor (e)
BOSTON, Mass.
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DEC 17 1966

Perlman at Symphony

Soloist in Prokofiev

By Harold Rogers

According to Baker's Biographical Dictionary of Musicians, Beethoven was probably born on Dec. 16, 1770. He was definitely baptized on Dec. 17. Erich Leinsdorf may or may not have planned to honor the master on his anniversary by placing two of his works on the Boston Symphony program this weekend.

Whatever his intentions, his mannered performances of the "Leonore" Overture No. 2 and the Fourth Symphony came more in the form of a disservice than of homage. He conducted the "Leonore" as of he were doing Debussy — all thin, delicate, without body, quite unlike the Beethoven most conductors and listeners agree upon as being typical. The several fermate were held uncomfortably long, even embarrassingly so—more for theatrical reasons, it would appear, than for musical ones. The Fourth was also drained of emotion while Mr. Leinsdorf gave careful attention to superficial details.

After the intermission, however, the concert was saved by the Bostan debut of Itzhak Perlman, the 21-year-old violinist first heard in New England this past season at Castle Hill. Playing the Prokofiev Concerto No. 2, he added the sine qua non of music—emotion. His tone was opulent; his phrasing elegant; the cantilena of the Andante was a marvel of lyricism. His performance stirred up a resounding ovation.

Mr. Leinsdorf closed with the Berlioz arrangement of Weber's "Invitation to the Dance," infusing it with some degree of Viennese spirit. The cello solos of the invitation and the salutation were given polite utterance by Jules Eskin.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
DEC 18 1966

Organ Series Set

Symphony to Play Just One Concert

The Boston Symphony Orchestra will perform only one concert this week, the third of the Tuesday "B" series Tuesday evening at 7:30 in Symphony Hall. Itzhak Perman, the young Israeli violinist who has made his first appearances with the orchestra this weekend will be soloist. He will play the Sibelius Violin Concerto, rather than the Prokofiev Concerto No. 2 which he performed this weekend.

Erich Leinsdorf will open the program by conducting the orchestra in Beethoven's Overture to "Coriolan," and continue with Beethoven's Symphony No. 4. Mr. Perlman will join the orchestra after intermission for the Sibelius Concerto, and the concert will close with the Weber-Berlioz "Invitation to the Dance."

The remainder of the week will be devoted to recording sessions for RCA Victor.

The next concerts by the orchestra will be Tuesday, Dec. 27, Thursday, Dec. 29, Friday, Dec. 30 and Saturday, Dec. 31.

THE SYMPHONY has made an early announcement of plans for the 1967 Symphony Hall Organ Concerts, and tickets are already available at the Symphony Hall box office for holiday gift purchases. The 1967 series will consist of three concerts, each with E. Power Biggs as organist and members of the Boston Symphony Orchestra assisting. Each program will be a full-length evening concert beginning at 8:30, in contrast to the one-hour programs at 6 p.m. of former seasons.

The first Symphony Hall Organ Concert will be Sunday evening, Feb. 19, featuring music for organ and strings. The second concert, Monday, March 27, will consist of music for organ, brass and double chorus. The third and final program will be Sunday evening, April 16, featuring organ, trumpets, oboes and timpani. All three programs will be conducted by Charles Wilson, newly appointed Assistant Conductor of the Boston Symphony Orchestra.

Series tickets for the three concerts will be available Monday morning at the Symphony Hall box office at $8, $6.50 and $5.

TUES. B #3 DEC. 20

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
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DEC 21 1966

Perlman Concert A Delight

By RENA FRUCHTER

Violinist Itzhak Perlman, in his appearance with the Boston Symphony Tuesday evening, gave a truly remarkable performance of the Sibelius Concerto for Violin and Orchestra in D minor, Opus 47. Mr. Perlman is a most unusual artist from many standpoints. His technical control of the instrument allows him much musical freedom. At no moment does he seem only to "play a difficult passage, but rather to extract from it as lyrical a line as possible. In the Sibelius concerto this is a difficult task for any artist. This work presents many technical problems, and a violinist who overcomes them might well be tempted to overstep the bounds of tasteful lyricism. Mr. Perlman keeps his interpretation well within bounds. He strives for an intense, rich sound, not simply a forceful tone. His phrasing is clear and intelligent, and his dynamic range quite broad. Each movement of the Sibelius Concerto was a coherent whole—logical in structural ideas and at the same time warmly inspired.

Tuesday's program repeated the Beethoven Symphony No. 4 and the Weber-Berlioz Invitation to the Dance which were performed at last weekend's concerts. Mr. Leinsdorf led a somewhat heavy-handed performance of the Beethoven Overture to "Coriolan," but his direction in the Sibelius Concerto was excellent. There were moments in the third movement when the orchestra lagged behind the soloist, but for the most part Mr. Leinsdorf's tempi were spirited and consistent. He carefully observed phrasing and instrumental entrances, and created fine balance.

In an impromtu interview, soloist Itzhak Perlman spoke of his recording sessions this week. "We have been recording the Prokofiev Concerto and will do the Sibelius tomorrow." Mr. Perlman gives 30 to 40 concerts a year, and finds "not too much pressure except the anxiety just before a concert—but that is as it should be. Anxiety is really necessary for a good performance. That is one of the difficulties with recording—there is no audience present to create that special atmosphere. . . . I once read that Soviet pianist Emil Gilels records wearing tails."

Still speaking of records: "I don't think they will put the concert out of the picture. . . . There is so much talk about the miraculous tape splice. I really prefer recording whole movements, or chunks, and try to make as complete . . . and spontaneous a performance as possible. . . . It usually takes a whole day, though!"

The Program

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented a program in Symphony Hall Tuesday evening. Violinist Itzhak Perlman was the soloist.

Overture to "Coriolan," Op. 62 — Beethoven
Symphony No. 4, in B-flat major, Op. 60 — Beethoven
Concerto for Violin and Orchestra, in D minor, Op. 47 — Sibelius
Invitation to the Dance, Op. 65 — Weber-Berlioz

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Third Program

TUESDAY EVENING, DECEMBER 20, *at* 7:30 *o'clock*

BEETHOVEN . . . . . Overture to "Coriolan," *Op.* 62

BEETHOVEN . . . . . Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

SIBELIUS . . . . . Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

WEBER–BERLIOZ . . . . . Invitation to the Dance, *Op.* 65

SOLOIST
ITZHAK PERLMAN

BALDWIN PIANO — RCA VICTOR RECORDS

[9]

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DEC 17 1966

SYMPHONY

Prokofiev Concerto Restraint Well Developed

By McLAREN HARRIS
Music Critic

For the second week in a row, after Symphony, we are given an opportunity to discuss the inroads of musical conservatism which appear with a composer's advancing age.

Last week, under Charles Munch, it came with Berlioz' "L'Enfance du Christ," which came as a surprise to 19th century audiences because of its comparative restraint (for Berlioz). Of course it wasn't age, Berlioz declared, but the subject which dictated the mood.

On Friday it was Prokofiev's turn, via the Violin Concerto No. 2, played by Itzhak Perlman and conducted by Erich Leinsdorf, and this time the composer had no such excuse.

Prokofiev, long considered the "enfant terrible" of Russian music, composed his First Violin Concerto in 1914, infusing it with formal symmetry, idiomatic hardness, square-cut themes, superimposed harmonies and dissonance. But the Second Concerto did not appear until 1935, five years after the date usually named as the turning point in Prokofiev's work.

The Second Concerto lies in virtual opposition to its predecessor. Its opening-movement themes arise and descend in a flowing, relatively free rhythm, at times even gracefully lyric. The following variation movement is yet more restrained, introducing a tranquil violin melody over an ostinato figure of triplets from the orchestra; the variations fall true to form, thematic ornamentation and contrapuntal involvement being of a near-classic order. Finally — could Prokofiev stand it no longer? — the finale signals release and a return to strong rhythmic pulse, muscular violin writing and harmonic spice.

The concerto is not really a meditative piece, except perhaps by Prokofiev's earlier standard, but it has a keen romantic bearing, a smooth integration of line and even less bravura than the Brahms concerto. This was its visage in the extremely capable hands of 21-year-old Itzhak Perlman. His manner was firm but expressive, intense but yielding; his tone carried warmth into all registers, without harshness, and his intonation was secure even in passages of stress. Mr. Perlman wound melodic lines with a mature musician's ease, and phrased beautifully, with never a flat or exaggerated contour: such passion-with-restrait is rare in young talent.

Only during the finale, when the composer calls for some fierce sawing, did notes of coarseness creep into his playing; but it may not be unfair to state that Prokofiev knew the traits of the violin well and expected that this would happen.

Mr. Leinsdorf and the orchestra celebrated Beethoven's 196th birthday with the Leonore Overture No. 2 and the Symphony No. 4. One usually remarks about how the second Lenore is a musically lesser, dramatically greater work than No. 3, and how the Fourth Symphony would have wider recognition were it not situated between the "Eroica" and the C minor—"a Greek maiden between two Norse giants," as Schumann put it. But Friday's notable aspect concerned the orchestra's playing — exasperating when poor, exhilarating at is best.

The Leonore performance was not outstanding, but still was all right; the principal drawback was in staccatos, where the sound would ripple through the strings from high to low. By the opening movement of the Fourth Symphony things had deteriorated further; the first theme cackled through the violins like pebbles hitting a roof, giving us the urge to tap our feet or wave an imaginary baton to bring them together. "Why can't they stay with each other?" we thought angrily.

Then as the symphony progressed, the playing jelled to pinpoint accuracy, and both Scherzo and finale danced, with one brief respite, with polish and positive delight. And we loved Beethoven all the more. Discipline is not a simple task, but its rewards bring sheer happiness.

The concluding "Invitation to the Dance" of Weber, arranged by Berlioz, was the orchestra's nod to the holiday season, and was performed with elan.

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Leonore overture No. 2 — Beethoven
Symphony No. 4 in B flat, Op. 60 — Beethoven
Violin Concerto No. 2 in G minor — Prokofiev
Invitation to the Dance, Op. 65 — Weber-Berlioz

TUES. B #3 DEC. 20

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
DEC 21 1966

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Concerto for Violin and Orchestra, in D minor, Op. 47 — Sibelius
Invitation to the Dance, Op. 65 — Weber-Berlioz

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Third Program

TUESDAY EVENING, DECEMBER 20, *at* 7:30 *o'clock*

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II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

SIBELIUS ..... Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III. Allegro ma non tanto

WEBER–BERLIOZ ..... Invitation to the Dance, *Op.* 65

SOLOIST
ITZHAK PERLMAN

BALDWIN PIANO — RCA VICTOR RECORDS

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DEC 17 1966

SYMPHONY

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By McLAREN HARRIS
Music Critic

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Violin Concerto No. 2 in G minor — Prokofiev
Invitation to the Dance, Op. 65 — Weber-Berlioz

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TUES. A#6 DEC. 27 THURS. A#4 DEC. 29

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Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
DEC 28 1966

Symphony serenade

Fine and Silverstein

By Harold Rogers

Erich Leinsdorf has been following a policy that few of his predecessors have observed. He has been choosing many of his soloists from his own orchestra. Thus Boston Symphony musicians are now enjoying a greater opportunity to shine—as Burton Fine and Joseph Silverstein shone at Symphony Hall last night.

The program heard at Symphony Hall Tuesday will be repeated at all the concerts this week. Mr. Leinsdorf opened with Hindemith's "Der Schwanendreher," a concerto for viola and small orchestra. After the intermission he concluded with the first complete performance of Mozart's "Haffner" Serenade in D major to be played at these concerts. It was last heard in 1922 when Pierre Monteux conducted the first four movements only.

Mr. Fine is a refined player; his viola speaks with a warm, secure voice; his technique is accurate. Since the viola was Hindemith's instrument, it is beautifully brought into the foreground and kept free from entangling orchestration. In order to do this more effectively the composer eliminated the violins and violas from the score.

Mr. Silverstein, as nearly everybody knows, is the orchestra's concertmaster and has often appeared in solo roles under Mr. Leinsdorf's direction. He is a suave player; his eloquent tone is always uttered with phrasal poise.

Mozart's "Haffner" Serenade was composed when he was 20 and contains some of the most felicitous music ever to issue from his pen. As the program notes explain, "from the beginning to the end this grand Serenade is proof of a prodigious effort in the invention and the distribution of ideas, and for their symphonic realization. Never perhaps has any other work of Mozart been conceived by him in vaster dimensions and with a more marked character of poetic grandeur."

At the close of the Rondo, after which the soloist is no longer required, Mr. Silverstein received a salvo of bravos from his colleagues (a special form of tribute), and the audience also responded with prolonged applause. Then the four remaining movements were heard.

The entire concert was made up of pleasant music, pleasantly played. It did not offer a profound musical experience, nor perhaps should it have. It was an adroit entertainment from first to last.

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Sunday Herald
BOSTON, Mass.
Circ. 280,099
DEC 25 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
DEC 25 1966

Sixth Program

TUESDAY EVENING, DECEMBER 27, *at* 8:30 *o'clock*

HINDEMITH ..... "Der Schwanendreher," Concerto for Viola and Small Orchestra

I. Zwischen Berg und tiefem Tal
Langsam — Mässig bewegt, mit Kraft

II. Nun laube, Lindlein, laube
Sehr ruhig — Fugato

III. Variationen "Seid ihr nicht der Schwanendreher"
Mässig schnell

(First performance in this series)

SOLOIST
BURTON FINE

INTERMISSION

MOZART ..... Serenade in D major ("Haffner"), K. 250

Allegro maestoso — Allegro molto
Andante
Menuetto
Rondo
Menuetto galante
Andante
Menuetto
Adagio — Allegro assai

(First complete performance in this series)

Violin Solo: JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fourth Program

THURSDAY EVENING, DECEMBER 29, *at* 8:30 *o'clock*

HINDEMITH ..... "Der Schwanendreher," Concerto for Viola and Small Orchestra

I. Zwischen Berg und tiefem Tal
Langsam — Mässig bewegt, mit Kraft

II. Nun laube, Lindlein, laube
Sehr ruhig — Fugato

III. Variationen "Seid ihr nicht der Schwanendreher"
Mässig schnell

(First performance in this series)

SOLOIST
BURTON FINE

INTERMISSION

MOZART ..... Serenade in D major ("Haffner"), K. 250

Allegro maestoso — Allegro molto
Andante
Menuetto
Rondo
Menuetto galante
Andante
Menuetto
Adagio — Allegro assai

(First complete performance in this series)

Violin Solo: JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

Boston Orchestra to Feature Two Principal Players

The Boston Symphony Orchestra will be heard in four retular subscription concerts this week at Symphony Hall: the sixth of the Tuesday "A" series Tuesday evening at 8.30 p. m.; the fourth of the Thursday "A series Thursday at 8.30 p. m.; and the twelfth pair of weekend concerts, Friday afternoon at 2 p. m. and Saturday evening at 8.30 p. m.

To Conduct Programs

Erich Leinsdorf, music director, will conduct all the programs and he has invited two of his principal players to be soloists. The program for all four concerts will be the same.

Burton Fine, principal viola, will appear first as soloist in Hindemith's "Der Schwanendreher," Concerto for Viola and Small Orchestra, which was composed in 1935. Intermission will follow, after which Joseph Silverstein, concertmaster, will perform the violin solo in a complete performance of the Mozart Serenade in D major ("Haffner"), K.250.

Performed at Tanglewood

Mr. Leinsdorf and the orchestra are presenting both the above works for the first tim eat their Symphony Hall concerts. Each has been performed once at Tanglewood, the Hindemith concerto in 1955 and the complete Mozart Serenade in 1963. Pierre Monteux conducted a portion of the Serenade in 1922 at Symphony Hall.

Both Mr. Silverstein and Mr. Fine are well known to Symphony subscribers. Mr. Silverstein became concertmaster in 1962 after seven years as a member of the violin section, during which time he won honors in the Queen Elisabeth of Belgium Competition and the Naumburg Award. Mr. Fine became principal viola in 1964, after only one year with the orchestra in the second violin section.

Each gentleman had his principal study at the Curtis Institute; each is a member of the faculty of th e New England Conservatory; and each is married and has three children.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 28 1966

Brave Performance in Concerto Debut

By MICHAEL STEINBERG
Globe Critic

Burton Fine, an extremely good musician and player, deserves better than having to make his Boston Symphony concerto debut in something as dismal as Hindesmith's "Schwanendreher."

This work for solo viola with chamber orchestra is certainly the ugly duck of the musical swan literature (Lake, Silver, Saint-Saens-Pavlova, Seven Deadly Cygnes, etc.).

Hindemith wishes to conjure up the picture of a medieval Spielmann or minstrel who comes to entertain a jolly party by preluding and improvising according to his fancy and ability upon songs he has picked up in foreign lands.

There is no questioning Hindemith's technical ability, not to mention his lavish expenditure of midnight oil, but his dreary fancies would cast a pall on his giddiest of parties.

HARMONIC TORTURE

He puts a series of attractive German medieval songs to harmonic torture, surrounds it with academic barbed wire, and paints the whole business grey. "Schwanendreher" is the title of the last of these songs, and that is a word that may or may not mean "swan turner," a man who turns roasting swans on the spit, a highly specialized profession no longer much practised.

BOSTON SYMPHONY ORCHESTRA: Erich Leinsdorf conducting Hindemith's "Der Schwanendreher" with Burton Fine, viola, and Mozart's Haffner Serenade with Joseph Silverstein, violin, Tuesday evening in Symphony Hall.

Erich Leinsdorf threatened a performance of "Der Schwanendreher" three years ago, but when the time came, Joseph De Pasquale, then the orchestra's principal violist, came up with some disability and finally, I guess, went to join the Philadelphia Orchestra rather than play it.

There being no vacancy in Philadelphia now, Burton Fine has bravely gone ahead and given us "Schwanendreher" and will do so again Friday and Saturday.

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43

TUES. A#6 DEC. 27 THURS. A#4 DEC. 29

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
DEC 28 1966

Symphony serenade

Fine and Silverstein

By Harold Rogers

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Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099
DEC 25 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
DEC 25 1966

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Langsam — Mässig bewegt, mit Kraft

II. Nun laube, Lindlein, laube
Sehr ruhig — Fugato

III. Variationen "Seid ihr nicht der Schwanendreher"
Mässig schnell

(First performance in this series)

SOLOIST
BURTON FINE

INTERMISSION

MOZART ..... Serenade in D major ("Haffner"), K. 250

Allegro maestoso — Allegro molto
Andante
Menuetto
Rondo
Menuetto galante
Andante
Menuetto
Adagio — Allegro assai

(First complete performance in this series)

Violin Solo: JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

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Morning Globe
BOSTON, Mass.
Circ. 234,733
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FRI + SAT #12 DEC. 30 + 31

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
DEC 28 1966

BSO Presents Mozart's and Hindemith's Music

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FIDDLER'S HOLIDAY

The scoring gives the concertmaster an opportunity to display his prowess and in the fourth movement there is a rondo for violinist and orchestra. Silverstein was thoroughly equal to the virtuosity demanded by the composer, himself a virtuoso. Could it be that Mozart himself was the top-flight fiddler who played at the world premiere in Salzburg for Elise Haffner's wedding, 18 days after promulgation of the Declaration of Independence?

It was enchanting music, making one listener recall Ger-

HINDEMITH'S "SCHWANENDREHER"

ald W. Johnson's lines in "A Little Night Music" (1937): "A man who has tried to play Mozart and failed, through that vain effort comes into position better to understand the man who tried to paint the Sistine Madonna and did." Dr. Leinsdorf last night showed the same relationship to the Swan of Salzburg as Giulio Romano bore to Raphael. He was literal, precise and superb.

Curtain-raiser was the late, great Paul Hindemith's "Der Schwanendreher", actually a concerto for viola and small orchestra, composed by the former Yale music faculty head in 1935. Soloist was Burton Fine, the BSO's principal violist, who evoked darkling tones from the contralto of the fiddle family reminiscent of those enunciated by Tallulah Bankhead in "Dark Victory." Comparing this Fine performance with that recorded by the composer himself with Arthur Fiedler's Sinfonietta, one must concede pride of place to last night's performer.

TITLE A MISNOMER

Actually, "Der Schwanendreher" is a mixed bag of violistic tricks, exploiting this unwieldy, cumbersome instrument to its utmost capacities. Even the title is a misnomer, for the composer regarded it to mean a kitchen mechanic who roasted a spitchcocked swan on a spit, though the inevitable German professor said the word really meant, in slang, one who twirled the crank of a hurdy-gurdy.

However, the rotisserie bit is the more appetizing; one wishes Hindemith's music were as Hindemithical. Unfortunately, "Der Schwanendreher" is too much technique, too little music. If winter comes, can the next swanboat be far behind?

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
DEC 28 1966

Leinsdorf Conducts Hindemith, Mozart

By McLAREN HARRIS

Gebrauchsmusik by Hindemith and Mozart marks this week's Boston Symphony programs which, in an infrequent switcheroo, Erich Leinsdorf conducted for the first time Tuesday night at Symphony Hall.

Of course, Hindemith considered all of his music "practical" —music to be played, not simply analyzed and admired in a mute state—and thought of Mozart as one of his closest musical antecedents; both were essentially absolutists who believed in music for its own sake, both worked in a largely contrapuntal idiom and for Mozart, too, unplayed music would have been entirely without purpose.

But thereafter the parallels diminish, particularly in the area of original, creative genius, and this distinction was altogether apparent in the two works on the Symphony program, Hindemith's "Der Sch-wanendreher," a viola concerto with a thematic basis of German folksongs, and Mozart's famous "Haffner" Serenade in D major.

Mozart's task in the "Haffner" was to reconcile material of a rather frothy nature, suitablee for the wedding feast of a burgomaster's daughter, with virtually full-blown symphonic forms which characterize the first and final Allegros; if they did not emerge as among his most sublime creations, they still exhibit polish and charm. The smaller-scope inner movements display an imagination which belies the Serenade's casual purpose—the Andantes delivering a melodic lushness, the minuets pure invention and the Rondo a flashing virtuosity for the solo violin. Despite its total length of around 55 minutes, the Serenade never loses its gait, its newness, its interest.

FOLKSONG USAGE

Ordinarily one would not compare an eight-movement serenade with a three movement concerto, but Hindemith asked for it. Though Tuesday brought its first performance by the Symphony in Boston, "Der Schwanendreher" is reputed to be a popular work, mostly because of its folksong usage. As a concerto it has some good effects; violins and violas are omitted from the orchestra to heighten the separation between the ensemble and the solo viola, which supplies original material, paraphrases the folk tunes and occasionally takes them as they come.

In the seconud movement the viola sings a tender, plaintive lyricism; elsewhere it serves up much virtuosic appeal — unfortunately without relation to the remainder of the music. Whereas Mozart integrated the Serenade's violin lines into the mood and motion of the work, Hindemith sets forth a lot of useless sawing in the variation movement, technically applicable but esthetically meaningless; the alternations of theme between viola and ensemble in the opening movement are laid in a contrapuntally so-so, harmonically dull context.

Erich Leinsdorf, I have always said, is a craftsman with linear structures and classic phraseology. The Mozart was constantly pleasuresome and Hindemith's concerto was gratifying in its inspired moments, straightforwardly dealt during the others. The evening's soloists, too, contributed praiseworthy efforts. Fortunately, Burton Fine was able to make Hindemith's viola lines viable in the first movement and rhapsodic delight in the second, though there was little to be accomplished besides technical ends in the third, which he performed with elan.

Joseph Silverstein furnished tonal sweetness, intonational accuracy and excellent digital control for a full dose of Mozartian splendor in the Serenade's violin solos.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 532,600
DEC 25 1966

This Week at Symphony

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Soloists will be Burton Fine, the orchestra's principal violist, and concertmaster Joseph Silverstein, who will do the principal violin part in the Mozart.

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Twelfth Program

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BALDWIN PIANO — RCA VICTOR RECORDS

[713]

FRI + SAT #12 DEC. 30 + 31

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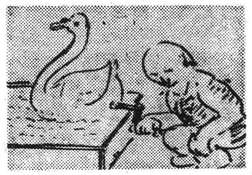
In Mozart's day, this was dinner music, composed for a wedding banquet, and included music to which the guests were to dance. It was an era of gracious living which elicited these engaging airs; no frugs, mashed potatoes and hully-gullies for those 18the century bourgeoisie.

FIDDLER'S HOLIDAY

The scoring gives the concertmaster an opportunity to display his prowess and in the fourth movement there is a rondo for violinist and orchestra. Silverstein was thoroughly equal to the virtuosity demanded by the composer, himself a virtuoso. Could it be that Mozart himself was the top-flight fiddler who played at the world premiere in Salzburg for Elise Haffner's wedding, 18 days after promulgation of the Declaration of Independence?

It was enchanting music, making one listener recall Gerald W. Johnson's lines in "A Little Night Music" (1937): "A man who has tried to play Mozart and failed, through that vain effort comes into position better to understand the man who tried to paint the Sistine Madonna and did." Dr. Leinsdorf last night showed the same relationship to the Swan of Salzburg as Giulio Romano bore to Raphael. He was literal, precise and superb.



HINDEMITH'S "SCHWANENDREHER"

Curtain-raiser was the late, great Paul Hindemith's "Der Schwanendreher", actually a concerto for viola and small orchestra, composed by the former Yale music faculty head in 1935. Soloist was Burton Fine, the BSO's principal violist, who evoked darkling tones from the contralto of the fiddle family reminiscent of those enunciated by Tallulah Bankhead in "Dark Victory." Comparing this Fine performance with that recorded by the composer himself with Arthur Fiedler's Sinfonietta, one must concede pride of place to last night's performer.

TITLE A MISNOMER

Actually, "Der Schwanendreher" is a mixed bag of violistic tricks, exploiting this unwieldy, cumbersome instrument to its utmost capacities. Even the title is a misnomer, for the composer regarded it to mean a kitchen mechanic who roasted a spitchcocked swan on a spit, though the inevitable German professor said the word really meant, in slang, one who twirled the crank of a hurdy-gurdy.

However, the rotisserie bit is the more appetizing; one wishes Hindemith's music were as Hindemithical. Unfortunately, "Der Schwanendreher is too much technique, too little music. If winter comes, can the next swanboat be far behind?

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
DEC 28 1966

Leinsdorf Conducts Hindemith, Mozart

By McLAREN HARRIS

Gebrauchsmusik by Hindemith and Mozart marks this week's Boston Symphony programs which, in an infrequent switcheroo, Erich Leinsdorf conducted for the first time Tuesday night at Symphony Hall.

Of course, Hindemith considered all of his music "practical" —music to be played, not simply analyzed and admired in a mute state—and thought of Mozart as one of his closest musical antecedents; both were essentially absolutists who believed in music for its own sake, both worked in a largely contrapuntal idiom and for Mozart, too, unplayed music would have been entirely without purpose.

But thereafter the parallels diminish, particularly in the area of original, creative genius, and this distinction was altogether apparent in the two works on the Symphony program, Hindemith's "Der Sch-wanendreher," a viola concerto with a thematic basis of German folksongs, and Mozart's famous "Haffner" Serenade in D major.

Mozart's task in the "Haffner" was to reconcile material of a rather frothy nature, suitablee for the wedding feast of a burgomaster's daughter, with virtually full-blown symphonic forms which characterize the first and final Allegros; if they did not emerge as among his most sublime creations, they still exhibit polish and charm. The smaller-scope inner movements display an imagination which belies the Serenade's casual purpose—the Andantes delivering a melodic lushness, the minuets pure invention and the Rondo a flashing virtuosity for the solo violin. Despite its total length of around 55 minutes, the Serenade never loses its gait, its newness, its interest.

FOLKSONG USAGE

Ordinarily one would not compare an eight-movement serenade with a three movement concerto, but Hindemith asked for it. Though Tuesday brought its first performance by the Symphony in Boston, "Der Schwanendreher" is reputed to be a popular work, mostly because of its folksong usage. As a concerto it has some good effects; violins and violas are omitted from the orchestra to heighten the separation between the ensemble and the solo viola, which supplies original material, paraphrases the folk tunes and occasionally takes them as they come.

In the seconud movement the viola sings a tender, plaintive lyricism; elsewhere it serves up much virtuosic appeal — unfortunately without relation to the remainder of the music. Whereas Mozart integrated the Serenade's violin lines into the mood and motion of the work, Hindemith sets forth a lot of useless sawing in the variation movement, technically applicable but esthetically meaningless; the alternations of theme between viola and ensemble in the opening movement are laid in a contrapuntally so-so, harmonically dull context.

Erich Leinsdorf, I have always said, is a craftsman with linear structures and classic phraseology. The Mozart was constantly pleasuresome and Hindemith's concerto was gratifying in its inspired moments, straightforwardly dealt during the others. The evening's soloists, too, contributed praiseworthy efforts. Fortunately, Burton Fine was able to make Hindemith's viola lines viable in the first movement and rhapsodic delight in the second, though there was little to be accomplished besides technical ends in the third, which he performed with elan.

Joseph Silverstein furnished tonal sweetness, intonational accuracy and excellent digital control for a full dose of Mozartian splendor in the Serenade's violin solos.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
DEC 2 3 1966

This Week at Symphony

The Boston Symphony, Erich Leinsdorf conducting, will give four concerts this week. Hindemith's "Der Schwandendreher," a concerto for viola and orchestra, and Mozart's "Haffner" Serenade will be heard Tuesday, Thursday and Saturday at 8:30 p.m. and Friday afternoon at 2.

Soloists will be Burton Fine, the orchestra's principal violist, and concertmaster Joseph Silverstein, who will do the principal violin part in the Mozart.

Leinsdorf and the orchestra are presenting both works for the first time at their Symphony Hall concerts. Each has been performed once at Tanglewood, the Hindemith concerto in 1955 and the complete Mozart Serenade in 1963. Pierre Monteux conducted a portion of the Serenade in 1922 at Symphony Hall.

Silverstein became concertmaster in 1962 after seven years as a member of the violin section, during which time he won honors in the Queen Elisabeth of Belgium Competition and the Naumburg Award. Fine became principal viola in 1964, after only one year with the orchestra in the second violin section. Each player studied at Philadelphia's Curtis Institute; each is a member of the faculty of the New England Conservatory, and each is married and has three children.

Twelfth Program

FRIDAY AFTERNOON, DECEMBER 30, *at* 2:00 *o'clock*

SATURDAY EVENING, DECEMBER 31, *at* 8:30 *o'clock*

HINDEMITH ..... "Der Schwanendreher," Concerto for Viola and Small Orchestra

I. Zwischen Berg und tiefem Tal
Langsam — Mässig bewegt, mit Kraft

II. Nun laube, Lindlein, laube
Sehr ruhig — Fugato

III. Variationen "Seid ihr nicht der Schwanendreher"
Mässig schnell

(First performance at these concerts)

SOLOIST
BURTON FINE

INTERMISSION

MOZART ..... Serenade in D major ("Haffner"), K. 250

Allegro maestoso — Allegro molto
Andante
Menuetto
Rondo
Menuetto galante
Andante
Menuetto
Adagio — Allegro assai

(First complete performance at these concerts)

Violin Solo: JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

45

TUES- CAMBRIDGE #4 JAN 3

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
JAN 1 1967

An All-Beethoven Concert Tuesday

The Boston Symphony Orchestra, Erich Leinsdorf, music director, will be heard in three Symphony Hall concerts this week: the fourth of the "Cambridge" series Tuesday evening at 8:30, and the thirteenth pair of weekend concerts, Friday afternoon at 2:00 and Saturday evening at 8:30.

Mr. Leinsdorf will conduct an all-Beethoven program for the Tuesday evening concert, which will be televised by WGBH-TV, Channel 2 and broadcast simultaneously by WGBH-FM. The program will open with Beethoven's Overture to "Coriolan," Op. 62, and continue with the Symphony No. 4, Op. 60. The concert will conclude with the Symphony No. 7, Op. 92.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
JAN 1 1967

Concert

TUESDAY

SYMPHONY HALL. — Boston Symphony Orchestra, Erich Leindorf conducting. All-Beethoven program: "Coriolan" overture, Op. 62; Symphony No. 4 in B flat major, Op. 60; Symphony No. 7 in A major, Op. 92. 8:30 p.m.

Fourth Program

TUESDAY EVENING, JANUARY 3, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Overture to "Coriolan," *Op.* 62

BEETHOVEN . . . . . Symphony No. 4, in B-flat major, *Op.* 60

I. Adagio; Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro, ma non troppo

INTERMISSION

BEETHOVEN . . . . . Symphony No. 7, in A major, *Op.* 92

I. Poco sostenuto; Vivace
II. Allegretto
III. Presto; Assai meno presto; Tempo primo
IV. Allegro con brio

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Morning Globe
BOSTON, Mass.
Circ. 234,733

JAN 3 1967

FRI. + SAT. # 13 JAN. 13 + 14

Pianist to Play Here In World Premiere

The ARTS

By MARGO MILLER
Globe Critic

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WAGNER ..... Overture to "Tannhäuser"

CARTER ..... Piano Concerto

I. Fantastico
II. Molto giusto

(First performance)

INTERMISSION

DVOŘÁK ..... Symphony No. 9, in E minor, "From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

SOLOIST
JACOB LATEINER
Mr. LATEINER plays the Steinway Piano

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BALDWIN PIANO

RCA VICTOR RECORDS

[777]

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The Boston Globe — Saturday, January 7, 1967

46

Carter's Concerto In Dramatic Debut

By MICHAEL STEINBERG
Globe Critic

BOSTON SYMPHONY ORCHESTRA. Erich Leinsdorf conducting: Wagner's "Tannhaeuser" Overture, the world premiere of the Piano Concerto by Elliott Carter, with Jacob Lateiner, soloist, and Dvorak's Symphony No. 9 in E minor, "From the New World." Friday afternoon in Symphony Hall.

Elliott Carter's new Piano Concerto is the most original and powerful work by an American composer. I know of nothing of comparable quality and strength to have come out of Europe since the war.

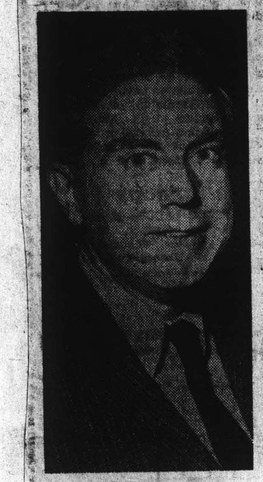
Its strength is in its conservatism. Carter is conservative in that he believes in a work of art as a responsible statement, a unique articulation of a personal vision. He is not a toy manufacturer, and he is not a cynical player of games with listeners and performers.

He believes, too, that the validity of a work of art is in what it says. His musical ideas are as complex as any being imagined today, but their intricacies exist in the service of an emotional and intellectual activity that reach to the very roots of our lives, what we care about, and live by.

VERY DRAMATIC

Carter's Concerto establishes the most dramatic confrontation of solo and orchestra since Beethoven. He has moved far from the Romantic concept of the soloist-hero cheered on by the crowd. Rather, the composer posits a conflict "between an individual of many changing moods and thoughts, and an orchestra treated more or less monolithically — massed effects pitted against Protean figures and expressions" (Carter's own words).

There are two movements. The first is fantastic in character. The dialogue moves rapidly, and ends at a climax when the orchestra block seems almost to have crushed the solo.



ELLIOTT CARTER
. . . complex ideas

A DIFFERENT WORLD

But as in Carter's first String Quartet, the space between movements is not really a break at all. The second movement begins just where the first left off, but it moves into quite a different world of rhetoric.

The orchestral part becomes a complex fabric of regular, but mutually contrasted beats against which the rhythmic flexibility of the solo is set off.

And there descends over the music a series of blankets of string tone, vastly thick chords — beyond 60 pitches each sometimes — quietly sustained in sinister contrast to the piano's increasingly urgent and impassioned utterance.

Opposition breeds independence. The solo becomes more autonomous and free, and the concerto concludes in the tranquility of a quiet and unopposed statement by the piano alone.

The originality of Carter's work is in its language, one fresh and individual in every dimension—not a hybrid of a traditional structure with a veneer or a graft of modernism. The harmonic vocabulary is uncommonly rich because Carter characterizes solo and orchestra by assigning to each its own repertory of triads.

Moreover, Carter's music is difficult to hear because his boldest inventions have been those concerned with treatment of speed and rhythm, the former an element ignored in most music as building material, the latter the very area where listeners and performers are most inexperienced and ill-trained.

The texture of Carter's Piano Concerto is fascinating. Carter has set a Concertino of seven players (flute, English horn, bass clarinet, and one each of strings) to function as mediator between solo and orchestra.

The Concertino is a channel through which ideas are communicated from solo to orchestra, it share the vocabulary of both, and in the series of cadenzas for the wind soloists in the second movement, which Carter has likened to the speeches of Job's comforters, it has a vital role in the human-musical drama. The actual piano writing, too, is extraordinary for the fantasy and ever-growing variety of the figurations.

This was the first Carter premier since the Double Concerto of 1961. To find for his original vision an equally original way of articulating it, and to get it all down to the actual finger details, as it were, is an immense labor.

Not the least impressive achievement of Carter's is that as well as having written a beautiful and expressive work, he has written a new one.

ADMIRABLE SOLOIST

Jacob Lateiner, who commissioned the Concerto through the Ford Foundation, was an admirable soloist. His feeling for polyphony is especially strong, and he had mastered the multi-textured layout of his part so that it sounded at times like the simultaneous performance of two players.

Erich Leinsdorf's work with the orchestra was alert and careful, and special praise goes to the members of the Concertino, Doriot Anthony Dwyer, Laurence Thorstenberg, Felix Viscuglia, Joseph Silverstein, Burton Fine, Jules Eskin, and Henry Freeman.

Subsequent performances, some of them at least, will be more assured and will benefit from more transparency and more varied dynamics. But for a piece that is most assuredly an example of the sort of music not meant for first performances, this premiere went well, and the second movement was very clearly in focus and came across with immense impact.

A local note, finally: this incredibly taxing performance was a most important thing for the Boston Symphony to undertake. It would be good to have this begin a renascence of the tradition that the Symphony Hall is where the important new orchestral works begin their performance histories.

Our special gratitude goes to Mr. Leinsdorf and to the Boston Symphony for their share in revealing a moving and exciting masterpiece.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
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JAN 3 1967

FRI. + SAT. #13 JAN. 13 + 14

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By MICHAEL STEINBERG
Globe Critic

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting: Wagner's "Tannhaeuser" Overture, the world premiere of the Piano Concerto by Elliott Carter, with Jacob Lateiner, soloist, and Dvorak's Symphony No. 9 in E minor, "From the New World," Friday afternoon in Symphony Hall.

Elliott Carter's new Piano Concerto is the most original and powerful work by an American composer. I know of nothing of comparable quality and strength to have come out of Europe since the war.

Its strength is in its conservatism. Carter is conservative in that he believes in a work of art as a responsible statement, a unique articulation of a personal vision. He is not a toy manufacturer, and he is not a cynical player of games with listeners and performers.

He believes, too, that the validity of a work of art is in what it says. His musical ideas are as complex as any being imagined today, but their intricacies exist in the service of an emotional and intellectual activity that reach to the very roots of our lives, what we care about, and live by.

VERY DRAMATIC

Carter's Concerto establishes the most dramatic confrontation of solo and orchestra since Beethoven. He has moved far from the Romantic concept of the soloist-hero cheered on by the crowd. Rather, the composer posits a conflict "between an individual of many changing moods and thoughts, and an orchestra treated more or less monolithically — massed effects pitted against Protean figures and expressions" (Carter's own words).

There are two movements. The first is fantastic in character. The dialogue moves rapidly, and ends at a climax when the orchestra block seems almost to have crushed the solo.

ELLIOTT CARTER
. . . complex ideas

A DIFFERENT WORLD

But as in Carter's first String Quartet, the space between movements is not really a break at all. The second movement begins just where the first left off, but it moves into quite a different world of rhetoric.

The orchestral part becomes a complex fabric of regular, but mutually contrasted beats against which the rhythmic flexibility of the solo is set off.

And there descends over the music a series of blankets of string tone, vastly thick chords — beyond 60 pitches each sometimes — quietly sustained in sinister contrast to the piano's increasingly urgent and impassioned utterance.

Opposition breeds independence. The solo becomes more autonomous and free, and the concerto concludes in the tranquility of a quiet and unopposed statement by the piano alone.

The originality of Carter's work is in its language, one fresh and individual in every dimension—not a hybrid of a traditional structure with a veneer or a graft of modernism. The harmonic vocabulary is uncommonly rich because Carter characterizes solo and orchestra by assigning to each its own repertory of triads.

Moreover, Carter's music is difficult to hear because his boldest inventions have been those concerned with treatment of speed and rhythm, the former an element ignored in most music as building material, the latter the very area where listeners and performers are most inexperienced and ill-trained.

The texture of Carter's Piano Concerto is fascinating. Carter has set a Concertino of seven players (flute, English horn, bass clarinet, and one each of strings) to function as mediator between solo and orchestra.

The Concertino is a channel through which ideas are communicated from solo to orchestra, it share the vocabulary of both, and in the series of cadenzas for the wind soloists in the second movement, which Carter has likened to the speeches of Job's comforters, it has a vital role in the human-musical drama. The actual piano writing, too, is extraordinary for the fantasy and ever-growing variety of the figurations.

This was the first Carter premier since the Double Concerto of 1961. To find for his original vision an equally original way of articulating it, and to get it all down to the actual finger details, as it were, is an immense labor.

Not the least impressive achievement of Carter's is that as well as having written a beautiful and expressive work, he has written a new one.

ADMIRABLE SOLOIST

Jacob Lateiner, who commissioned the Concerto through the Ford Foundation, was an admirable soloist. His feeling for polyphony is especially strong, and he had mastered the multi-textured layout of his part so that it sounded at times like the simultaneous performance of two players.

Erich Leinsdorf's work with the orchestra was alert and careful, and special praise goes to the members of the Concertino, Doriot Anthony Dwyer, Laurence Thorstenberg, Felix Viscuglia, Joseph Silverstein, Burton Fine, Jules Eskin, and Henry Freeman.

Subsequent performances, some of them at least, will be more assured and will benefit from more transparency and more varied dynamics. But for a piece that is most assuredly an example of the sort of music not meant for first performances, this premiere went well, and the second movement was very clearly in focus and came across with immense impact.

A local note, finally: this incredibly taxing performance was a most important thing for the Boston Symphony to undertake. It would be good to have this begin a renascence of the tradition that the Symphony Hall is where the important new orchestral works begin their performance histories.

Our special gratitude goes to Mr. Leinsdorf and to the Boston Symphony for their share in revealing a moving and exciting masterpiece.

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Morning Globe
BOSTON, Mass.
Circ. 234,733

JAN 5 1967

Thoughts of a Composer Before His Concerto Here

Elliott Carter's Piano Concerto will have its first performances at this Friday's and Saturday's Boston Symphony concerts. Jacob Lateiner, who commissioned the work with a grant from the Ford Foundation, will be soloist, and Erich Leinsdorf will conduct.

There has not been a Carter premiere since September, 1961, when the Double Concerto for harpsichord and piano with two chamber orchestras was first played. Carter's compositions are few and complex. Beginning, certainly, with the String Quartet No. 1 (1951), they have been enormously influential and are recognized as major land marks.

The Piano Concerto was completed in September 1965. Its musical conversation is a three-way thing. There is the solo piano and there is the full orchestra (pairs of wood-winds plus contrabassoon, 4 horns, 3 each of trumpets and trombones, tuba, 2 players for 6 timpani, though no other percussion, and the usual strings).

But between soloist and full orchestra there is—compositionally, rhetorically, and in physical stage placement—a "concertino," a chamber ensemble of flute, English horn, bass clarinet, violin, viola, cello, and bass.

Carter says that his new work is the opposite of the Romantic concerto with its soloist-hero supported and cheered on by the crowd. Rather, the solo must establish and fight for his identity in the face of a crowd that would suffocate and crush him.

Carter's music, steeped in humanistic tradition and rich in human concerns, suggests metaphoric interpretation. One might go on, then, by saying that opposition breeds independence. It is as though the orchestra, by way of its aggressive and intense relation to the solo, were "teaching the piano how to be" (Carter's words), till it goes its own way.

Talking about his Concerto, Carter mentioned Job, straitened and redeemed. And in the three wood-winds of the Concertino we even find something like the three counselor friends, who, in a series of cadenzas, offer comfort, as it were, and suggestions—irrelevant ones—as to how the music ought to go on.

BUT WHAT ENDING?

Finding the proper ending for this musical drama was a tough problem. The first of the Concerto's two movements has a dramatic end thoroughly dominated by Concertino and orchestra. The second ends with a quiet statement from piano alone, one that offers the musical materials associated with the solo in their most concentrated form.

Carter came to this having rejected some more violent, certainly more theatrical, alternatives: "In my music it is always the still, small voice that wins out."

The participants in the musical conflict are marked by special musical characteristics, preference for certain intervals chords, rhythms, and so on. Piano and orchestra use different musical vocabularies. The aspect of this most immediately noticeable to the listener is the rhythmic, the orchestra's establishing of a fairly steady material frame as against the piano's flexible placement of its comment around rather than on the beats.

LIKE A MEDIATOR —

The Concertino lives and shares in both worlds. Its function is that of mediator between piano and orchestra, often as the orchestra's surrogate. As the composer puts it, "It brings the news to the piano."

In part, too, it owes its existence to a pratical consideration. Carter's boldly imaginative ideas produce difficult music, especially in rhythm. Levels of difficulty accepted in solo and chamber music are not pratical in orchestral writing. By having his Concertino, Carter can concentrate the fiercer complexities in the orchestra into the parts of seven virtuosi, themselves quasi-soloists.

dgcmfwyp

Musical precedents? Carter's own earlier pieces, of course, especially something like the Second Quartet with its vivid characterization of and conversation among instruments; Ives, with his extraordinarily broad and fanciful concept of polyphony; certain things in the dramatic style of Beethoven, for example, the Andante of the Piano Concerto No. 4, a movement that has greatly influenced Carter.

MICHAEL STEINBERG

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

JAN 20 1967

New England Newsclip

'Living, Evolving Art'

A correspondent from Cambridge, who disliked the Carter piano concerto, states that he has not studied music. He then hurls ridicule and invective upon The Globe's critic, Mr. Steinberg, who has studied music and understands it better than many so-called musicians. Believing that ignorance of a subject is the best qualification for forming an opinion, the letter writer would undoubtedly feel that, [illegible] udied the other Fine Arts, those who are [illegible] ture, etc., are better equipped [illegible] to [illegible] judgement on creative efforts in those spheres. . . .

Every symphony-goer is entitled to expect on the programs some of the music he likes best, but he should also be willing to accept some of what others deem of value. Challenging contemporary works form a very small percentage of Boston Symphony programs, but apparently there are those who would ban even the very few which are performed. It is worth noting that the Carter concerto was preceded and followed by two of the most popular and easy to listen to selections in the repertoire: Wagner's Overture to "Tannhauser" and Dvorak's "New World" Symphony.

The Boston Symphony is, or should be, an active force in a living, evolving art, which means it has an obligation to acquaint its audiences, at least those whose minds are not hopelessly closed with what living composers are writing.

FREDERICK C. DAVIS
Malden

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JAN 1 1967

Carter Piano Concerto To Have Premiere Here

THE BOSTON HERALD, SATURDAY, JAN. 7, 1967

SYMPHONY

Concerto by Carter

By McLAREN HARRIS

It is a temptation to state that the world premiere of Elliott Carter's Piano Concerto at Symphony on Friday was among the first blessings of the New Year; but as that is still a matter for conjecture, we shall be satisfied to say that the concerto is unequivocally the newest of the year.

The Carter concerto was commissioned by pianist Jacob Lateiner with the aid of a Ford Foundation grant. The work has presumably been in Lateiner's hands since its completion in 1965; the first performance was originally scheduled for October but due to the work's complexities it was postponed at the pianist's request.

Complex it is. Though the two-movement piece resembles a concerto grosso on the outside through its scoring for a concertino of seven strings and winds, orchestra and solo piano, its organization begins on the most elemental level of musical materials: pitch motives, rhythm, note duration, meter, tempo. The orchestra and piano parts are distinguished—or stratified, as Carter calls it—by separate series of three-note motives, developed in opposing rhythms through a succession of differing meters and gradual speeding-up or slowing-down of tempo (the latter is a basic tool of Carters, which he terms "metric modulation," though "temporal modulation" may be more appropriate).

EFFECTS VS. NOTATION

This is where most of the complexity arises, as the composer's intended effects are quite fluid, while musical notation is an exact science. The score contains such tempo indications as 'quarter note equals 72.5," or 110.25, or 182.75. This precision, of course, cannot be achieved in performance; the numbers are only to indicate stages in the acceleration or deceleration of tempo. But the parts, which display rhythmic wizardry even in straight tempos, became all the more enigmatic during these periods.

However, if these specific problems are left for someone else than the listener, the concerto emerges clear in sound and extremely interesting in its interplay of ideas. Though the surface is angular to the brink of pointillism, the piano part is idiomatic throughout and the orchestration economic and light. The first movement contains a good deal of wrestling between soloist and ensemble with the concertino taking the mediator's role; in the second, the piano progresses with increasingly bold strokes against softly sustained strings and brief interjections from the brass, interrupted here and there by cadenzas from the concertino.

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600

JAN 7 1967

New England Newsclip

Music: Carter's Tomorrow Concerto

Work by Avant-Garde Leader Has Premiere

Lateiner Piano Soloist as Leinsdorf Conducts

By HAROLD C. SCHONBERG
Special to The New York Times

BOSTON, Jan. 6 — Elliott Carter's Piano Concerto received its world premiere this afternoon at Symphony Hall. Erich Leinsdorf conducted the Boston Symphony, and Jacob Lateiner was the piano soloist. This was also the occasion for a recording of the score. R.C.A. Victor, assisted by grants from the Martha Baird Rockefeller Fund for Music, the Steinway Foundation and the National Foundation of the Arts and the Humanities, recorded the live performance. Still another foundation enters the picture, for the concerto was commissioned by the Ford Foundation through Mr. Lateiner.

Mr. Carter, 59 years old, has long been one of the leaders of this country's musical avant-garde. He is not a prolific composer, and he writes very slowly. But his music has made a powerful impact on postwar American thinking. His Second Quartet was all but a call to battle for the avant-gardists of the United States, and he was one of the first, along with Milton Babbitt, to exploit the serial thinking of the Schoenberg school.

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This new concerto, completed in 1959, is not a work that can be assessed offhand, and the score will need considerable study and rehearing before it can be spoken about with confidence. The work is scored for full orchestra, with a small concertino—as in the old concerto grosso form—opposed to the full body of the orchestra. It is almost completely dissonant and athematic, and is extremely dense in texture. The density is not in tonal impasto, though, at one spot near the end of the first of the two movements, the scoring is on 72 staves of a single page. This may be unique in the history of music. Not even Schoenberg's "Gurre-Lieder" has anything like it. But this is an exceptional spot in the score. The density is rather in the concentration of technical idea.

Adrian Siegel

Elliott Carter

As in most serial-oriented music, the Piano Concerto manipulates various materials—3-note groupings against 12-note chords, and so on. These elements are subjected to varying treatments, and the relationships are highly complicated, probably too complicated for the ear ever to take in. The work is not short. It runs to a shade more than 25 minutes, and the listener is required to concentrate every second.

Music of this kind seldom has charm. That is the last thing Mr. Carter is trying to achieve. In his program notes, he talks about expressive relationships, but it is clear that the technique of composition is the paramount issue in a work like this. It makes its points through a stringent kind of musical logic, and is terribly serious about it. The music is a kind of culmination from Schoenberg and Berg through Babbitt and Boulez, with a touch of Ives here and there. Some of it sounds doctrinaire, especially the piano writing, which often has the kind of flapdoodle figuration beloved of such composers as Boulez and Stockhausen. It is terribly difficult, and Mr. Lateiner, who was in thorough command, played from the printed note.

Very much in the best international style, this concerto is going to be treated with respect wherever it turns up. But the odds are against its becoming a repertory work—in this generation, anyway. Very few orchestras could handle it, very few pianists would take the time to learn it. In a future generation, when and if the idiom becomes familiar and the texture is taken as a matter of course, the work will have a better chance. As a guess, this piano concerto will be regarded as a summing up of a style of composition that never fully took hold but, like cubism in art, dominated a decade or two.

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Of the performance, it can be said only that Mr. Leinsdorf, the pianist, the concertino players and the orchestra were confident, assured and accomplished. It will not be long before anybody who wants to can check the performance with score on lap and the record on the turntable. The audience received the new concerto with a good deal of warmth and respect, and the composer took several bows from the stage.

THE CHRISTIAN SCIENCE MONITOR Saturday, January 7, 1967

Lateiner plays Carter

New piano concerto

By Harold Rogers

Sandwiched between the comfy tunes of Wagner's Overture to "Tannhäuser" and Dvořák's Symphony "From the New World," Elliott Carter's Piano Concerto — uncomfortably tuneless—had its première Friday afternoon at Symphony Hall.

The soloist was Jacob Lateiner, who manfully commissioned it through the Ford Foundation and then manfully played it (unlike Paul Wittgenstein, who commissioned a concerto for the left hand from Prokofiev and then refused to touch it).

Though avant garde in its impression, the idiom finds its home in the long since familiar atonalities of our day. At the outset one is struck by Carter's inventive use of fragmented ideas. The work is explosive and expostulatory, at times reminiscent of Henry Cowell's early cluster-tone essay called "Amiable Conversation" that depicted two Chinese in a laundry.

In the Carter concerto the talk runs three ways—from the piano to the orchestra to a concertino, often all three at once. There is a fascination to the tonal fabric with its dramatically bold colors, yet the piece is not without moments of almost impressionistic lyricism.

But the listener is hardly given an opportunity to think "Yes, that is nice, isn't it?" when his tympanum is kicked by blast from the tuba, or otherwise agitated by isolated beeps and blurps from various instruments. Meanwhile the piano inscribes its individualistic way, expounding short, intricate figures that seem to require ten fingers on each hand.

Logical path

Throughout its two movements, however, one is impressed by the logic and order of Carter's mind, even though the logic pursue a path trod and appreciated by only a few. The main trouble with the opening Fantastico movement is that the idiom settles into a routine that becomes tedious. One is strongly tempted to think of other things or to look forward to the second movement when the mood may change.

But the second movement, Molto giusto, took up where the first left off and gave us more of the same. True, there was a slight change of mood—at times the piano waxed a little more lyrical in an expansive way—but the plethora of dabs and jabs had long since lost their grasp of the imagination.

Mr. Lateiner, making his Boston debut with the Boston Symphony, displayed an extraordinary skill. He read from the score, as well he might, his part being well nigh unmemorizable. He has a sensitive touch and an accurate technique. Missed notes would never have been noticed, yet he gave us a secure sense of not having missed a one. The composer was on hand to accept the warm if not enthusiastic applause.

Erich Leinsdorf marshaled his forces with his usual organizational flair. His Wagner was inspiring, and his Dvořák—following the Carter—pure delight.

TUES. B #4 JAN. 10

48

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

JAN 1 1967

Music Notes

The world premiere of Elliott Carter's First Piano Concerto will take place in Boston's Symphony hall on Friday, with Jacob Lateiner as soloist and Erich Leinsdorf conducting the Boston Symphony orchestra. The Carter concerto was originally scheduled for performance in November, but additional time was needed to prepare the complex new work, which requires a concertino ensemble of three winds and four strings in addition to piano and orchestra. The concerto was commissioned by Mr. Lateiner thru the Ford Foundation and is based on sketches worked out during 1964 and 1965 while Mr. Carter was living in West Berlin and New York. Technically, the composition is based on twelve different three-note groups. Six are used exclusively by the piano and concertino and six by the orchestra. Each triad is associated with one or more tempi and expressive characters. The concerto has two movements.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

JAN 8 1967

New England Newsclip

The concerto's drama is mainly intellectual, not one of the senses, and harmonic or melodic appeals are incidental items. Nevertheless, both the composer and the performance by Mr. Lateiner and the orchestra under Erich Leinsdorf were well received.

Two 19th-century products were also on the program, Wagner's overture to "Tannhaeuser" and the "New World" Symphony of Dvorak. There seems to be a tendency among conductors to take the Pilgrims' March from the "Tannhaeuser" overture at a snail's pace, emphasizing its dignity and splendor at the expense of the players' endurance and the listeners' patience. Fortunately there was only partial evidence of it on Friday; although beginning at a crawl, the march returned in full-blown solidity after the Venusberg's dazzle, concluding an essentially brilliant orchestral performance.

Perhaps the ordeal of the Carter work brought on a letdown following intermission. In any case the Dvorak work was attacked rather half-heartedly, with off-balance or weak responses from the winds. Mr. Leinsdorf sought to bring out salient characteristics of the orchestration often missed in other readings, and usually succeeded, but moments in between escaped attention; the excitement was largely flickering and non-consistent. The Largo, however, was finely

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the thirteenth program of the 86th season Friday night at Symphony Hall. Jacob Lateiner was piano soloist the Carter concerto.

Overture to "Tannhaeuser" . . . Wagner
Piano Concerto . . . . . Carter
(first performance)
Symphony No. 9 in E minor, Op. 95, "From the New World" . . . . Dvorak

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1967

Boston Symphony: Carter Premiere

Elliott Carter's Piano Concerto was given its first performances at the Boston Symphony concerts of January 6 and 7. Jacob Lateiner, who commissioned the work through the Ford Foundation, was soloist; Erich Leinsdorf conducted.

It is the most original and powerful work by an American composer, and I know of nothing of comparable quality and strength that has come out of Europe since the war. The work is characteristically a responsible and personal statement by a man who is neither a toy manufacturer nor a cynical player of games with listeners and performers. In the most dramatic confrontation of solo and orchestra since Beethoven, Carter establishes a conflict between an individual of varied moods and nervous sensibility and an orchestral mass of vast weight and of monolithic expression. The Concerto continues the rhetoric that has prevailed in Carter's work of the last fifteen years in its concern with contrasting musical characters, their mutual impact, and their continuing mutual independence.

Carter has articulated this contrast by assigning separate harmonic and rhythmic vocabularies to piano and orchestra, and the music is especially bold in its inventions with speeds and rhythms. The piano figurations are notably fresh.

The concertino of seven string and woodwind players that functions as mediator between solo and orchestra contributes to a generally fascinating texture. The dramatic vision behind the Concerto is powerful, and the composer has found a language which is right, expressive, beautiful, to translate that vision into music. MICHAEL STEINBERG

New England Newsclip Agency, Inc.
Box 2078, Boston
Sunday Globe
BOSTON, Mass.
Circ. 532,600

JAN 15 1967

'Let Us Hear Music . . .'

Winston Churchill, who was no musician by any means, once said that he liked music which he could bang along with. Saturday evening (Jan.) I got an earful of the ame; which was a complete insult to the intelligence—nd I know the kind of music hat I like. I refer, specifically, the world premiere of the iano Concerto by Elliot arter played by Jacob ateiner with the Boston Symhony Orchestra led by Erich einsdorf.

The reviews of both Michael teinberg of the Boston Globe and of Harold C. Schonberg of the New York Times are so remarkably alike in their criticism that they could well have been written by the same person—who was never present at the concert.

They do agree on one thing: the music was extremely dense. It certainly was to the average concertgoer. As one who has studied the Fine Arts (music excepted) and who has written criticism of the same, I know padding when I see it and both reviews are padded to the extreme. This music (?) does not have one recognizable note that one can follow; it is in essence, computerized music; the texture is fascinating all right—about as fascinating as an emetic!

Let us hear music that the public can and will enjoy—and to hell with the critics, who, with their pseudo-syllogistic nonsense about the purity and technique of composition, joined together with the ideal of an incoherent jumble of notes, still have the audacity to try to make us believe that this produces a symphony, let alone a concerto!

GEORGE SAVER
Cambridge

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Fourth Program

TUESDAY EVENING, JANUARY 10, *at 7:30 o'clock*

GUNTHER SCHULLER, *Guest Conductor*

DVOŘÁK . . . . . Overture, "Othello," *Op.* 93

SCHUBERT . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

INTERMISSION

IVES . . . . . Symphony No. 4

I. Prelude: Maestoso
II. Allegretto
III. Fugue: Andante moderato
IV. Very slowly — Largo maestoso

NEW ENGLAND CONSERVATORY CHORUS
JOHN OLIVER, Acting Conductor

BALDWIN PIANO RCA VICTOR RECORDS

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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970

JAN 11 1967

Symphony Program Has High, Low Points

By EARL J. DIAS
Standard-Times Music Critic

Gunther Schuller, well-known composer and recently appointed president of the New England Conservatory of Music, was guest conductor last night in Symphony Hall in the fourth program of the Boston Symphony Orchestra's Tuesday "B" series.

Mr. Schuller scheduled three works for the concert — Dvorak's seldom-heard "Othello Overture," Schubert's "Symphony No. 8 in B Minor" (The "Unfinished"), and Charles Ives' "Symphony No. 4," with the New England Conservatory Chorus as assisting artists.

The Dvorak overture, which began the program, really has no connection with Shakespeare's "Othello"; in fact, not until the piece had been completed did Dvorak give the name to it — and this only because he intended the composition to present love as a passion that often mars human hearts.

Rendition Tops Score

Although the overture is pleasant enough music, it is eminently forgettable. Mr. Schuller and his musicians performed it well, but their playing was better than the music perhaps permits.

There is little at this late date that can be said about Schubert's "Unfinished Symphony." All music lovers know that the composer completed only two movements of the work (it was written six years before his death), although he did leave notes for a scherzo.

The composition has always been immensely popular, chiefly because of its melodious themes. These melodies came forth appealingly last night, but, all in all, there was something lacking in Mr. Schuller's reading. Perhaps in an effort not to over-romanticize the work, he did not romanticize it enough. As a result, I found the rendition somewhat tame and lacking in musical warmth.

With the Ives "Symphony No. 4," however, Mr. Schuller came into his own. Performed for the first time in 1965, even though it was composed in the years 1910-1916, the symphony has been unjustly neglected.

Work of Experimenter

Typically Ives in its utilization of polymetrical notation, counterpoint of two orchestral units, a small chorus, fragments from hymns, folk songs, patriotic selections, and the like, it is the work of a great individualist and a born experimenter.

The second movement, for example, surely one of the noisiest in the symphonic repertoire, ends with a slam-bang Fourth of July celebration, with bands, drum corps and remarkable instrumental combinations blaring forth with wonderful abandon.

And the great third movement — a double fugue — the most conventional of the four sections — is a lovely piece of writing (it is actually an orchestral transcription of the first movement of Ives' "First String Quartet") using two hymns, "From Greenland's Icy Mountains" and "All Hail the Power," skillfully and allowing an organ to supplement the orchestral score.

That Mr. Schuller has an affinity for this type of music is obvious. The orchestra, which he kept under splendid control, displayed all its virtuoso qualities. The result was provocative and unusual music-making.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795

JAN 15 1967

Boston Symphony Performs Work of Charles Ives

It was a pleasure last week to hear the Boston Symphony Orchestra, with Gunther Schuller as guest conductor, perform Charles Ives' "Symphony No. 4." Within the last decade, this shrewd Connecticut Yankee has come into his own. Had his music been performed immediately or soon after it was composed, it would have created as much of a furore as that of Schoenberg and Stravinsky.

Unfortunately, though, the music of this Yale graduate did not become well-known until he was an old man. For example, his "Symphony No. 2," completed in 1902, did not receive its first performance until 1951. The "Symphony No. 4," composed betwen 1910-1916, has never received a complete performance until very recent years. The "Symphony No. 3," completed in 1911, was not performed until 1945.

While his contemporaries were absorbing Brahms and Wagner, Ives was absorbing the musical experiences provided by the New England village in which he was born—the concerts of the village band, the singing of the church choir, barn dances, camp meetings, circus parades. In fact, Ives was first and alone among American composers to discern and to utilize the truly idiosyncratic and germinal elements of our folk and popular music. These include such features as "incorrect" harmonic progressions, irregular rhythms, asymmetrical melodies, improvised embellishments, and deviations from standard pitch.

"Symphony No. 4" is perhaps the most "advanced" of Ives' works—it employs polymetrical notation, ad libitum instrumental passages, counterpoint of two orchestral units, and the free use of dissonance within essentially simple tonality.

It reaffirms Ives' reputation as one of the most original and enjoyable of American composers.

TUES. B #4 JAN. 10

48

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

JAN 8 1967

New England Newsclip

The concerto's drama is mainly intellectual, not one of the senses, and harmonic or melodic appeals are incidental items. Nevertheless, both the composer and the performance by Mr. Lateiner and the orchestra under Erich Leinsdorf were well received.

Two 19th-century products were also on the program, Wagner's overture to "Tannhaeuser" and the "New World" Symphony of Dvorak. There seems to be a tendency among conductors to take the Pilgrims' March from the "Tannhaeuser" overture at a snail's pace, emphasizing its dignity and splendor at the expense of the players' endurance and the listeners' patience. Fortunately there was only partial evidence of it on Friday; although beginning at a crawl, the march returned in full-blown solidity after the Venusberg's dazzle, concluding an essentially brilliant orchestral performance.

Perhaps the ordeal of the Carter work brought on a letdown following intermission. In any case the Dvorak work was attacked rather half-heartedly, with off-balance or weak responses from the winds. Mr. Leinsdorf sought to bring out salient characteristics of the orchestration often missed in other readings, and usually succeeded, but moments in between escaped attention; the excitement was largely flickering and non-consistent. The Largo, however, was finely

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the thirteenth program of the 86th season Friday night at Symphony Hall. Jacob Lateiner was piano soloist the Carter concerto.

Overture to "Tannhaeuser" . . . Wagner
Piano Concerto . . . . . Carter
(first performance)
Symphony No. 9 in E minor, Op. 95, "From the New World" . . . Dvorak

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAR 1967

Boston Symphony: Carter Premiere

Elliott Carter's Piano Concerto was given its first performances at the Boston Symphony concerts of January 6 and 7. Jacob Lateiner, who commissioned the work through the Ford Foundation, was soloist; Erich Leinsdorf conducted.

It is the most original and powerful work by an American composer, and I know of nothing of comparable quality and strength that has come out of Europe since the war. The work is characteristically a responsible and personal statement by a man who is neither a toy manufacturer nor a cynical player of games with listeners and performers. In the most dramatic confrontation of solo and orchestra since Beethoven, Carter establishes a conflict between an individual of varied moods and nervous sensibility and an orchestral mass of vast weight and of monolithic expression. The Concerto continues the rhetoric that has prevailed in Carter's work of the last fifteen years in its concern with contrasting musical characters, their mutual impact, and their continuing mutual independence.

Carter has articulated this contrast by assigning separate harmonic and rhythmic vocabularies to piano and orchestra, and the music is especially bold in its inventions with speeds and rhythms. The piano figurations are notably fresh.

The concertino of seven string and woodwind players that functions as mediator between solo and orchestra contributes to a generally fascinating texture. The dramatic vision behind the Concerto is powerful, and the composer has found a language which is right, expressive, beautiful, to translate that vision into music. MICHAEL STEINBERG

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JAN 15 1967

'Let Us Hear Music ...'

Winston Churchill, who was no musician by any means, once said that he liked music which he could bang along with. Saturday evening (Jan. 7) I got an earful of the same; which was a complete insult to the intelligence—and I know the kind of music that I like. I refer, specifically, to the world premiere of the Piano Concerto by Elliot Carter played by Jacob Lateiner with the Boston Symphony Orchestra led by Erich Leinsdorf.

The reviews of both Michael Steinberg of the Boston Globe and of Harold C. Schonberg of the New York Times are so remarkably alike in their criticism that they could well have been written by the same person—who was never present at the concert.

They do agree on one thing: the music was extremely dense. It certainly was to the average concertgoer. As one who has studied the Fine Arts (music excepted) and who has written criticism of the same, I know padding when I see it and both reviews are padded to the extreme. This music (?) does not have one recognizable note that one can follow; it is in essence, computerized music; the texture is fascinating all right—about as fascinating as an emetic!

Let us hear music that the public can and will enjoy—and to hell with the critics, who, with their pseudo-syllogistic nonsense about the purity and technique of composition, joined together with the ideal of an incoherent jumble of notes, still have the audacity to try to make us believe that this produces a symphony, let alone a concerto!

GEORGE SAVER
Cambridge

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fourth Program

TUESDAY EVENING, JANUARY 10, *at 7:30 o'clock*

GUNTHER SCHULLER, *Guest Conductor*

DVOŘÁK . . . . . Overture, "Othello," *Op.* 93

SCHUBERT . . . . . Symphony in B minor, "Unfinished"

I. Allegro moderato
II. Andante con moto

INTERMISSION

IVES . . . . . Symphony No. 4

I. Prelude: Maestoso
II. Allegretto
III. Fugue: Andante moderato
IV. Very slowly — Largo maestoso

NEW ENGLAND CONSERVATORY CHORUS
JOHN OLIVER, Acting Conductor

BALDWIN PIANO RCA VICTOR RECORDS

[9]

New England Newsclip Agency, Inc.
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Standard-Times (e)
NEW BEDFORD, Mass.
Circ. 66,970

JAN 11 1967

Symphony Program Has High, Low Points

By EARL J. DIAS
Standard-Times Music Critic

Gunther Schuller, well-known composer and recently appointed president of the New England Conservatory of Music, was guest conductor last night in Symphony Hall in the fourth program of the Boston Symphony Orchestra's Tuesday "B" series.

Mr. Schuller scheduled three works for the concert — Dvorak's s.e.l.d.o m-heard "Othello Overture," Schubert's "Symphony No. 8 in B Minor" (The "Unfinished"), and Charles Ives' "Symphony No. 4," with the New England Conservatory Chorus as assisting artists.

The Dvorak overture, which began the program, really has no connection with Shakespeare's "Othello"; in fact, not until the piece had been completed did Dvorak give the name to it — and this only because he intended the composition to present love as a passion that often mars human hearts.

Rendition Tops Score

Although the overture is pleasant enough music, it is eminently forgettable. Mr. Schuller and his musicians performed it well, but their playing was better than the music perhaps permits.

There is little at this late date that can be said about Schubert's "Unfinished Symphony." All music lovers know that the composer completed only two movements of the work (it was written six years before his death), although he did leave notes for a scherzo.

The composition has always been immensely popular, chiefly because of its melodious themes. These melodies came forth appealingly last night, but, all in all, there was something lacking in Mr. Schuller's reading. Perhaps in an effort not to over-romanticize the work, he did not romanticize it enough. As a result, I found the rendition somewhat tame and lacking in musical warmth.

With the Ives "Symphony No. 4," however, Mr. Schuller came into his own. Performed for the first time in 1965, even though it was composed in the years 1910-1916, the symphony has been unjustly neglected.

Work of Experimenter

Typically Ives in its utilization of polymetrical notation, counterpoint of two orchestral units, a small chorus, fragments from hymns, folk songs, patriotic selections, and the like, it is the work of a great individualist and a born experimenter.

The second movement, for example, surely one of the noisiest in the symphonic repertoire, ends with a slam-bang Fourth of July celebration, with bands, drum corps and remarkable instrumental combinations blaring forth with wonderful abandon.

And the great third movement — a double fugue — the most conventional of the four sections — is a lovely piece of writing (it is actually an orchestral transcription of the first movement of Ives' "First String Quartet") using two hymns, "From Greenland's Icy Mountains" and "All Hail the Power," skillfully and allowing an organ to supplement the orchestral score.

That Mr. Schuller has an affinity for this type of music is obvious. The orchestra, which he kept under splendid control, displayed all its virtuoso qualities. The result was provocative and unusual music-making.

New England Newsclip Agency, Inc.
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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795

JAN 15 1967

Boston Symphony Performs Work of Charles Ives

It was a pleasure last week to hear the Boston Symphony Orchestra, with Gunther Schuller as guest conductor, perform Charles Ives' "Symphony No. 4." Within the last decade, this shrewd Connecticut Yankee has come into his own. Had his music been performed immediately or soon after it was composed, it would have created as much of a furore as that of Schoenberg and Stravinsky.

Unfortunately, though, the music of this Yale graduate did not become well-known until he was an old man. For example, his "Symphony No. 2," completed in 1902, did not receive its first performance until 1951. The "Symphony No. 4," composed betwen 1910-1916, has never received a complete performance until very recent years. The "Symphony No. 3," completed in 1911, was not performed until 1945.

While his contemporaries were absorbing Brahms and Wagner, Ives was absorbing the musical experiences provided by the New England village in which he was born—the concerts of the village band, the singing of the church choir, barn dances, camp meetings, circus parades. In fact, Ives was first and alone among American composers to discern and to utilize the truly idiosyncratic and germinal elements of our folk and popular music. These include such features as "incorrect" harmonic progressions, irregular rhythms, asymmetrical melodies, improvised embellishments, and deviations from standard pitch.

"Symphony No. 4" is perhaps the most "advanced" of Ives' works—it employs polymetrical notation, ad libitum instrumental passages, counterpoint of two orchestral units, and the free use of dissonance within essentially simple tonality.

It reaffirms Ives' reputation as one of the most original and enjoyable of American composers.

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FRI + SAT #14 JAN. 13 + 14

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
JAN 3 1967

The Sound of Music

Heart in the Homeland

By Dan Webster
Patriot Ledger Correspondent

PHILADELPHIA — Rafael Kubelik brushed back wiry graying hair and pronounced himself a happy man.

On the face of it, his statement seems contradictory. The 52-year-old conductor, who will guide the Boston Symphony Orchestra in concerts beginning [redacted] month, has weathered enough travail to embitter most men. Son of violinist Jan Kubelik, he saw his father's fortunes crumble and his art become a race against creditors.

When Kubelik's own star began to rise as a conductor, his native Czechoslovakia capitulated, first to Nazi Germany and then, in the '40s, to Communism; and let no man mistake his devotion to his homeland.

His escape was to Chicago and three years with the Chicago Symphony, a relationship that ended loudly and abruptly. His wife, a companion through much of this, died in 1961. Yet, in 1966, Kubelik finds himself a happy man.

The reasons are personal and complex.

In The Lead Again

Getting back in the swing of his life as a conductor after taking a year off, Kubelik looked back for a moment. He planned the year for his own orchestra (The Bavarian State Radio Orchestra) but refused to lead a program. He didn't pick up the baton until last August, when he appeared in the Salzburg and Edinburgh festivals.

"I am composing. You know, for years I have been writing for the cupboard. I conduct here and there and I have on my desk a score that I look at for a little and then leave it. Since I have taken my vacation, I have written a piece for strings on commission from the Lucerne Festival; I have written a violin concerto and I have another opera sketched out. It's wonderful. In these few months, all this has flowed out."

Man Without A Country?

Home for Kubelik is Lucerne. "I never gave up my flat there and now I want to build a little house. And I think I will become a Swiss citizen. I could have become an American — you were very good to me when I came in 1949 — or I could have become an English subject. But I wanted to be a Czech conductor and so I have not taken any steps. I left my country, but I stayed with my nation, if you see what I mean. If I had stayed and lived under the rule of murderers, I would have had to do things with which I could not agree and that I would have been ashamed of.

"Now my son is 21 and needs papers and I think my friends and the people who understand me know that I am a Czech even if I take Swiss citizenship," the conductor said.

The year away from the podium has freed what he calls his other self. "A conductor is an extrovert, but the composer is an introvert. The composer hides from publicity but the conductor must seek it. As a musician I am always at odds with myself.

"But I am not tense — oh, in rehearsal I am nervous, — but deep down I am not tense. I have come to realize that I am alone. We are all alone. When you die, you are alone. Okay, then why try to be a big success, to make a lot of money? I have finally come to realize that if you do things without fear or without corruption, you are honest with yourself. Is there anything else in life?

RAFAEL KUBELIK
. . . Czech in balance

Unhappy Ending

"You must have convictions and do what you think is right. Chicago? I enjoyed myself there, but the ladies did not like me and the Cassidy (Claudia Cassidy, former music critic of the Chicago Tribune) hated me and at the end of three years I said goodbye.

"It was not too much Czech music, it was too much contemporary music. I looked back through my records the other day. In three years, I played 60 contemporary works, but only eight Czech things among them and from the romantic era, the four symphonies of Dvorak, and 'The Bartered Bride.'

"It wasn't too much Czech music; the audience wasn't ready for contemporary works. But I had to do what I felt — and I did," he shrugged.

"It was wonderful to sit in my room with nothing to do but write. No airplanes, no rehearsals, no commitments. I will begin to conduct some of my own things now. I have played so many other composers, I think I owe it to myself to try some of my own music — not here, but in Europe. To see how they go," he said.

Meanwhile, Kubelik has remarried and he credits his new wife with smoothing the way for him, helping him to this plateau of happiness he professes. And the Chicago Symphony came to him again, to ask him to lead three weeks of concerts — a stint he has just completed.

"I had to go back. I had to complete the arch," he said. "I was very happy to be back. It was a most warm welcome, a family-like approach to the orchestra, from the public and from the critics. To find people who are faithful — that is the biggest value a human being should strive for."

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

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I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

MARTINU . . . . . Double Concerto for Two String Orchestras, Piano and Timpani

I. Poco allegro
II. Largo; Adagio
III. Allegro

Piano Solo: CHARLES WILSON
(First performance in Boston)

INTERMISSION

FRANCK . . . . . *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

[841]

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JAN 14 1967

Kubelik Makes His Debut With BSO

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Rafael Kubelik

Martinu's intense and moving masterwork was written amid the stresses strains of impending war after the betrayal of Czechoslovakia, the composer's homeland, at Munich in 1938. It echoes the distempers of that tragic interlude.

This singular concerto, though for double orchestra, is marked by creative ability and coloristic skill, being set out for two answering bodies of strings, as well as piano and percussive instruments. Charles Wilson, the BSO assistant conductor, was keyboard artist. What may become Martinu's most enduring opus, manifesting an unyielding idiom, was set forth splendidly.

Its germinal theme, which can be traced back to Beethoven, through Liszt, also is the cell-like motif for Cesar Franck's D-Minor symphony, which concluded yesterday's concert. Martinu plays it straight in the opening poco allegro, runs it backwards in the concluding allegro; Czech and double-Czech.

Curtain-raiser was Haydn's 102d symphony (B&H #12, Salomon Series #9, in B flat), appropriate for the guest conductor's debut, since it was featured at the first BSO concert after its foundation in 1881. The B-flat symphony is among Haydn's finer works, being dramatic in scope and magnificent as sheer music.

Kubelik's ecstatic reading was true classicism, yet full of expressivity and urgency of feeling. It was a skillful performance, sweeping and powerful, but the scope of the "Father of the Symphony's" score is sufficiently expansive to accommodate such a wide-ranging reading.

After the interval there came a fervent, controlled, superbly evocative performance of Franck's prefabricated, tuneful D-minor symphony. The "Belgian Bruckner's" only work in that format mingles an academic methodology with maudlin sentiment, producing a chimerical monster whose hybrid strain fortunately has vanished from the musical scene. In the world of mules, there are no rules, as Ogden Nash commented.

Franck's melodic style was based upon the chromatic harmonies of Wagner's "Tristan;" the Parisian organist-composer's original gimmick, also anticipated by Liszt, was a cyclical format in which the cell-like theme is repeated throughout the symphony's three movements, splitting, in the finale, into similar twins recognizable as the thematic origins of "Give Me Something to Remember You By" and "Lady Dressed in Jade."

His opening movement is notable for the alternating of slow and rapid segments, while the peculiar middle movement, a synthesis of scherzo and andante, is rather enjoyable for its melodic transmutations. However, many listeners nowadays find the overweening pretensions of this symphony too mystical, with too slim a margin between loftiness and pomposity.

Franck's symphony must be played with fervor, it is true (but not with the perfervid mannerisms it acquired when Symphony and Carnegie halls were Munchausen!) but it also must be played with restraint, otherwise the climaxes become blatant and vulgar, careening into bathos. Kubelik, with his precisely articulated beat and Furtwanglerish left hand, disdained to fume and fret over this symphony's top-lofty nobility and strangely gripping musical exaltation, playing down overly sentimental aspects.

Instead, he regarded it as a well-balanced musical work, imparting form and simplicity to its musical rhetoric, but, at the same time, permitting plenty of warmth and understanding to seep into his sympathetic interpretation. Such comparatively restrained treatment stressed melodic lines rather than dynamic qualities, thus making the churnings and heavings of this super-Romantic score less objectionable, so that it appeared to be an important musical creation.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JAN 8 1967
New England Newsclip

Three Guest Conductors With Boston Symphony

The Boston Symphony will have three guest conductors during the mid-season leave of absence of the orchestra's music director, Erich Leinsdorf.

Rafael Kubelik will conduct the concerts for the next two weeks in Boston and also take the orchestra on tour the last week in January.

Gunther Schuller, president-elect of the New England Conservatory, returns this Tuesday to conduct a program that he directed in November. And the London Symphony's Colin Davis appears in Boston Feb. 3-4.

Leinsdorf returns Feb. 10, after conducting the Concertgebouw in The Hague and Amsterdam.

Kubelik's first pair of concerts, Friday at 2 p.m. and Saturday at 8:30 p.m., will feature the first Symphony Hall performances of the Martinu Double Concerto for Two String Orchestras, Piano and Percussion. The orchestra's new assistant conductor, Charles Wilson, will be the pianist.

These concerts will open with Haydn's Symphony No. 102, and conclude with Franck's D minor Symphony. Final preparation for the program will come at the open rehearsal Thursday evening at 7:30.

Schuller's program Tuesday evening at 7:30 will consist of the Dvorak "Othello" Overture, Schubert's "Unfinished" Symphony and the Charles Ives Symphony No. 4. The concert will be televised and broadcast on Ch. 2 and WGBH-FM.

For Kubelik's concerts Jan. 20-21, the Mahler Symphony No. 9 is scheduled.

Son of the Czech violinist, Jan Kubelik, Rafael Kubelik was trained at the Prague Conservatory, and later was music director of the Czech Philharmonic. Conductor of the Chicago Symphony in 1950-53, he is now active at London's Covent Garden, and as guest conductor of many American orchestras.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
JAN 7 1967
New England Newsclip

Thurs. at 7:30
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49

FRI + SAT #14 JAN. 13 + 14

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

JAN 3 1967

The Sound of Music

Heart in the Homeland

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BALDWIN PIANO

*RCA VICTOR RECORDS

[841]

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100

JAN 7 1967 New England Newsclip

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789

JAN 14 1967

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After the interval there came a fervent, controlled, superbly evocative performance of Franck's prefabricated, tuneful D-minor symphony. The "Belgian Bruckner's" only work in that format mingles an academic methodology with maudlin sentiment, producing a chimerical monster whose hybrid strain fortunately has vanished from the musical scene. In the world of mules, there are no rules, as Ogden Nash commented.

Franck's melodic style was based upon the chromatic harmonies of Wagner's "Tristan;" the Parisian organist-composer's original gimmick, also anticipated by Liszt, was a cyclical format in which the cell-like theme is repeated throughout the symphony's three movements, splitting, in the finale, into similar twins recognizable as the thematic origins of "Give Me Something to Remember You By" and "Lady Dressed in Jade."

His opening movement is notable for the alternating of slow and rapid segments, while the peculiar middle movement, a synthesis of scherzo and andante, is rather enjoyable for its melodic transmutations. However, many listeners nowadays find the overweening pretensions of this symphony too mystical, with too slim a margin between loftiness and pomposity.

Franck's symphony must be played with fervor, it is true (but not with the perfervid mannerisms it acquired when Symphony and Carnegie halls were Munchausen!) but it also must be played with restraint, otherwise the climaxes become blatant and vulgar, careening into bathos. Kubelik, with his precisely articulated beat and Furtwanglerish left hand, disdained to fume and fret over this symphony's top-lofty nobility and strangely gripping musical exaltation, playing down overly sentimental aspects.

Instead, he regarded it as a well-balanced musical work, imparting form and simplicity to its musical rhetoric, but, at the same time, permitting plenty of warmth and understanding to seep into his sympathetic interpretation. Such comparatively restrained treatment stressed melodic lines rather than dynamic qualities, thus making the churnings and heavings of this super-Romantic score less objectionable, so that it appeared to be an important musical creation.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

JAN 8 1967 New England Newsclip

Three Guest Conductors With Boston Symphony

The Boston Symphony will have three guest conductors during the mid-season leave of absence of the orchestra's music director, Erich Leinsdorf.

Rafael Kubelik will conduct the concerts for the next two weeks in Boston and also take the orchestra on tour the last week in January.

Gunther Schuller, president-elect of the New England Conservatory, returns this Tuesday to conduct a program that he directed in November. And the London Symphony's Colin Davis appears in Boston Feb. 3-4.

Leinsdorf returns Feb. 10, after conducting the Concertgebouw in The Hague and Amsterdam.

Kubelik's first pair of concerts, Friday at 2 p.m. and Saturday at 8:30 p.m., will feature the first Symphony Hall performances of the Martinu Double Concerto for Two String Orchestras, Piano and Percussion. The orchestra's new assistant conductor, Charles Wilson, will be the pianist.

These concerts will open with Haydn's Symphony No. 104, and conclude with Franck's D minor Symphony. Final preparation for the program will come at the open rehearsal Thursday evening at 7:30.

Schuller's program Tuesday evening at 7:30 will consist of the Dvorak "Othello" Overture, Schubert's "Unfinished" Symphony and the Charles Ives Symphony No. 4. The concert will be televised and broadcast on Ch. 2 and WGBH-FM.

For Kubelik's concerts Jan. 20-21, the Mahler Symphony No. 9 is scheduled.

Son of the Czech violinist, Jan Kubelik, Rafael Kubelik was trained at the Prague Conservatory, and later was music director of the Czech Philharmonic. Conductor of the Chicago Symphony in 1950-53, he is now active at London's Covent Garden, and as guest conductor of many American orchestras.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

FEB 5 1967

New England Newsclip

Kubelik Chooses Exile to Privileges

By MICHAEL STEINBERG

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Kubelik holds a Swiss-issued stateless passport. He was born in Czecho-Slovakia in 1914, but left after the Communist takeover in 1948.

As he puts it, "I lost my country in order not to lose my nation." He will not take citizenship of another country, neither will he return home until there is another sort of government. "On that subject," he says, "I am adamant. I am anti, openly anti. I have been invited to conduct there often, but I could not go, being used by them as an item of propaganda, and accepting benefits and privileges that are denied the rest of my people."

Kubelik believes in principles and commitment. In Chicago, his insistence on his responsibility to contemporary music got him into trouble with his board. Later, at the Covent Garden Opera in London, it was his demand for copious rehearsal. No wonder that Mahler, whose 9th Symphony he led here, and who in the days of his dictatorship at the Vienna Opera was attacked by many [illegible] poser, Mahler one of the great geniuses," said Kubelik, and went on to tell how he had outraged one of the first desk men in the Vienna Philharmonic by saying so. He recalled also a Vienna Philharmonic rehearsal at a Salzburg Festival in the middle 50s when he was working on the Mahler 5th.

One of the string players remarked loudly that he thought Hitler had done a good thing in banning Mahler's music. Kubelik left the rehearsal to return only after the player's departure. The player apologized a year later.

Vienna was never, and is not now, a Mahler town, and Kubelik is convinced that Viennese political antisemitism is an important factor here. The Vienna Philharmonic's Mahler resistence is also personally based in another way: "So many of the players have a father or grandfathers who played in the orchestra and who remember something disagreeable Herr Direktor Mahler said to them in 1907."

Amsterdam, thanks to Mengelberg, was the Mahler capital in the earliset part of the century, but Prague, according to Kubelik, was not far behind. Kubelik recalls annual visits from Bruno Walter, whose active Mahler repertory was limited, however, to only a few works. Locally, there were Vaclav Talich and Alexander von Zemlinsky, Schoenberg's teacher and brother-in-law by his first marriage.

When he speaks about Mahler's music, Kubelik emphasizes its human content and its reflection of Mahler's personal greatness. In the 9th Symphony, for example, he talked of the distinction between the hatred expressed in the earlier movements and the redeeming, all-embracing love in the final Adagio. "But in that hatred Mahler included himself. He never felt superior, and he never stood to one side."

His love for Mahler does not go so far as to include the reworkings of the Beethoven Ninth and of the Schumann symphonies. The former, with its heavy brass, he finds "horrible;" the latter simply unnecessary. He is in general wary of much editing and retouching, and is convinced the Schumann symphonies can be made to sound as written. "One must be careful, of course."

Responsibility and self-scrutiny are frequent subjects of Kubelik's conversation. Conducting, he maintains, is difficult.

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Morning Globe
BOSTON, Mass.
Circ. 234,733

JAN 14 1967

The ARTS

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By MICHAEL STEINBERG
Globe Critic

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The Double Concerto, like Honegger's string symphony, which it helped inspire, was a work of protest against the terrible times the late 1930s were.

It was also Martinu's response to the piece he considered the most moving orchestral work of our century, Bartok's Music for Strings, Percussion, and Celesta.

It has not the economy and precision that informs even Bartok's most impassioned utterance, but it is shapely and energetic.

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Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755

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Martinů concerto

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

FEB 5 1967

New England Newsclip

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Morning Globe
BOSTON, Mass.
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JAN 14 1967

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51

TUES. A #7 JAN. 17

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 159,508
JAN 14 1967

SYMPHONY

Tempo, Substance Mark Reading of Haydn Work

By McLAREN HARRIS

I must confess to a certain lack of enthusiasm in advance of Friday's Symphony, not entirely dispelled by the performance itself. Not the occasion of Rafael Kubelik's first visit as guest conductor contributed to this lack, but instead matters of the program, which included symphonies by Haydn and Franck and a Double Concerto of Bohuslav Martinu.

Haydn's Symphony in B flat, No. 102, as most all of Haydn, is above reproach as a musical creation, and Mr. Kubelik's manner bespoke an intent to preserve its innate cheer, sometimes jocular stance and instrumental ingenuity. Notwithstanding swinging elbows and snapping wrists, the conductor emphasized precision in his beat-patterns and coaxed like responses in attacks and releases from the orchestra; and though he sometimes compelled two arms to do what one should be able to accomplish alone, no lags in motion or heaviness in phrasing were detectable.

In one respect it was a one-sided reading, for Haydn is equally beloved for his melodic felicity, in both quick and relaxed textures, and under Kubelik such linear beauty took second place to the sudden contrasts of tempo and substance and the on-or-off-beat accents which make these works such delights to perform. Even at that, Haydn spelled happiness.

DOUBLE CONCERTO

But one Haydn symphony does not a program make, and the remainder hinted at possibilities not quite realized or pleasures gone by. Martinu's Double Concerto for Two String Orchestras, Piano and Timpani falls in the former category. Martinu was somewhat of a formalist, but an artful one; the two motives of the first movement, on a triadic pattern and the other in scale motion, make organized sense out of a muscular movement, developed in strong terms by the strings and interspersed with percussive strokes from piano and timpani.

The Largo, too, provides a delicate balance of forma and fantasy, wherein the counterpoint of the strings and piano cadenzas spin in quasi-improvisational curves, held to earth by chordal passages which frame the movement.

However, the finale is hell-bent for pure thrust, and its elements become lost in a swirl of frenzy, after which the final relaxation appears more as a loss of steam. The piano, which had to struggle uphill in the first movement and emerged more clearly in the Largo, is a non-entity here; on Friday its interjections couldn't be heard, through no doing of Charles Wilson, for the strings overwhelmed it. Anything can be imagined on paper, and that may be where this movement sounds best.

Perhaps time has run out for Franck's D minor Symphony in my hourglass. The composer's harmonic language fails to brighten anew each time it is heard, due to what I am tempted to call those infernal seventh chords, which alternate with the pure variey — even chains of them, sevenths resolving to sevenths; their omnipresence seems to slap a compromise upon whatever pointed statements Franck may have had in mind. Occasionally I feel that if Franck were purged of his sevenths there wouldn't be enough left for a single organ chorale.

D MINOR SYMPHONY

But hold on; the D minor Symphony was my friend once, and some of the reasons are still apparent. The theme which opens the second movement remains one of the most beautiful ever written, and fragments of that movement were even immortalized by their use on the "Lone Ranger" radio programs of yesteryear. As a whole the work has definite logic, purpose and sweep, if excessive harmonic color.

Mr. Kubelik was not about to deny Franck his virtues and vices, if you will, and the symphony gleamed in its full aural spectrum. The lines were liquid, the dynamic scope broad and each contrast bridged with gradual continuity. The brass work was bright, if infrequently overbearing.

Next week Mr. Kubelik returns to conduct two works: Mozart's Symphony No. 26 in E flat major, K. 184, and Gustav Mahler's epic Symphony No. 9.

The Symphony

The Boston Symphony Orchestra, Rafael Kubelik conducting, presented the fourteenth program of the 86th season Friday at Symphony Hall. Charles Wilson was pianist for the Martinu concerto.

Symphony No. 102 in B flat major ..... Haydn
Double Concerto for Two String Orchestras, Piano and Timpani .... Martinu
Symphony in D minor ..... Franck

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Seventh Program

TUESDAY EVENING, JANUARY 17, *at* 8:30 *o'clock*

RAFAEL KUBELIK, *Guest Conductor*

HAYDN ..... Symphony in B-flat major, No. 102
I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

MARTINU ..... Double Concerto for Two String Orchestras, Piano and Timpani
I. Poco allegro
II. Largo; Adagio
III. Allegro

Piano Solo: CHARLES WILSON
(First performance in this series)

INTERMISSION

FRANCK ..... *Symphony in D minor
I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

[9]

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
JAN 14 1967
New England Newsclip

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall.

Tues. at 8:30:

While BSO conductor Erich Leinsdorf continues his conducting stint in Amsterdam and The Hague, Rafael Kubelik continues to lead the orchestra. The program includes Haydn's Symphony No. 102; Martinu's Double Concerto for Two String Orchestras, Piano and Timpani, with piano soloist Charles Wilson; and Franck's Symphony in D minor.

Fri. at 2:

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 19 1967
New England Newsclip

At the BSO

Rafael Kubelik Conducts

By PETER DAVISON

Though Rafael Kubelik has conducted in this country on numerous occasions in the last fifteen or twenty years, notably three seasons as music director of the Chicago Symphony, this listener had never heard him conduct a concert before. He is a vigorous conductor, attentive to the balance of the orchestra and to the color of the sounds it produces. He produced a very agreeable program at the weekend concerts — one which had enough of a Czech flavor to reflect Mr. Kubelik's own national background.

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At the concerts of January 20 and 21, Mr. Kubelik will conduct Mozart's Symphony No. 26 in E-flat major. (I recommend that listeners be sure to arrive on time; Mr. Kubelik does not admit late-comers until after the end of the symphony, not after the first movement.) After intermission he will conduct Mahler's Ninth Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,699
JAN 15 1967

Show Guide | MUSIC

4 Concerts Under Baton of Kubelik

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51

TUES. A #7 JAN. 17

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 159,508
JAN 14 1967

SYMPHONY

Tempo, Substance Mark Reading of Haydn Work

By McLAREN HARRIS

I must confess to a certain lack of enthusiasm in advance of Friday's Symphony, not entirely dispelled by the performance itself. Not the occasion of Rafael Kubelik's first visit as guest conductor contributed to this lack, but instead matters of the program, which included symphonies by Haydn and Franck and a Double Concerto of Bohuslav Martinu.

Haydn's Symphony in B flat, No. 102, as most all of Haydn, is above reproach as a musical creation, and Mr. Kubelik's manner bespoke an intent to preserve its innate cheer, sometimes jocular stance and instrumental ingenuity. Notwithstanding swinging elbows and snapping wrists, the conductor emphasized precision in his beat-patterns and coaxed like responses in attacks and releases from the orchestra; and though he sometimes compelled two arms to do what one should be able to accomplish alone, no lags in motion or heaviness in phrasing were detectable.

In one respect it was a one-sided reading, for Haydn is equally beloved for his melodic felicity, in both quick and relaxed textures, and under Kubelik such linear beauty took second place to the sudden contrasts of tempo and substance and the on-or-off-beat accents which make these works such delights to perform. Even at that, Haydn spelled happiness.

DOUBLE CONCERTO

But one Haydn symphony does not a program make, and the remainder hinted at possibilities not quite realized or pleasures gone by. Martinu's Double Concerto for Two String Orchestras, Piano and Timpani falls in the former category. Martinu was somewhat of a formalist, but an artful one; the two motives of the first movement, on a triadic pattern and the other in scale motion, make organized sense out of a muscular movement, developed in strong terms by the strings and interspersed with percussive strokes from piano and timpani.

The Largo, too, provides a delicate balance of forma and fantasy, wherein the counterpoint of the strings and piano cadenzas spin in quasi-improvisational curves, held to earth by chordal passages which frame the movement.

However, the finale is hell-bent for pure thrust, and its elements become lost in a swirl of frenzy, after which the final relaxation appears more as a loss of steam. The piano, which had to struggle uphill in the first movement and emerged more clearly in the Largo, is a non-entity here; on Friday its interjections couldn't be heard, through no doing of Charles Wilson, for the strings overwhelmed it. Anything can be imagined on paper, and that may be where this movement sounds best.

Perhaps time has run out for Franck's D minor Symphony in my hourglass. The composer's harmonic language fails to brighten anew each time it is heard, due to what I am tempted to call those infernal seventh chords, which alternate with the pure variey — even chains of them, sevenths resolving to sevenths; their omnipresence seems to slap a compromise upon whatever pointed statements Franck may have had in mind. Occasionally I feel that if Franck were purged of his sevenths there wouldn't be enough left for a single organ chorale.

D MINOR SYMPHONY

But hold on; the D minor Symphony was my friend once, and some of the reasons are still apparent. The theme which opens the second movement remains one of the most beautiful ever written, and fragments of that movement were even immortalized by their use on the "Lone Ranger" radio programs of yesteryear. As a whole the work has definite logic, purpose and sweep, if excessive harmonic color.

Mr. Kubelik was not about to deny Franck his virtues and vices, if you will, and the symphony gleamed in its full aural spectrum. The lines were liquid, the dynamic scope broad and each contrast bridged with gradual continuity. The brass work was bright, if infrequently overbearing.

Next week Mr. Kubelik returns to conduct two works: Mozart's Symphony No. 26 in E flat major, K. 184, and Gustav Mahler's epic Symphony No. 9.

The Symphony

The Boston Symphony Orchestra, Rafael Kubelik conducting, presented the fourteenth program of the 86th season Friday at Symphony Hall. Charles Wilson was pianist for the Martinu concerto.

Symphony No. 102 in B flat major .....Haydn
Double Concerto for Two String Orchestras, Piano and Timpani ....Martinu
Symphony in D minor .....Franck

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Seventh Program

TUESDAY EVENING, JANUARY 17, *at* 8:30 *o'clock*

RAFAEL KUBELIK, *Guest Conductor*

HAYDN ..... Symphony in B-flat major, No. 102
I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

MARTINU ..... Double Concerto for Two String Orchestras, Piano and Timpani
I. Poco allegro
II. Largo; Adagio
III. Allegro

Piano Solo: CHARLES WILSON
(First performance in this series)

INTERMISSION

FRANCK ..... *Symphony in D minor
I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
JAN 14 1967
New England Newsclip

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Sunday Herald
BOSTON, Mass.
Circ. 280,099
JAN 15 1967

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FRI. + SAT. #15 JAN. 20 + 21

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
JAN 29 1967
New England Newsclip

McLAREN HARRIS, Musice Critic

Gustav Mahler Explores Feeling

Rafael Kubelik is a tall man with receding hair, broad shoulders, large hands and a profound admiration for the music of Gustav Mahler. As guest conductor with the Boston Symphony week before last he presented Mahler's Symphony No. 9—a formidable task for a conductor and a frightening one, it would seem, for a guest—and accomplished a very nearly definitive reading in many respects.

During a recent talk his thoughts were on Mahler the man. "Many people who had contact with Mahler during his years in Vienna found him very difficult," said Mr. Kubelik, "and they accused him of having no love for either man or God. But it was not true. For all his anger, all the tragedy and despair one may find in his music, Mahler was a great believer in God and humanity.

"Perhaps more than any other composer he explored and tried to express human feeling. The early symphonies deal with man's relationship to God and nature; the middle symphonies, Nos. 5 and 6 in particular, are the tragic ones, raising the questions about man's ability to control his destiny, etc.; the final works attempt a summation, a reconciliation to these views."

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"There is also a lot of Mahler in London these days," he continued. "I conducted the 4th at Glyndebourne not so long ago. That was not at all the case during the war, however. You invited failure by conducting Mahler in those days."

Somewhat surprisingly, the conductor indicated that Vienna, where Mahler performed his greatest services in opera, had not taken much to him. "I do not like to say it, but there is still some anti-Semitism there." Mr. Kubelik stated. "Richard Strauss is their hero. Some time ago when I was a guest conductor there I made some remarks about Mahler being the great, creative genius, while Strauss, all right in his own behalf, simply could not compare with Mahler.

"The musicians were very angry with me, as if I had insulted a national hero," he said. "One in particular made some unkind remarks. But you know, more than a year later when I was in Salzburg, the same man came to me and apologized, and said that he now had a new understanding of the composer.

"As the way Mahler is played different now from what it was at the beginning?" he was asked.

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"There was a difference between the ways Walter and Zemlinsky played him," the conductor added. "Walter was very soft, you know. Everything was very lyric, very melodic; the movements sang. But sometimes you would get the feeling that it should be more dynamic, more contrasting, that it should be played with fist — and this was Zemlinsky's style.

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EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

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II. Andante
III. Allegro

(First performance in this series)

INTERMISSION

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Allegro assai
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BALDWIN PIANO — RCA VICTOR RECORDS

[905]

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
JAN 21 1967
New England Newsclip

THE CHRISTIAN SCIENCE MONITOR

Kubelik at Symphony

Mahler's Ninth

By Harold Rogers

ARTS
ENTERTAINMENT

Rafael Kubelik gave us the short and the long of it yesterday afternoon at Symphony Hall. He initiated his second week as guest conductor of the Boston Symphony with Mozart's little Symphony No. 26 in E-flat, K. 184; and its three short movements, played without pause, whizzed by in less time than it takes for an audience to get settled into its seats.

Before we knew it—in slightly more than five minutes, perhaps — Mr. Kubelik was taking his bows, and the musicians were leaving the stage for the intermission. And so the listeners, a bit stunned, resigned themselves to an early interval.

The little symphony was far from Mozart's best, nor was Mr. Kubelik's reading of it the best Mozart. His baton hand tend to pound the air; he maintains the beat true enough, but the music thus lost its lift.

Questions raised

This curtain raiser merely served, of course, to ready us for the long of it—Mahler's Ninth Symphony. It lasts a full hour and 15 minutes and is not the most felicitous of his symphonies. It tends to greater verbosity, which is tiresome; yet it employs a higher dissonance content, which is compelling.

At times one wondered if the various patches of tonal fogginess were owing to Mahler's orchestration or to Mr. Kubelik's inability to keep the score in good order.

By and large, however, the conductor admirably set forth the vast sweep of the music, whipping up its climactic sunbursts. He is now far better at generating emotion than he was when last heard in Boston during his conductorship of the Chicago Symphony (1950-53).

All things considered, he gave us a most pleasant hour and 15 minutes.

EVENING GLOBE
BOSTON, MASS.
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JAN 18 1967
New England Newsclip

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Morning Globe
BOSTON, Mass.
Circ. 234,733
JAN 19 1967

Music-Lover's Guide

Symphony to Perform Mahler's Last Work

By MICHAEL STEINBERG
Globe Critic

Gustav Mahler's last completed symphony, the Ninth, will be played by the Boston Symphony under Rafael Kubelik at its concerts this Friday and Saturday.

Mahler's first four symphonies contain much that is vocal in character. The first, though there is no actual singing, quotes the "Songs of a Wayfarer"; the other three have vocal movements and all draw, though not exclusively, on the collection of folk verse called "The Youth's Magic Horn." Symphonies 5 through 7 are purely instrumental, and Nos. 6 and 7, the least known Mahler, also are the most experimental and forward-looking works.

The next two large works, Symphony No. 8 and "The Song of the Earth," the latter called a symphony by Mahler though not assigned a number, are vocal. The next and final pair, Nos. 9 and 10, the latter incomplete at Mahler's death in 1911, are again for instruments alone.

Like Nos. 1 and 6, the Ninth is in four movements, but while the earlier works are in the tradition of the familiar four-movement symphonic pattern, the Ninth is not. In the Ninth one must attend to a work whose large form is idiosyncratic, if not indeed unique, and in which the expressive and structural focal point occur in unexpected places.

The first movement, Andante comodo, is the biggest and the most complex. Its layout has as much of the Rondo as of the Sonata movement about it. It is also a movement unusually rich in the variety of its episodes and moods.

The first page is a marvelous example of the subtlety of the language in late Mahler: the way the melody gathers momentum as it moves from short phrases (just two notes to start with) to longer ones; the way horn and violins together make up the melody rather than being in counterpoint in a conventional sense; the way the stresses of the violin's bowing seem to contradict the harmonic and rhythmic stresses; the many simultaneous accompaniment figurations; the transparency that informs this exceedingly full activity.

The second movement is a dance series, a Landler, a waltz, and a minuet, returning by way of the waltz to the Landler. It is the rambunctious waltz, rich source material for Shostakovich, that dominates the movement.

The third movement, entitled "Burleske," is the shortest, the quickest, and because it is the most concentrated, the one that is the real counterpoise to the first. It is an angry piece, but the episode with the solo trumpet and the harp glissandos is the sweetest music in the Ninth and, I often think, the most magical page in all Mahler. Mitropoulos said that in the "conventional," pre-Schoenberg repertory, the "Burleske" was the most difficult piece for orchestra he knew.

Some of the Mahler symphonies end in triumph or at least high spirits; the Sixth ends in the aftermath of catastrophe; the Ninth, like "The Song of the Earth," ends with farewell. This Adagio alternates rich chorale texture with cold, remote, desolate, thin-textured passages (dialogues between contrabassoon and violins, flute and basses, and the like). Finally, there is only the desolation: the music becomes slower, thinner, more discontinuous. The last, weak resistance is in the violas as they turn about the note whose sound will complete the cadence.

FRI. + SAT. #15 JAN. 20 + 21

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CIRC. 280,100

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THE CHRISTIAN SCIENCE MONITOR

Kubelik at Symphony

Mahler's Ninth

ARTS
ENTERTAINMENT

By Harold Rogers

Rafael Kubelik gave us the short and the long of it yesterday afternoon at Symphony Hall. He initiated his second week as guest conductor of the Boston Symphony with Mozart's little Symphony No. 26 in E-flat, K. 184; and its three short movements, played without pause, whizzed by in less time than it takes for an audience to get settled into its seats.

Before we knew it—in slightly more than five minutes, perhaps — Mr. Kubelik was taking his bows, and the musicians were leaving the stage for the intermission. And so the listeners, a bit stunned, resigned themselves to an early interval.

The little symphony was far from Mozart's best, nor was Mr. Kubelik's reading of it the best Mozart. His baton hand tends to pound the air; he maintains the beat, true enough, but the music thus lost its lift.

Questions raised

This curtain raiser merely served, of course, to ready us for the long of it—Mahler's Ninth Symphony. It lasts a full hour and 15 minutes and is not the most felicitous of his symphonies. It tends to greater verbosity, which is tiresome; yet it employs a higher dissonance content, which is compelling.

At times one wondered if the various patches of tonal fogginess were owing to Mahler's orchestration or to Mr. Kubelik's inability to keep the score in good order.

By and large, however, the conductor admirably set forth the vast sweep of the music, whipping up its climactic sunbursts. He is now far better at generating emotion than he was when last heard in Boston during his conductorship of the Chicago Symphony (1950-53).

All things considered, he gave us a most pleasant hour and 15 minutes.

EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850

JAN 18 1967

New England Newsclip

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Morning Globe
BOSTON, Mass.
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JAN 19 1967

Music-Lover's Guide

Symphony to Perform Mahler's Last Work

By MICHAEL STEINBERG
Globe Critic

Gustav Mahler's last completed symphony, the Ninth, will be played by the Boston Symphony under Rafael Kubelik at its concerts this Friday and Saturday.

Mahler's first four symphonies contain much that is vocal in character. The first, though there is no actual singing, quotes the "Songs of a Wayfarer"; the other three have vocal movements and all draw, though not exclusively, on the collection of folk verse called "The Youth's Magic Horn." Symphonies 5 through 7 are purely instrumental, and Nos. 6 and 7, the least known Mahler, also are the most experimental and forward-looking works.

The next two large works, Symphony No. 8 and "The Song of the Earth," the latter called a symphony by Mahler though not assigned a number, are vocal. The next and final pair, Nos. 9 and 10, the latter incomplete at Mahler's death in 1911, are again for instruments alone.

Like Nos. 1 and 6, the Ninth is in four movements, but while the earlier works are in the tradition of the familiar four-movement symphonic pattern, the Ninth is not. In the Ninth one must attend to a work whose large form is idiosyncratic, if not indeed unique, and in which the expressive and structural focal point occur in unexpected places.

The first movement, Andante comodo, is the biggest and the most complex. Its layout has as much of the Rondo as of the Sonata movement about it. It is also a movement unusually rich in the variety of its episodes and moods.

The first page is a marvelous example of the subtlety of the language in late Mahler: the way the melody gathers momentum as it moves from short phrases (just two notes to start with) to longer ones; the way horn and violins together make up the melody rather than being in counterpoint in a conventional sense; the way the stresses of the violin's bowing seem to contradict the harmonic and rhythmic stresses; the many simultaneous accompaniment figurations; the transparency that informs this exceedingly full activity.

The second movement is a dance series, a Landler, a waltz, and a minuet, returning by way of the waltz to the Landler. It is the rambunctious waltz, rich source material for Shostakovich, that dominates the movement.

The third movement, entitled "Burleske," is the shortest, the quickest, and because it is the most concentrated, the one that is the real counterpoise to the first. It is an angry piece, but the episode with the solo trumpet and the harp glissandos is the sweetest music in the Ninth and, I often think, the most magical page in all Mahler. Mitropoulos said that in the "conventional," pre-Schoenberg repertory, the "Burleske" was the most difficult piece for orchestra he knew.

Some of the Mahler symphonies end in triumph or at least high spirits; the Sixth ends in the aftermath of catastrophe; the Ninth, like "The Song of the Earth," ends with farewell. This Adagio alternates rich chorale texture with cold, remote, desolate, thin-textured passages (dialogues between contrabassoon and violins, flute and basses, and the like). Finally, there is only the desolation: the music becomes slower, thinner, more discontinuous. The last, weak resistance is in the violas as they turn about the note whose sound will complete the cadence.

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RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
JAN 21 1967
New England Newsclip

Mahler's 9th Given Top Effort by BSO

(By ROLFE BOSWELL)—Gustav Mahler's expansive, but intense, ninth symphony received a resplendent performance from the Boston Symphony Orchestra yesterday afternoon with Rafael Kubelik as guest conductor. Mahler has been called the greatest failure in music, but this overly harsh judgment does not mean that the Viennese composer was not a fine musician.

As Norman Demuth, English critic, reminds us, "Mahler proves his greatness in the massive slow movements" of his symphonies "He was the last of the subjective romanticists; he closed an epoch and wound up a tradition."

Gustav Mahler

Intense dynamic, Mahler worked at fever pitch, composing eight symphonies of vehemently heartfelt music. When he came to the ninth, he balked (recalling that the ninth was Beethoven's last) and entieled his new opus "Song of the Earth."

Next year, however, he overcame his superstitions and named his new symphony (1909) as his ninth. This work, which hauntingly expresses resignation and peace of spirit, especially in its adagio, was his swansong—the tenth was unfinished, completed by later hands. In his colossal ninth Mahler attained his own personal apotheosis in the realm of musical autobiography.

While Mhaler's symphonic music lacks the sheer artistry of his songs, this ninth symphony, even though it runs to 75 minutes, bears testimony to a refinement of the composer's mental processes late in life. Both outer movements are slow and both grow slowly out of infinity and finally return to almost magical silence Of the four movements, the second and third are the only ones recalling traditional symphonic format.

There is a warm depth of harmony not found elsewhere in Mahler's music. The concluding movement is the nearest to the Beethovenish-Brucknerian style, with calmly expanded phrases.

Therein unison violins state a two-bar recitative which dies away into a segment often referred to affectionately as "Abide With Me" because of its similarity to the hymn tune in melody and harmony in the first three notes .There are moments of phenomenal lightness and extremely delicate extended scoring and the prolonged warmth of the whole is affecting with profound feelings of ineffable sadness.

Kubelik's reading was moving, with sentiment and sensitivity of temperament. Here was warmth and nobility, depth and passionate conviction. The great andante comodo which begins the symphony and the noble adagio at its conclusion are Mahler's true testament and there Kubelik attained singular successes. He was adroit in binding together the fabric of this composition in a tightly molded dramatic statement and the music soared and sang.

Beginning this notable concert was Mozart's 26th symphony (KV-184, in E flat) which reverts strikingly to the Italianate operatic overture type after his preceding "Little G-minor Symphony." The E-flat work's three movements are linked by modulatory bridge passages and the whole takes only ten minutes to perform, yet it was from this work that the symphony, as a form, grew more and more interesting in Mozart's hands, but it is richly enjoyable of its kind.

Kubelik's conducting was energetic and well-phraserd, the orchestral exposition was sleekly elegant and eminently Bostonian.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
JAN 21 1967
New England Newsclip

SYMPHONY

Mozart, Mahler Program

By McLAREN HARRIS

After this week's Symphony concerts a listener may have to glance at his program to be sure that there was, indeed, a performance of Mozart's Symphony No. 26.

Not disrespect but the overwhelming presence of its companion-piece, Mahler's Symphony No. 9, prompts this reaction. Mozart and Mahler were like two worlds from "Gulliver's Travels," the miniature and the giant—or, as one spectator put it, Mutt and Jeff in reverse.

The early E flat Symphony, K. 184, of Mozart is a true Italian overture, a sort of three-movements-in-one creation. The sections, Presto - Andante - Allegro, are played without pause, bridged quickly and effortlessly; the dignified accent of the opening, the Andante's gentle, lamenting tone and the sparkle of the third section are briefly-spoken and eschew all pretensions at profundity. All is over within ten minutes.

The applause was tentative, for many thought that the pause was to give latecomers entrance; but intermission had come—an early one, for Rafael Kubelik, in his second week as guest conductor, had paired Mozart's symphonic midget with the grandly dynamic and somewhat rhapsodic design of Mahler's last-completed large work.

UNHEARD BY COMPOSER

Mahler never heard the Symphony No. 9. It was scored during the summer of 1910, and though the composer had barely turned 50, it gives a feeling that life is done, that death will soon follow. Many will say that Mahler always had premonitions of death; nevertheless, he died the following May.

In the 9th there is a retreat in orchestral size, though not length, and perhaps in universal striving from the 8th Symphony, as if even the gigantic apparatus and grandiose endeavors of the "Symphony of a Thousand" had not been able to lay all doubts to rest, and Mahler was full of resignation. Bitterness appears evident here —bitterness over dashed hopes, at the limitations of his means, of mankind, of himself; but there is also a decision to relinquish his hold upon what he could not achieve.

The work opens with a theme of peaceful design, even latent optimism, which is challenged by a minor statement of almost hurtful passion. Throughout a movement of changing textures and harmonic modes the two move in opposition; the classic resolution never comes about—only, again retreat from strife.

The Scherzo, with its series of waltzes, looks from the outside like a cheerful attempt at forgetfulness; but Mahler's serious intent, is betrayed in occasionally insistent rhythm, in an awkward melody which hints at mockery and the comedy of despair. The following Rondo unmasks this irony and thinly-veiled anger, rising to a pitch of violent excitement, suddenly concluding as if out of breath. And then, as if the composer had whispered "enough," comes the final Adagio, antidote and answer to the foregoing, floating in the serenity of wisdom and resignation. The end of a symphony or of life? Though Mahler was to begin a Tenth, he must have visualized it as both.

In their trials of endurance and emotion, Mr. Kubelik and the orchestra did not fail. As in last week's Haydn symphony, the conductor laid a noticeable emphasis upon meter,rhythmic play and dynamic scope. It worked to marvelous effect in the inner movements, where the volumes are heaviest and the contrasts broadest; but, as before it caused a sacrifice on continuity, melodic delicacy and tapered phrasing. The first movement became a trifle hesitant, disjointed.

Yet the relaxing, spacious Adagio was greater testimony to Mr. Kubelik's talent that anything else could have been. He approached the concluding expiration with an all-awareness, holding every rein and extending the last bars with precision and graduality; the tonal substance evaporated into silence. It was a fearsome chore and a triumph; Mahler is his.

Following a tour next week, the Symphony will return with Colin Davis as guest conductor; on the program will be Berlioz "King Lear" overture; Stravinsky's Symphony in Three Movements; and Dvorak's Symphony No. 7 in D minor.

The Symphony

The Boston Symphony Orchestra, Rafael Kubelik conducting, presented the fifteenth program of the 86th season Friday at Symphony Hall.

Symphony No. 26 in E flat major, K. 184 — Mozart
Symphony No. 9 — Mahler

EVENING GLOBE
BOSTON, MASS.
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JAN 21 1967
New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
JAN 21 1967
New England Newsclip

At Symphony Hall

Kubelik Conducts Great Mahler Ninth

By MICHAEL STEINBERG
Globe Critic

BOSTON SYMPHONY ORCHESTRA, Rafael Kubelik conducting. Mozart's Symphony No. 26 in E flat, K. 184, and Mahler's Symphony No. 9. Friday afternoon in Symphony Hall.

Rafael Kubelik conducted a great performance of the Mahler Ninth on Friday afternoon. It was one, actually, that went counter to a couple of prejudices I generally cherish with respect to Mahler interpretation: that is, I believe Mahler needs to be extremely precise, and I like to hear him played with a sharp edge and, to borrow a phrase from Mr. Kubelik, "with fist."

Kubelik's temperament is the opposite of a drillmaster's and he is sometimes fairly casual about technical fine points. The view he takes of Mahler's music is predominantly soft-edged and lyric, more like Walter's than like Mitropoulos's.

Kubelik's performance was intimate and vocal rather than dramatic. Its strength came from an unusual interpretive intelligence with remarkable powers of concentration, and from a deep, empathetic identification with the music.

The first movement is one of fantastical contrasts, partly implying, partly actually asking for a great range of speeds. Such a piece is especially difficult to conduct: its parts need to be highly characteristic, but the organic coherence of those parts must be established. Kubelik was especially masterful here. The performance was vivid, it had a strong sense of direction and a powerfully articulated shape. One could, from Kubelik's interpretation, unhesitatingly pinpoint the place in the score where Mahler writes "Hoechste Kraft" (maximum power).

Kubelik's feeling for pace is remarkable. It is rare to have Mahler's characteristic distinction between a flowing and an urgent kind of forward movement so sensitively felt, or to have the equally characteristic distinction between the abrupt and the gradual tempo changes so tellingly observed. I sensed a miscalculation just once: the end of the last waltz section of the second movement got going so fast that it was impossible to make the jump back to the original Landler tempo without the preparatory retard that Mahler wanted to avoid.

SUPERB

On the whole the second movement went superbly, being full of character even though the grotesqueness was gently illuminated. In the third movement, the "Burleske" I felt some lack of fist and of furious speed. The lyric episode with the trumpet solo and the harp glissandi was beautifully done, with a remarkable and daring improvisatory quality. Throughout the whole symphony, the conductor's feeling for quasi-improvisation, his willingness to leave things loose, contributed marvelously to the shapeliness and the eloquence of the performance.

The heart-piercing Adagio finale was what it must be, love, warmth, pain, cold, made audible. With all its poignant intensity, Kubelik never lost the sovereign inner calm that is so important here. And in no other performance have I experienced so completely the sense of suspended motion, the disintegration of substance on that incredible last page.

TELLING

In a performance three years ago, Szell brought out in an extraordinary way the meaning of the infinite subtleties in Mahler's scoring. Kubelik offered no such illuminating delineation of what Mahler achieves with textures and accents, and I felt a loss of that one dimension. Not that Kubelik is orchestrally unimaginative: the "soft" downbeats and the slow-blooming chords in the finale were masterfully conceived and tellingly executed.

But Mahler said that "the important part of music is not in the notes," and it was Kubelik's sure sense of what is behind the notes and his magnificent architectural grasp that made his performance so moving.

The Boston Symphony's warm, relaxed sounding playing was a pleasure. There were also some beautifully done incidental solos, notably by Joseph Silverstein (violin), Doriot Anthony Dwyer (flute), Lois Schaefer (piccolo), Peter Hadcock (E flat clarinet), Matthew Ruggiero (bassoon), James Stagliano (horn), and Armando Ghitalla (trumpet). There was distinguished percussion playing, and the Mahler Ninth is also a work that offers unusual opportunities to the superb second violin section.

The tiny Symphony or Overture by the 17-year-old Mozart that opened the concert is a piece full of arresting rhythmic, harmonic and textural details, and a touching melancholy hangs about its Andante section. It was elegantly done.

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TUES. CAMBRIDGE #5 JAN. 31

Fifth Program

TUESDAY EVENING, JANUARY 31, *at* 8:30 *o'clock*

RAFAEL KUBELIK, *Guest Conductor*

HAYDN ..... Symphony in B-flat major, No. 102

I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto

MARTINU ..... Double Concerto for Two String Orchestras, Piano and Timpani

I. Poco allegro
II. Largo; Adagio
III. Allegro

Piano Solo: CHARLES WILSON
(First performance in this series)

INTERMISSION

FRANCK ..... *Symphony in D minor

I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

BALDWIN PIANO *RCA VICTOR RECORDS

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JAN 29 1967
New England Newsclip

Music This Week

TUESDAY—Boston Symphony, Rafael Kubelik conducting Haydn's Symphony No. 102, the Martinu Double Concerto for Two String Orchestras, Piano and Percussion, with Charles Wilson, piano, and the Franck Symphony in D minor. Symphony Hall at 8:30. Televised and broadcast on Ch. 2 and WGBH-FM.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
JAN 22 1967
New England Newsclip

Symphony Is on Tour; Back Jan. 31

The Boston Symphony Orchestra will be out of town this week on its third one-week tour of the season. Rafael Kubelik, who has been guest conductor for the past two weeks, will conduct all the programs of the coming week.

The next Symphony Hall concert will be Tuesday, Jan. 31, at 8:30, at which Mr. Kubelik will make his final appearance of this present engagement. The next Friday-Saturday concerts will be Feb. 3-4, with Colin Davis as guest conductor.

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BALDWIN PIANO *RCA VICTOR RECORDS

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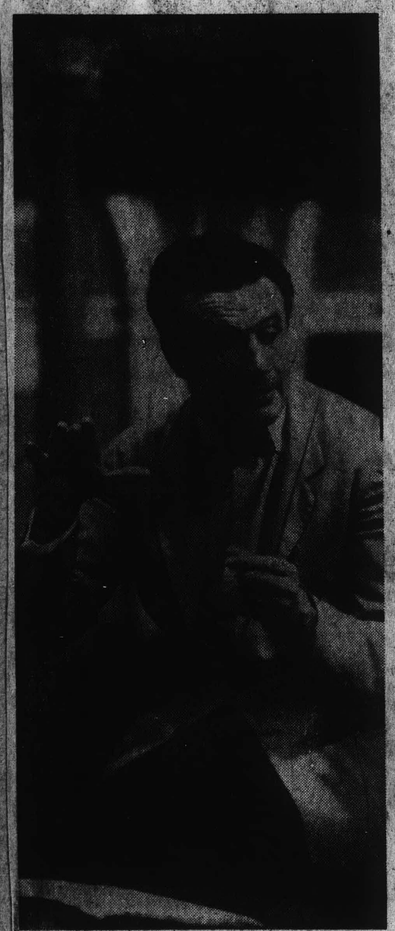
MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
FEB 3 1967
New England Newsclip

FRI. + SAT. #16 FEB 3 + 4

British conductor visits Boston

Colin Davis in offstage chat



Colin Davis

. . . will be guest conductor of the Boston Symphony for its concerts at Symphony Hall this afternoon, Saturday evening, and Tuesday night. The young British conductor was recently acclaimed when he made his Metropolitan Opera debut as musical director of 'Peter Grimes.' He is interviewed in the adjoining columns.

By Clifford Barnes

Colin Davis is a quiet, unassuming man. Yet when he speaks he is articulate and expresses himself with definite, well-thought-out ideas. His first appearance as guest conductor with the Boston Symphony Orchestra this week end has aroused great interest in view of his recent highly praised recording of Handel's "Messiah" and his successful Metropolitan Opera debut two weeks ago conducting Britten's "Peter Grimes."

His career had been gathering steam ever since he substituted for Otto Klemperer in two concert performances of "Don Giovanni" at London's Royal Festival Hall in 1959. Blastoff occurred with the "Messiah," and orbit will be achieved after this short North American tour. There will be conducting stints in Toronto, Montreal, and Los Angeles — in addition to the rest of the "Peter Grimes" performances at the Met.

The return to London by the middle of March will hopefully find that city as more permanent headquarters for at least a year. Kurosh, the two-month-old son of Mr. Davis and his lovely Persian wife, Shamsi, will then have a chance to grow a little — not living out of a trunk. Assuming his duties as musical director of the BBC Symphony Orchestra next September is the factor that will allow the Davis family to be more home-bound. At 40 he will be the youngest conductor ever to occupy that important position.

No absolutes

A glance at the impressive list of recordings in the catalogue shows that he has specialized in the works of Mozart, Berlioz, and Stravinsky. His program with the Boston Symphony includes the Berlioz "King Lear" Overture, and Stravinsky's Symphony in Three Movements. Stravinsky is a composer he admires, and Philips—the principal company for which he records—wanted to add a substantial number of that composer's works to its catalogue.

"There is no absolute in interpretation. If there were, there wouldn't be any performance. Each conductor tries to shed some light on a work that hasn't been seen in it before. I'm not concerned with Stravinsky's latest interpretation of his works. A composition is like a child that is sent out into the world. It is subject to many different ideas.

"Composers are not gods. I revere Stravinsky, the composer, but I don't like Stravinsky, the oracle. The same principle applies to Benjamin Britten. He may not like the way I conduct 'Peter Grimes,' but I don't agree entirely with the way he conducts it.

"Fifty conductors can perform a great work, and it will still stand. That's what makes it great. Why should a composer admire the way I conduct his music? He has merely provided a means of musical expression."

Mr. Davis's interest in the Berlioz repertoire is a different matter. "I'm fascinated by his music." He is an active member of the Berlioz Society in England, which is flourishing at the present because it is full of lively people. He is proud of the first volume of the complete works recently issued by this society dedicated to furthering the cause of Berlioz.

During the Centennial Year of 1969, plans are under way to present a complete production of "Les Troyens" at Covent Garden. With Mr. Davis conducting, it is hoped that the wrongs of the recent Paris and San Francisco Opera productions can be righted. That is the same year that he returns to the Met for further performances of "Peter Grimes."

The year 1969 may have other surprises in store for Mr. Davis, who is widely acknowledged to be the finest conductor to come out of Britain in a quarter century. His name has been mentioned as a possible replacement for Leonard Bernstein when he steps down as music director of the New York Philharmonic in 1969. Colin Davis is a conductor who seems destined to orbit with the stars.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
JAN 21 1967
New England Newsclip

FRIDAY—Boston Symphony, Colin Davis conducting Berlioz' "King Lear" Overture, Symphony in Three Movements by Stravinsky, and Dvorak's Symphony No. 7 in D minor. Symphony Hall at 2. Program repeated Saturday at 8:30.

—Verdi's "Falstaff." See Thursday listing. Loeb Drama Center, Cambridge, at 8:30.

SATURDAY — Boston Symphony, Colin Davis conducting. See Friday listing. Symphony Hall at 8:30.

EIGHTY-SIXTH SEASON ... HUNDRED SIXTY-SIX–SIXTY-SEVEN

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 3, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 4, *at* 8:30 *o'clock*

COLIN DAVIS, *Guest Conductor*

BERLIOZ ..... Overture, "King Lear," *Op.* 4

STRAVINSKY ..... Symphony in Three Movements (1945)

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DVOŘÁK ..... Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

BALDWIN PIANO ... RCA VICTOR RECORDS

[969]

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
FEB 4 1967
New England Newsclip

Colin Davis of BBC Takes Podium as BSo's Guest

(By ROLFE BOSWELL)—Colin Davis, principal conductor of the BBC Symphony, made his debut here yesterday afternoon with the Boston Symphony Orchestra. His interpretations were commanding; his orchestral command was superb.

The opening was the Berlioz "King Lear" overture (Op. 4), music intended as a portrait of the stupendously trgic monarch. The unison theme, played by violas celli and basses at the start, is interpreted as a representation of the selfishness of the two daughters, but those who listen for a musical setting of the hag-ridden drama will be puzzled or disappointed.

That is not what Berlioz was doing; on the contrary, with what George Bernard Shaw called "Berlioz's curious gift of brains and brimstone," the French composer seized upon a chance to do for music what Shakespeare had done for the theater.

From Shakespeare, Berlioz learned to be absoutely free in his format, but he used the play as a musical analagoge. Berlioz's "King Lear" overture is as Sir Francis Tovey put it, "a magnificent piece of rhetoric in the tragic style."

Colin Davis' interpretation was searching and brilliant; the BSO players gave a truly imposing warmth of expression thereto.

Stravinsky's symphony in three movements, written at his home in Hollywood in 1945 especially for the Philharmonic-Symphony Orchestra of New York, is something of a synthesis of the composer's works during the preceding decade. Rhythmic motifs and laboratory methods recalling Stravinsky's dissecting techniques in his form-shattering "Sacre du Printempts"—melodic and pulsating ostinatos, with the concluding fremescent crescendo—make this symphony (actually his third) exceptionally clear in form and structure, though there are no classical formal concepts therein.

However, the symphony does have a principal theme, occurring in many variants in the opening movement and reappearing in the conclusion. The andante is beautifully transparent, with a comedy theme in Rossinian tum-tum style, seemingly a nostalgic parody. Tension is maintained, right up to the cataclysmic final chord.

Colin Davis' reading was quite as sharply edged as the composer's original version (1946) with the New York Philharmonic and there was considerably more vitality in the orchestral performance.

After the interval, Dvorak's seevnth symphony (Op-70, in D minor) was presented. In this work, the Czech master wished convincingly to show the world that a Brahms and not merely a nationalistic composer could emanate from Bohemia, but he wished also to be true to his native heath. The consequent tension gives point to the dra-content of the work.

That most quotable Bernard Shaw had this to say upon its matic, even tragic, emotional London premiere: "The usual Dvorakian dressing of Bohemian rhythms and intervals which give the analytical programmatist an opportunity of developing his individual traits." In other words, an overdrawn Czech.

THE CHRISTIAN SCIENCE MONITOR
Friday, February 17, 1967 ▲ 5

Our readers write

To The Christian Science Monitor:

The recent appearances of Colin Davis as guest conductor of the Boston Symphony have revealed one of the very few conductors capable of leading the orchestra back to its former greatness. It is no secret that Mr. Davis won the instant respect and deep admiration of the musicians, that they played for him as they have for no other conductor in recent history, and that they saw in him the likely candidate to rescue them from the tedium, boredom, and monotony of the past five seasons.

Colin Davis is on the road to greatness. One hopes sincerely that the powers that be at Symphony Hall will arrange for the orchestra to travel that road with him. What an exciting and rewarding journey it would be for the orchestra, its subscribers, and the whole world of music!

Cambridge, Mass. Stuart A. Anderson

To The Christian Science Monitor:

The wintry winds of Boston are seldom welcome, but the warm wind which swept through Symphony Hall when Colin Davis was conducting more than made up for outdoor conditions. For years I have been hoping we might have him here. Finally the miracle happened — conductor, orchestra, and audience were in close accord, and joy abounded! The good old days returned; music became again completely unifying and refreshing for us all. Must that miracle be only transitory, or dare one hope that Colin Davis might become a familiar figure on the podium at Symphony Hall?

Boston Winifred H. Johnstone

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MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
FEB 3 1967
New England Newsclip

FRI. + SAT. #16 FEB 3 + 4

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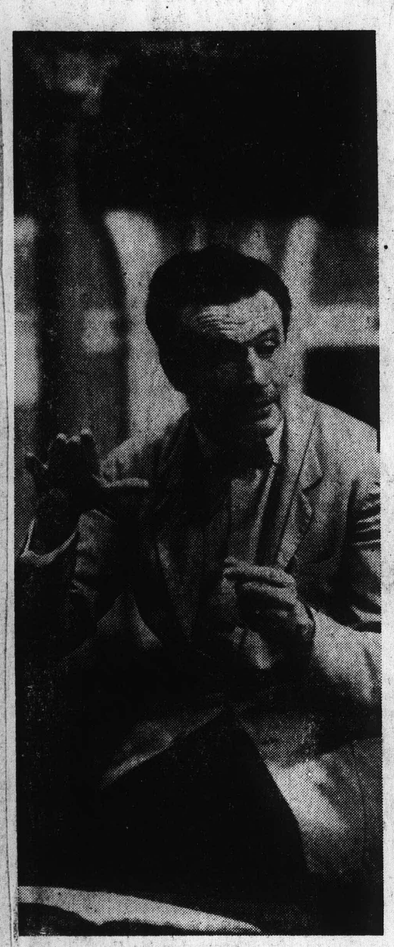
Colin Davis in offstage chat



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. . . will be guest conductor of the Boston Symphony for its concerts at Symphony Hall this afternoon, Saturday evening, and Tuesday night. The young British conductor was recently acclaimed when he made his Metropolitan Opera debut as musical director of 'Peter Grimes.' He is interviewed in the adjoining columns.

By Clifford Barnes

Colin Davis is a quiet, unassuming man. Yet when he speaks he is articulate and expresses himself with definite, well-thought-out ideas. His first appearance as guest conductor with the Boston Symphony Orchestra this week end has aroused great interest in view of his recent highly praised recording of Handel's "Messiah" and his successful Metropolitan Opera debut two weeks ago conducting Britten's "Peter Grimes."

His career had been gathering steam ever since he substituted for Otto Klemperer in two concert performances of "Don Giovanni" at London's Royal Festival Hall in 1959. Blastoff occurred with the "Messiah," and orbit will be achieved after this short North American tour. There will be conducting stints in Toronto, Montreal, and Los Angeles — in addition to the rest of the "Peter Grimes" performances at the Met.

The return to London by the middle of March will hopefully find that city as more permanent headquarters for at least a year. Kurosh, the two-month-old son of Mr. Davis and his lovely Persian wife, Shamsi, will then have a chance to grow a little — not living out of a trunk. Assuming his duties as musical director of the BBC Symphony Orchestra next September is the factor that will allow the Davis family to be more home-bound. At 40 he will be the youngest conductor ever to occupy that important position.

No absolutes

A glance at the impressive list of recordings in the catalogue shows that he has specialized in the works of Mozart, Berlioz, and Stravinsky. His program with the Boston Symphony includes the Berlioz "King Lear" Overture, and Stravinsky's Symphony in Three Movements. Stravinsky is a composer he admires, and Philips—the principal company for which he records—wanted to add a substantial number of that composer's works to its catalogue.

"There is no absolute in interpretation. If there were, there wouldn't be any performance. Each conductor tries to shed some light on a work that hasn't been seen in it before. I'm not concerned with Stravinsky's latest interpretation of his works. A composition is like a child that is sent out into the world. It is subject to many different ideas.

"Composers are not gods. I revere Stravinsky, the composer, but I don't like Stravinsky, the oracle. The same principle applies to Benjamin Britten. He may not like the way I conduct 'Peter Grimes,' but I don't agree entirely with the way he conducts it.

"Fifty conductors can perform a great work, and it will still stand. That's what makes it great. Why should a composer admire the way I conduct his music? He has merely provided a means of musical expression."

Mr. Davis's interest in the Berlioz repertoire is a different matter. "I'm fascinated by his music." He is an active member of the Berlioz Society in England, which is flourishing at the present because it is full of lively people. He is proud of the first volume of the complete works recently issued by this society dedicated to furthering the cause of Berlioz.

During the Centennial Year of 1969, plans are under way to present a complete production of "Les Troyens" at Covent Garden. With Mr. Davis conducting, it is hoped that the wrongs of the recent Paris and San Francisco Opera productions can be righted. That is the same year that he returns to the Met for further performances of "Peter Grimes."

The year 1969 may have other surprises in store for Mr. Davis, who is widely acknowledged to be the finest conductor to come out of Britain in a quarter century. His name has been mentioned as a possible replacement for Leonard Bernstein when he steps down as music director of the New York Philharmonic in 1969. Colin Davis is a conductor who seems destined to orbit with the stars.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
JAN 21 1967
New England Newsclip

FRIDAY—Boston Symphony, Colin Davis conducting Berlioz' "King Lear" Overture, Symphony in Three Movements by Stravinsky, and Dvorak's Symphony No. 7 in D minor. Symphony Hall at 2. Program repeated Saturday at 8:30.

—Verdi's "Falstaff." See Thursday listing. Loeb Drama Center, Cambridge, at 8:30.

SATURDAY — Boston Symphony, Colin Davis conducting. See Friday listing. Symphony Hall at 8:30.

EIGHTY-SIXTH SEASON — IUNDRED SIXTY-SIX–SIXTY-SEVEN

Sixteenth Program

FRIDAY AFTERNOON, FEBRUARY 3, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 4, *at* 8:30 *o'clock*

COLIN DAVIS, *Guest Conductor*

BERLIOZ ..... Overture, "King Lear," *Op.* 4

STRAVINSKY ..... Symphony in Three Movements (1945)

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DVOŘÁK ..... Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

BALDWIN PIANO — RCA VICTOR RECORDS

[969]

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
FEB 4 1967
New England Newsclip

Colin Davis of BBC Takes Podium as BSo's Guest

(By ROLFE BOSWELL)—Colin Davis, principal conductor of the BBC Symphony, made his debut here yesterday afternoon with the Boston Symphony Orchestra. His interpretations were commanding; his orchestral command was superb.

The opening was the Berlioz "King Lear" overture (Op. 4), music intended as a portrait of the stupendously trgic monarch. The unison theme, played by violas celli and basses at the start, is interpreted as a representation of the selfishness of the two daughters, but those who listen for a musical setting of the hag-ridden drama will be puzzled or disappointed.

That is not what Berlioz was doing; on the contrary, with what George Bernard Shaw called "Berlioz's curious gift of brains and brimstone," the French composer seized upon a chance to do for music what Shakespeare had done for the theater.

From Shakespeare, Berlioz learned to be absoutely free in his format, but he used the play as a musical analagoge. Berlioz's "King Lear" overture is as Sir Francis Tovey put it, "a magnificent piece of rhetoric in the tragic style."

Colin Davis' interpretation was searching and brilliant; the BSO players gave a truly imposing warmth of expression thereto.

Stravinsky's symphony in three movements, written at his home in Hollywood in 1945 especially for the Philharmonic-Symphony Orchestra of New York, is something of a synthesis of the composer's works during the preceding decade. Rhythmic motifs and laboratory methods recalling Stravinsky's dissecting techniques in his form-shattering "Sacre du Printempts"—melodic and pulsating ostinatos, with the concluding fremescent crescendo—make this symphony (actually his third) exceptionally clear in form and structure, though there are no classical formal concepts therein.

However, the symphony does have a principal theme, occurring in many variants in the opening movement and reappearing in the conclusion. The andante is beautifully transparent, with a comedy theme in Rossinian tum-tum style, seemingly a nostalgic parody. Tension is maintained, right up to the cataclysmic final chord.

Colin Davis' reading was quite as sharply edged as the composer's original version (1946) with the New York Philharmonic and there was considerably more vitality in the orchestral performance.

After the interval, Dvorak's seevnth symphony (Op-70, in D minor) was presented. In this work, the Czech master wished convincingly to show the world that a Brahms and not merely a nationalistic composer could emanate from Bohemia, but he wished also to be true to his native heath. The consequent tension gives point to the dracontent of the work.

That most quotable Bernard Shaw had this to say upon its matic, even tragic, emotional London premiere: "The usual Dvorakian dressing of Bohemian rhythms and intervals which give the analytical programmatist an opportunity of developing his individual traits." In other words, an overdrawn Czech.

THE CHRISTIAN SCIENCE MONITOR
Friday, February 17, 1967 ▲ 5

Our readers write

To The Christian Science Monitor:

The recent appearances of Colin Davis as guest conductor of the Boston Symphony have revealed one of the very few conductors capable of leading the orchestra back to its former greatness. It is no secret that Mr. Davis won the instant respect and deep admiration of the musicians, that they played for him as they have for no other conductor in recent history, and that they saw in him the likely candidate to rescue them from the tedium, boredom, and monotony of the past five seasons.

Colin Davis is on the road to greatness. One hopes sincerely that the powers that be at Symphony Hall will arrange for the orchestra to travel that road with him. What an exciting and rewarding journey it would be for the orchestra, its subscribers, and the whole world of music!

Cambridge, Mass. **Stuart A. Anderson**

To The Christian Science Monitor:

The wintry winds of Boston are seldom welcome, but the warm wind which swept through Symphony Hall when Colin Davis was conducting more than made up for outdoor conditions. For years I have been hoping we might have him here. Finally the miracle happened — conductor, orchestra, and audience were in close accord, and joy abounded! The good old days returned; music became again completely unifying and refreshing for us all. Must that miracle be only transitory, or dare one hope that Colin Davis might become a familiar figure on the podium at Symphony Hall?

Boston **Winifred H. Johnstone**

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 5 1967
New England Newsclip

Colin Davis Interviewed

Berlioz an Ideal Hero To B.S.O. Guest Maestro

By MARGO MILLER

Colin Davis, guest conductor this week of the Boston Symphony, is beginning his program with Berlioz' "King Lear" Overture, a work not done by this orchestra since 1903.

"The 'King Lear'? O, it's like being in the ring with Cassius Clay," says Davis. He is a tall, mild, articulate Englishman, for whom Berlioz is an ideal hero.

"My interest in Berlioz began accidentally. One of my first posts was as an assistant conductor of the Scottish B.B.C. There was the problem of what to put on programs; the principal conductor flogged all the standards to death. So I began looking around for music that wasn't done much."

Davis, born in 1927, becomes the principal conductor of the London B.B.C. in September. His final Boston Symphony concerts are Tuesday and Thursday evenings. At the time of the brief interview, Davis had had two rehearsals with the orchestra.

Already, the players were paying him what for them is the supreme accolade, a favorable comparison with Guido Cantelli: Not only a conductor exciting to work under but a musician who goes straight to the heart of the matter. And among those handicapping conductors for Leonard Bernstein's job at the New York Philharmonic, Davis' name is well up on the list.

But to Berlioz. He was born in 1803, and the concerts and opera revivals of and following the sesquicentennial year included in England a Covent Garden production of "Les Troyens" under Kubelik. "It was the first time that people really began to take Berlioz seriously," Davis said. "He'd been treated as a gifted amateur."

Berlioz' music, Davis feels, "doesn't make anybody feel comfortable. He was too uninhibited, too violent. And he had a curious kind of tenderness, not the passion of Wagner, nor the sentimentality of the others. Extreme classical beauty in his music, and every man's ideal—very virile, and intellectual."

While Davis would like to do "Les Troyens" and "Romeo et Juliette" for the stage, in 1969, when the great man has been dead a hundred years," he realizes the problems. "Berlioz wasn't a good theater composer. His imagination didn't work when confronted with stage action. An emotional situation stimulated him. He could write 20 minutes of music about an inner state of man or about an external state of nature. He was incapable, for example, of writing something like the finale of Act II of 'Figaro.' Berlioz is never factual, as Mozart is.

"Human beings," Davis went on, "have a curious capacity to prefer the reflection of something to the actual thing. They'd rather look at dirty post cards than make love. Or look at films of their children rather than play with them." (The Davises have brought their 2½ month-old baby to Boston.)

Yet few composers wrote such heroic heroes, Davis thinks. "They go down defiantly. There was a mocking and insolence to them—the whole of Faust and Mephistopheles. Wagner was the Romantic: All Wagner wanted to do was to creep back into the womb, to the First Waters."

Berlioz was "obsessed by love," Davis said, moving on to "Romeo." This is the most difficult of the works, one he thinks on often. If someone were to put up "a great pile of money, I would like to do it with ballet. This obsession with love continued to the end of Berlioz' life. He writes to Estelle, whom he hasn't seen for many years: He doesn't want his sins forgiven him, he doesn't want to secure absolution. "Love without pity."

An unbeliever, Berlioz wrote one of the great Requiems. Davis reflected that, indeed, the three great Requiems—by Mozart, Berlioz and Verdi—were composed by sceptics. "This marvelous conflict! They were unbelievers but they were able to imagine, and write music, to make you believe. The only complaint I have about Bach is that he was so damned sure."

Davis says he would like to "invade" France with the Requiem. He had a wicked twinkle to his eye. After all, he thinks Berlioz the greatest French composer; and Berlioz "had no time for the soppy kind of French opera that Paris liked." There was a hint, too, that such an invasion would be one in the eye (and ear) to French musical forces, for Davis would do the Requiem with English singers and orchestra.

Paris, however, has one lure, the acoustics, of Les Invalides, (where the Requiem had its premiere) and the Madeleine. "I'm certain that Berlioz wrote the Requiem with a certain acoustic in mind. He had, I think, an ideal sound in mind for those cosmic raspberries in the brass. You need a church with a rocking reverberation. St. Paul's has it, about seven seconds. Berlioz was thinking of the harmonics in the bands. One chord stays on, then another comes in."

England is taking the lead in matters musicological for the 1969 centennial. A complete edition of the works, edited by Hugh McDonald, is in progress under a grant of 45,000 pounds from the Gulbenkian Foundation. David Cairns is translating and editing the Memoirs, for publication next year.

Pressed continually for cash, and to keep his name before a cold public, Berlioz wrote constantly for the music press: Asked if he thought Berlioz a sound commentator on his contemporaries, Davis smiled and said, "You can never entirely trust one composer on another, can you? Their criticism is always colored by the composers who stimulated them. For Berlioz, Gluck and Weber, and of course, Beethoven."

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
FEB 4 1967
New England Newsclip

Erich Leinsdorf Will Return to Boston Podium

BOSTON — Erich Leinsdorf, music director of the Boston Symphony Orchestra, will return to the podium at Symphony Hall this weekend following a four-week holiday. He has invited the pianist Gina Bachauer to make her first appearances with the orchestra at these concerts.

Guest Conductor

Colin Davis, music director of the BBC Symphony in London, will conclude his engagement as guest conductor with concerts Tuesday and Thursday.

Davis will conduct the eighth concert of the Tuesday "A" series and the fifth concert of the Thursday "A" series, each begining at 8.30. His program will begin with Berlioz' overture, "King Lear," Op. 4 and continue with Stravinsky's "Symphony in Three Movements." After intermission he will conclude with the Dvorak Symphony No. 7.

Leinsdorf will conduct the 17th pair of weekend concerts, Friday at 2 and Feb. 10 at 8.30.

The first portion of the program will consist of scenes from "Romeo and Juliet," Op. 64, the ballet by Prokofiev. Intermission will follow, after which Miss Bachauer will join the orchestra in Rachmininoff's Piano Concerto No. 2.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JAN 29 1967
New England Newsclip

Colin Davis Symphony Conductor

The B.B.C. Orchestra's principal conductor, Colin Davis, will be guest conductor for the first time this week-end at the Boston Symphony concerts. His program, Friday afternoon at 2 and Saturday evening at 8:30, will be made up of Berlioz' "King Lear" Overture, Symphony in Three Movements by Stravinsky, and the Dvorak Symphony No. 7 in D minor.

After taking the orchestra on its New York tour last week, Rafael Kubelik returns Tuesday to complete his Boston Symphony engagement. The concert will be televised and broadcast on Ch. 2 and WGBH-FM at 8:30, and consists of Haydn's Symphony No. 102, the Martinu Double Concerto for Two String Orchestras, Piano and Percussion, and the Franck D minor Symphony. Pianist in the Martinu will be Charles Wilson, recently appointed assistant conductor of the Boston Symphony.

Erich Leinsdorf, the orchestra's music director, returns from mid-Winter conducting engagements and a vacation the week of Feb. 6. His next concerts are Feb. 10-11.

Colin Davis was born in Weybridge, Surrey, in 1927, and rapidly has become one of the leading British conductors. In a comparatively short space of time he has conducted most of the principal orchestras of Great Britain, and also has made regular appearances on the Continent. He is well known for his performances at Glyndebourne, where he produced, apart from the regular repertoire, such works as "Adriadne auf Naxos," Janacek's "Cunning Little Vixen," and Stravinsky's "The Rake's Progress." In addition to his activities at the Opera, he has made recordings and done concerts with all the leading British orchestra. In 1965 he was appointed principal conductor of the BBC Symphony Orchestra, becoming the youngest conductor ever to hold this post.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 1 1967
New England Newsclip

PRE-SYMPHONY NOTES

Colin Davis to Conduct Stravinsky Program

By MICHAEL STEINBERG
Globe Critic

Colin Davis will conduct Stravinsky's Symphony in Three Movements at the Boston Symphony concerts Feb. 3, 4, 7 and 9.

Stravinsky composed the Symphony in Three Movements between 1942 and 1945, and in January, 1946, he conducted the premiere with the New York Philharmonic, which had commissioned it. According to Alexandre Tansman's contemporary account, Stravinsky had begun the work as a piano concerto; according to the composer's own later recollection, he had a concerto for orchestra in mind.

Either way it is true. The work—Stravinsky suggests "Three Symphonic Movements" as a more "exact" title—is concertante in style. The orchestra is normal, but the writing for it is markedly individual, and it is often the soloistic texture that makes it so.

The first movement has a prominent part for solo piano, the second movement one for solo harp, and at a crucial point, the start of the fugue that is the finale's last phase, piano and harp play together and virtually unaccompanied.

The music for harp in the second movement is delicate, melodic, much like old lute music. The composer has commented on this in the book, "Conversations with Igor Stravinsky:" "We compose for solo, virtuoso instrumentalists today, and our soloistic style is still being discovered. For example, harp parts were mostly glissandos or chords as recently as Ravel. The harp can glissando or arpeggiate en masse, but it can't play en masse as I have used it in my Symphony in Three Movements."

★

These remarks are preceded by the sentence, "Though the standard orchestra is not yet an anachronism, perhaps, it can no longer be used standardly except by anachronistic composers."

The contrast of soloistic versus "tuttistic" textures is an element that clarifies the form in the Symphony in Three Movements. The first movement is, in a manner characteristic for Stravinsky ever since "Le Sacre du Printemps," a series of blocks, juxtaposed with abrupt and drastic changes of timbre, dynamics, register, themes, etc. These articulations are most strikingly defined as solo-tutti differences, both in the immediate sense, that is, for local contrast of small structural units, and for the large shape of the whole movement. In the coda, the two are finally synthesized.

It is interesting, too, that though the movement is full of meter changes and displaced accents, its large rhythm is wholly controlled by a single pulse (quarter note 160) that overrides all other modifications. The second movement, Andante, used a more relaxed version of the same pulse. The last part of the finale returns exactly to the pulse of the first movement.

In spite of Stravinsky's idea of a more "exact" title, the work is very much a Symphony, just as the only superficially dissimilar Symphony in C is, and the Symphony of Psalms.

Stravinsky uses the name of Symphony with care. Unique as his deliberately discontinuous formal procedures are, they should not deafen the listener to the magnificent grasp of composition in the largest sense that the Stravinsky symphonies exhibit. These are large and grand utterances.

★

Finally, the Symphony in Three Movements makes a curious contribution to the problem of meaning in music. When the work was new, Stravinsky wrote about "our arduous time of sharp and shifting events, of despair and hope, of continual torments, of tension and, at last, cessation and relief," admitting that all these things may have left repercussions in the Symphony.

In "Dialogues and a Diary," published in 1962, he startled us by revealing in detail certain of the images that had been in his mind and that helped shape "the plot" of the Symphony. It could almost be the scenario for one of those Shostakovich newsreels.

And curiously, the Andante, it turned out, developed out of a soon abandoned attempt by Stravinsky to oblige his friend Franz Werfel by writing a score for "The Song of Bernadette." It does not, of course, do to think of the Virgin Mary's apparition to Jennifer Jones while listening to this Symphony, though it is interesting to consider that Stravinsky's contribution to the subject would have been something as delicate and sensitive in its way as Berlioz's uniquely truthful illumination of the "Romeo and Juliet" love scene.

But let Stravinsky have the last word: ". . . the Symphony is not programmatic. Composers combine notes. That is all. How and in what form the things of this world are impressed upon their music is not for them to say."

57

THURS. A#5 FEB. 9

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 4 1967
New England Newsclip

SYMPHONY

Berlioz, Stravinsky, Dvorak And the Baton of Mr. Davis

By McLAREN HARRIS
Music Critic

On the scale of successful conductors Colin Davis is still a young man, due to reach 40 this year. He has a string of notable engagements behind him in the British Isles and on the European continent, and is presently music director of London's BBC Orchestra.

His appeals as a conductor are many and immediate. He possesses a passion which reveals itself in expansive curves of lyricism, in the shape of melody, of register, of changing volumes. He imbues each phrase with its own dynamic sweep, seems to rely upon the sum of such individual statements to provide the cumulative force, and matches his conceptions with exhortative gestures on the podium; in this he is reminiscent of Beecham.

But Mr. Davis' passion manifests itself in terms of rhythmic vitality, too, and this attribute served him as well in Friday's Symphony program of Berlioz, Stravinsky and Dvorak.

'KING LEAR' OVERTURE

He opened with Berlioz' "King Lear" Overture, which had not been heard at Symphony Hall in 48 years. It was an early creation, born more under circumstances of unrefined inspiration than of musical discipline; Berlioz' gift for haunting melody and marvels as an orchestrator are displayed in a structure of somewhat uncertain organization. He was an expert with the solo oboe, and one of his finest examples is a plaintive theme in the Introduction. Everywhere the brass assumes a noble character. But there are abrupt contrasts of texture, even tempo, which appear as sudden changes in direction, and it took some effort, not to say urging, from Mr. Davis to pull these threads together. He worked like an artisan with the lyric stretches in strings and woodwinds, and occasionally like a sculptor with a recalcitrant piece of clay; the result was convincing.

Stravinsky's Symphony in Three Movements brought out Mr. Davis' affinity for rhythmic imagination. There is something strangely akin to Berlioz in parts of this work, probably in Stravinsky's dexterous handling of orchestral forces, delineating the various polyphonic strata by differing strengths and timbres. The forms are freely contrapuntal, the moods range from tender to sinister and both harmony and rhythm hark back to "The Rite of Spring."

The conductor served up these salient traits in appropriate doses while simultaneously stressing a continuity of motion; he avoided overstating the effects, which could have disjointed the substance and caused it to stumble. The orchestra, too, was especially fine, capable of fingertip responses. The audience's reception was warm; Stravinsky's symphony, once the object of many raised eyebrows, is now a welcome convention.

The Symphony

The Boston Symphony Orchestra, Colin Davis [illegible] presented the sixteenth program of the 86th season Friday at Symphony Hall.

Overture "King Lear," Op. 4 — Berlioz
Symphony in Three Movements (1945) — Stravinsky
Symphony No. 7 in D minor, Op. 70 — Dvorak

DVORAK'S SEVENTH

Dvorak's Symphony No. 7 in D minor completed a well-rounded program. This symphony, heretofore called No. 2, is perhaps Dvorak's closest approach to Brahms, most obviously in its treatment of woodwinds in the first pair of movements. There are also some apparent ties with Bruckner in brass sonority, even with Schubert in the gentle melodic cadences. But the harmonic chains of thirds and the thematic material, revolving about color tones of the scale, give a purely Slavic outlook to the whole.

This, one thinks, would again be a specialty of Mr. Davis. And it might have been, for each little phrase swelled with its own pride and emotion. Yet the orchestra, which had served so well until now, lagged in both precision and robustness. The strings appeared to lose their round timbres and became ragged when the Scherzo and Finale called for accuracy; the brass and percussion, lumped together at the rear, stood as a fearsome battery, constantly threatening to override all else.

The symphony's outline remained intact, as the silouette of a mountain against the horizon; but the inner details, which should have lifted it above the plane of a two-dimensional landscape, were missing.

Next week Erich Leinsdorf returns from "vacation" to conduct two works: Prokofiev's Scenes from "Romeo and Juliet," Op. 64; and Rachmaninoff's Piano Concerto No. 2 in C minor, Op. 18, with Gina Bachauer as soloist.

Fifth Program

THURSDAY EVENING, FEBRUARY 9, *at* 8:30 *o'clock*

COLIN DAVIS, *Guest Conductor*

BERLIOZ ..... Overture, "King Lear," *Op.* 4

STRAVINSKY ..... Symphony in Three Movements (1945)

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DVOŘÁK ..... Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

BALDWIN PIANO

RCA VICTOR RECORDS

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
FEB 4 1967
New England Newsclip

Symphony guest

Davis the dynamic

By Harold Rogers

ARTS ENTERTAINMENT

Filled with Munchian fire, Colin Davis made his Boston conducting debut at the Boston Symphony's Friday afternoon concert and won a cheering ovation from his Symphony Hall listeners. The young and handsome Britisher is dynamic, energetic, even magnetic, yet nonacrobatic. He has no mannerisms. His technique is clean, forthright, honest.

It is his commitment to the music that bases his success. It is 100 percent. Every stroke of his vital baton, how he plants his feet, the way his back leans into a fortissimo —all shout "I believe!" And it is his commitment that determines our commitment. One seldom finds an unbelieving listener when there is a believing conductor.

A balanced artist

He is both intelligent and impassioned. Good conductors can always maintain a proper balance between head and heart. The man who subjugates his emotions to his intellect will be lacking in warmth. The man who abandons his intellect in favor of his emotions may excite his listeners while pulling the music out of shape. But the great conductor is the man who carries his heart a little above his head. Music is an emotional language; therefore the emotions must reign, yet they must be held in check by intelligence.

Mr. Davis opened with the Berlioz Overture to "King Lear," Op. 4. While lacking the beguiling elements of later Berlioz overtures, it is nonetheless expressive of the composer's subject — its moody recitatives darkly tragic.

Winning traversals

Next came Stravinsky's appealing little Symphony in Three Movements that dates from 1945. Mr. Davis's technique is just right for Stravinsky's neo-classical output. His crisp baton cut the air in neat slices, elucidating the elliptical phrases with their sparkling colors, their radiant timbres.

After intermission he closed with Dvorak's magnificent Symphony No. 7 in D minor. He gave us a throbbing reading, awash with romantic intensity. It seethed, foamed, swirled, boiled.

Small wonder his listeners left the hall in a high flush of enthusiasm, after having expressed, of course, their vociferous approval. They just plain liked him, that's all.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 4 1967
New England Newsclip

Colin Davis to Head BBC Orchestra

British Guest Conductor Draws Applause at Symphony Hall

By MICHAEL STEINBERG
Globe Critic

Colin Davis, who has a week's guest engagement with the Boston Symphony, is a 39-year-old Englishman, due to assume musical directorship of the B.B.C. Symphony this Fall.

He has made interesting records, has toured in America with the London Symphony, has conducted the Philadelphia Orchestra and at the Metropolitan Opera, through all this rather quickly establishing a reputation as one of the very best of the younger conductors.

Davis's first Boston Symphony concert had some estimable qualities. Certainly it was warmly applauded, and there was particular enthusiasm from the orchestra.

Yet the concert as a whole was curiously disappointing, and I speak primarily from the perspective of one of Davis's Philadelphia concerts a year ago with Elgar's "Falstaff" and the Berlioz "Fantastique," and of a Ravel-Berlioz program with the London Symphony last Summer.

KNOWS BERLIOZ

Davis has a special feeling for Berlioz. He understands his poetry and respects his language in a way that makes him the best Berlioz conductor around. "King Lear," not done by the Symphony since Rabaud in 1918, is an early work, exciting, and not quite satisfying.

The opening, a spacious recitative for strings, is splendidly regal, and it becomes still more awesome at its return when insistent kettledrum crescendos add anger to majesty. Between, there is a lyric theme of great beauty, and this I take to be associated with Cordelia. These, and some others, are strokes worthy of the subject, something that is itself remarkable and rare in musical Shakespeariana.

BOSTON SYMPHONY ORCHESTRA: Colin Davis, conducting Berlioz's "King Lear" Overture, Stravinsky's Symphony in Three Movements, and Dvorak's Symphony No. 7 (old No. 2) in D minor. Friday Afternoon at Symphony Hall.

As composition, the Overture is sometimes a bit clumsy, hobbled by some mechanical repetitions and perfunctory continuations. It is well worth playing, though—when will someone give us the "Francs-Juges" Overture? — and the conception was persuasive. The recitatives were eloquently spoken and the lyricism was given with the delicacy proper to Berlioz. Only the fiery sections seemed a little casual, and the effect of the whole performance was weakened by some unusually rough playing.

In the Stravinsky Symphony, the orchestral playing was worse, raucous, out of tune, unbalanced, imprecise, and all of these things to a point that they really obscured the music.

Davis has, in any event, a curious idea of the piece. His delivery of it was driven, inflexible, mechanical, almost a parody of the sort of bulldozing people sometimes inflicted in Stravinsky's music when it was thought very modern and very difficult. It was odd, especially since, to judge from records, only a few years ago, Davis's Stravinsky style was exceptionally soft-edged.

At any rate, given the conductor's unwillingness to inflect and articulate the succession of events in time, and his apparent inability to get the orchestra to sort out the textures and balances, what came out was quite the nastiest performance of this work I have heard.

The Dvorak 7th, a grand and consistently interesting work with much to say, went well. Here and there was much of the unforced musicality that had impressed me so with Davis in the past, the ability to get things to move and to refrain from needless pushing, the sure feeling for tempo and tempo relationships, and a strong architectural command that is especially imposing in slow movements.

Some of the Bohemian rubato, for instance the initial upbeat to the Scherzo, seemed too studied and Szellular; some of the energy toward the end of the performance seemed external, like something benzedrine-induced, rather than internally

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THURS. A #5 FEB. 9

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 4 1967

New England Newsclip

SYMPHONY

Berlioz, Stravinsky, Dvorak And the Baton of Mr. Davis

By McLAREN HARRIS
Music Critic

On the scale of successful conductors Colin Davis is still a young man, due to reach 40 this year. He has a string of notable engagements behind him in the British Isles and on the European continent, and is presently music director of London's BBC Orchestra.

His appeals as a conductor are many and immediate. He possesses a passion which reveals itself in expansive curves of lyricism, in the shape of melody, of register, of changing volumes. He imbues each phrase with its own dynamic sweep, seems to rely upon the sum of such individual statements to provide the cumulative force, and matches his conceptions with exhortative gestures on the podium; in this he is reminiscent of Beecham.

But Mr. Davis' passion manifests itself in terms of rhythmic vitality, too, and this attribute served him as well in Friday's Symphony program of Berlioz, Stravinsky and Dvorak.

'KING LEAR' OVERTURE

He opened with Berlioz' "King Lear" Overture, which had not been heard at Symphony Hall in 48 years. It was an early creation, born more under circumstances of unrefined inspiration than of musical discipline; Berlioz' gift for haunting melody and marvels as an orchestrator are displayed in a structure of somewhat uncertain organization. He was an expert with the solo oboe, and one of his finest examples is a plaintive theme in the Introduction. Everywhere the brass assumes a noble character. But there are abrupt contrasts of texture, even tempo, which appear as sudden changes in direction, and it took some effort, not to say urging, from Mr. Davis to pull these threads together. He worked like an artisan with the lyric stretches in strings and woodwinds, and occasionally like a sculptor with a recalcitrant piece of clay; the result was convincing.

Stravinsky's Symphony in Three Movements brought out Mr. Davis' affinity for rhythmic imagination. There is something strangely akin to Berlioz in parts of this work, probably in Stravinsky's dexterous handling of orchestral forces, delineating the various polyphonic strata by differing strengths and timbres. The forms are freely contrapuntal, the moods range from tender to sinister and both harmony and rhythm hark back to "The Rite of Spring."

The conductor served up these salient traits in appropriate doses while simultaneously stressing a continuity of motion; he avoided overstating the effects, which could have disjointed the substance and caused it to stumble. The orchestra, too, was especially fine, capable of fingertip responses. The audience's reception was warm; Stravinsky's symphony, once the object of many raised eyebrows, is now a welcome convention.

The Symphony

The Boston Symphony Orchestra, Colin Davis ~~conducting~~ presented the sixteenth program of the 86th season Friday at Symphony Hall.

Overture "King Lear," Op. 4 — Berlioz
Symphony in Three Movements (1945) — Stravinsky
Symphony No. 7 in D minor, Op 70 — Dvorak

DVORAK'S SEVENTH

Dvorak's Symphony No. 7 in D minor completed a well-rounded program. This symphony, heretofore called No. 2, is perhaps Dvorak's closest approach to Brahms, most obviously in its treatment of woodwinds in the first pair of movements. There are also some apparent ties with Bruckner in brass sonority, even with Schubert in the gentle melodic cadences. But the harmonic chains of thirds and the thematic material, revolving about color tones of the scale, give a purely Slavic outlook to the whole.

This, one thinks, would again be a specialty of Mr. Davis. And it might have been, for each little phrase swelled with its own pride and emotion. Yet the orchestra, which had served so well until now, lagged in both precision and robustness. The strings appeared to lose their round timbres and became ragged when the Scherzo and Finale called for accuracy; the brass and percsusion, lumped together at the rear, stood as a fearsome battery, constantly threatening to override all else.

The symphony's outline remained intact, as the silouette of a mountain against the horizon; but the inner details, which should have lifted it above the plane of a two-dimensional landscape, were missing.

Next week Erich Leinsdorf returns from "vacation" to conduct two works: Prokofiev's Scenes from "Romeo and Juliet," Op. 64; and Rachmaninoff's Piano Concerto No. 2 in C imnor, Op. 18, with Gina Bachauer as soloist.

Fifth Program

THURSDAY EVENING, FEBRUARY 9, *at* 8:30 *o'clock*

COLIN DAVIS, *Guest Conductor*

BERLIOZ ..... Overture, "King Lear," *Op.* 4

STRAVINSKY ..... Symphony in Three Movements (1945)

I. Allegro
II. Andante
III. Con moto

INTERMISSION

DVOŘÁK ..... Symphony No. 7, in D minor, *Op.* 70

I. Allegro maestoso
II. Poco adagio
III. Scherzo: Vivace: Poco meno mosso
IV. Finale: Allegro

BALDWIN PIANO

RCA VICTOR RECORDS

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750

FEB 4 1967

New England Newsclip

Symphony guest

Davis the dynamic

By Harold Rogers

ARTS
ENTERTAINMENT

Filled with Munchian fire, Colin Davis made his Boston conducting debut at the Boston Symphony's Friday afternoon concert and won a cheering ovation from his Symphony Hall listeners. The young and handsome Britisher is dynamic, energetic, even magnetic, yet nonacrobatic. He has no mannerisms. His technique is clean, forthright, honest.

It is his commitment to the music that bases his success. It is 100 percent. Every stroke of his vital baton, how he plants his feet, the way his back leans into a fortissimo —all shout "I believe!" And it is his commitment that determines our commitment. One seldom finds an unbelieving listener when there is a believing conductor.

A balanced artist

He is both intelligent and impassioned. Good conductors can always maintain a proper balance between head and heart. The man who subjugates his emotions to his intellect will be lacking in warmth. The man who abandons his intellect in favor of his emotions may excite his listeners while pulling the music out of shape. But the great conductor is the man who carries his heart a little above his head. Music is an emotional language; therefore the emotions must reign, yet they must be held in check by intelligence.

Mr. Davis opened with the Berlioz Overture to "King Lear," Op. 4. While lacking the beguiling elements of later Berlioz overtures, it is nonetheless expressive of the composer's subject — its moody recitatives darkly tragic.

Winning traversals

Next came Stravinsky's appealing little Symphony in Three Movements that dates from 1945. Mr. Davis's technique is just right for Stravinsky's neo-classical output. His crisp baton cut the air in neat slices, elucidating the elliptical phrases with their sparkling colors, their radiant timbres.

After intermission he closed with Dvořák's magnificent Symphony No. 7 in D minor. He gave us a throbbing reading, awash with romantic intensity. It seethed, foamed, swirled, boiled.

Small wonder his listeners left the hall in a high flush of enthusiasm, after having expressed, of course, their vociferous approval. They just plain liked him, that's all.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 4 1967

New England Newsclip

Colin Davis to Head BBC Orchestra

British Guest Conductor Draws Applause at Symphony Hall

By MICHAEL STEINBERG
Globe Critic

Colin Davis, who has a week's guest engagement with the Boston Symphony, is a 39-year-old Englishman, due to assume musical directorship of the B.B.C. Symphony this Fall.

He has made interesting records, has toured in America with the London Symphony, has conducted the Philadelphia Orchestra and at the Metropolitan Opera, through all this rather quickly establishing a reputation as one of the very best of the younger conductors.

Davis's first Boston Symphony concert had some estimable qualities. Certainly it was warmly applauded, and there was particular enthusiasm from the orchestra.

Yet the concert as a whole was curiously disappointing, and I speak primarily from the perspective of one of Davis's Philadelphia concerts a year ago with Elgar's "Falstaff" and the Berlioz "Fantastique," and of a Ravel-Berlioz program with the London Symphony last Summer.

KNOWS BERLIOZ

Davis has a special feeling for Berlioz. He understands his poetry and respects his language in a way that makes him the best Berlioz conductor around. "King Lear," not done by the Symphony since Rabaud in 1918, is an early work, exciting, and not quite satisfying.

BOSTON SYMPHONY ORCHESTRA. Colin Davis conducting Berlioz's "King Lear" Overture. Stravinsky's Symphony in Three Movements, and Dvorak's Symphony No. 7 (old No. 2) in D minor. Friday Afternoon at Symphony Hall.

The opening, a spacious recitative for strings, is splendidly regal, and it becomes still more awesome at its return when insistent kettledrum crescendos add anger to majesty. Between, there is a lyric theme of great beauty, and this I take to be associated with Cordelia. These, and some others, are strokes worthy of the subject, something that is itself remarkable and rare in musical Shakespeariana.

As composition, the Overture is sometimes a bit clumsy, hobbled by some mechanical repetitions and perfunctory continuations. It is well worth playing, though—when will someone give us the "Francs-Juges" Overture? — and the conception was persuasive. The recitatives were eloquently spoken and the lyricism was given with the delicacy proper to Berlioz. Only the fiery sections seemed a little casual, and the effect of the whole performance was weakened by some unusually rough playing.

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At any rate, given the conductor's unwillingness to inflect and articulate the succession of events in time, and his apparent inability to get the orchestra to sort out the textures and balances, what came out was quite the nastiest performance of this work I have heard.

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FRI. + SAT. #17 FEB. 10-11

SUN (e)
LOWELL, MASS.
CIRC. 44,600
FEB 11 1967
New England Newsclip

Erich Leinsdorf, music director of the Boston Symphony orchestra, will return to the podium at symphony hall for the week-end concerts of Feb. 10,11. He has invited Gina Bachauer, world famous pianist, to appear as guest. This will mark Miss Bachauer's debut with the Boston Symphony. She will perform the Rachmaninoff "Piano Concert No. 2, in C minor, Op. 18."

Miss Bachauer was born in Athens, Greece, of Austrian forbears, and showed an early talent at the piano. Her father discouraged a musical career at first, and she studied law for two years at the University of Athens. However, she was then allowed to go to Paris for musical study. At the Conservatory she studied under Alfred Cortot and Sergei Rachmaninoff and on graduation received the highest honors.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 11 1967
New England Newsclip

'Romeo-Juliet' Excerpts Played at Symphony Hall

By JOHN TEMPLE
Contributing Critic

BOSTON SYMPHONY ORCHESTRA—Erich Leinsdorf conducted Prokofiev, Scenes from "Romeo and Juliet," Op. 64; Rachmaninoff, Piano Concerto No. 2 in C Minor, Op. 18, Friday afternoon at Symphony Hall.

Yesterday's Boston Symphony program, in which Erich Leinsdorf conducted the orchestra for the first time since his European trip, offered a number of small satisfactions in a pair of what are by now light works.

The orchestra performed Leinsdorf's own arrangement of "Romeo and Juliet" excerpts. It consisted of material from the composer's own suites and a few scenes found only in the original full score.

The ballet itself was written from that commodious but slightly dated bag of compositional tricks to which Prokofiev and Shostakovitch were the principal heirs from their nineteenth-century Russian predecessors. It contains a good deal of pleasant music, though nothing terribly intense, and the only real problem with it is the feeling that we have heard it all before.

This is most glaringly true, of course, in the case of the Gavotte, taken straight out of the Classical Symphony of twenty years before; but it is a sensation at work in much of the rest as well. Or perhaps the heart of the matter is simply that ballet music does not make very heady concert fare.

Most of the playing was excellent, though at a few points the orchestra was not all together. Some of the best work came from the tuba and the woodwind, but my vote for the greatest individual combination of virtuosity and versatility goes to cellist Martin Hoherman, who spent his time aternating between tenor saxophone and mandolin.

Gina Bachauer was disappointing. The Rachmaninoff Concerto never did really get off the ground except for the slow movement, and part of this was due to the very poor balance between soloist and orchestra, part to her repeated tendency to rush the piece.

In the first movement she was virtually inaudible during the loudest orchestral climaxes, and when left to herself she seemed reluctant to slow down enough to savor the figurations she was playing. As a result, things were often either blurred (too much pedal?) or simply glossed over, and at the end of the movement she was ahead of the orchestra.

The second movement, particularly from her cadenzo on, was much better, and the warm sheen of the strings combined with some beautifully soft playing on her part to produce the best results of the afternoon.

The third movement was well done within the limitations of the first. Sprightlier entrances on the orchestra's part in the contrapuntal passages might have helped, also, but the general preciseness of their playing could not have been faulted.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
FEB 11 1967
New England Newsclip

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Seventeenth Program

FRIDAY AFTERNOON, FEBRUARY 10, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 11, *at* 8:30 *o'clock*

PROKOFIEV . . . . . Scenes from "Romeo and Juliet," *Op.* 64

PART I	PART II
Introduction	Duel and Death of Tybalt
Juliet — The Young Girl	Interlude
Romeo, Mercutio, and Benvolio Masked	Juliet
Dance of the Knights	Morning Serenade
Gavotte of the Departing Guests	Dance of the Maidens
Romeo	Funeral for Juliet
Dance of Love	Death of the Lovers
Dance for Five Couples at the Festival	

INTERMISSION

RACHMANINOFF . . . . . Piano Concerto No. 2, in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

SOLOIST
GINA BACHAUER
Mme. BACHAUER plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

[1033]

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 11 1967
New England Newsclip

SYMPHONY

Prokofiev Ballet Music Doesn't Stand Up Alone

By McLAREN HARRIS
Music Critic

One could escape the task of analyzing Friday's Symphony program of Prokofiev and Rachmaninoff, I suppose, by making the generalization that it seemed like an afternoon of superannuated romanticism. But, despite a ring of half-truth, that would be an injustice, particularly to Prokofiev.

The scenes from "Romeo and Juliet," Op. 64, were condensed for orchestral performance from the full ballet score because Prokofiev encountered initial opposition from dancers and listeners, who were dismayed by the rhythmic work and other aspects. Eventually three suites and a set of piano pieces were lifted from the score. Erich Leinsdorf, who returned to conduct the orchestra following an absence of several weeks, chose sections from the original score as well as from the suites; the 15 "scenes," divided into two parts, include character portraits as well as events in the play.

Ballet Needed

The simple fact is that this music was conceived to accompany a ballet, and a ballet it needs. 15 scenes make up a long concert piece by any standard—half a program's worth—and despite recurring motives used to identify the personalities, the music lacks unity. Without any theatrical complement to enlarge upon Prokofiev's visions and spread the listener's attention, the musical scenes are left in a state of embarrassed nakedness, revealing moments of naivete and neo-romantic banality for all to hear. By themselves, the Dance of the Knights appears as an overbaked image of bloated stuffiness, the Duel and Death of Tybalt is an obvious bit of swashbuckling, Juliet's Funeral and the Death of the Lovers have no place of their own as musical compositions apart from the story.

Of course, there are endearing moments; the first portrait of Juliet, that of Romeo and the Dance of Love from Part 1; plus the Morning Serenade and Dance of the Maidens fro mPart 2. But in general Prokofiev's sections are not purely parlor miniatures the way Tchaikovsky's ballet excerpts could be made to appear; visual representations are a necessity.

The program's other work was Rachmaninoff's Second Piano Concerto in C minor, for which Gina Bachauer was soloist. My reference to superannuated romantiicism applies more closely here, for this concerto was written at least 25 years behind its time, perhaps more. It has most of the pianistic breadth of the Brahms concerti but neither a well-defined partnership of soloist and orchestra nor solid structural arches: the finale indulges in meaningless alternations between the fussy opening material and the broad, flowing second theme (which Rachmaninoff is said to have borrowed from a friend), with the cymbal marking time elsewhere.

The Concerto No. 2 remains a popular work because of melodic lushness and tender sentiment, but however well one likes it (and I don't), a soloist's abilities cannot be effectively judged from its performance. Mme. Bachauer's keyboard abilities are certainly well-established and widely renowned; her playing contained both strength and direction without a measurable loss of warmth. Yet the times when the piano isn't coping with an interfering counterpoint from the orchestra or being doubled by other instruments appear to be rather few, and they are mostly devoted to chord-pounding or scale-chasing.

Piano Obscured

Perhaps Mr. Leinsdorf and the orchestra should take some blame for obscuring Miss Bachauer's part here and there; then again, it seems as if Rachmaninoff made the piano an accompanist to longer, more prominent orchestral lines. In any case the symphony's playing standard was high all afternoon, waxing from delicate (and in tune!) woodwind tones to opulent curtains of sound from the strings.

Next week Mr. Leinsdorf will conduct Beethoven's Symphony No. 2; the first Boston performance of Michael Colgrass' "As Quiet As," a seven-sectioned contemporary work; and the Brahms Violin Concerto, with Joseph Silverstein as soloist.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf [illegible] the 17th program of the 86th season Friday at Symphony Hall. Gina Bachauer, was piano soloist for the Rachmaninoff concerto.

Scenes from "Romeo and Juliet," Op. 64 . . . . . Prokofiev
Piano Concerto No. 2 in C minor, Op. 18 . . . . . Rachmaninoff

Gina Bachauer Dominates BSO at Her Debut

By ROLFE BOSWELL

Gina Bachauer, Athens-born pianiste, made her debut as soloist with the Boston Symphony Orchestra yesterday afternoon in Rachmaninoff's mesmerizing second concerto (Op. 18, in C minor). Erich Leinsdorf, conducting, obviously feared this galumphing Greek, even when bearing such melismatic gifts, for she dominated the proceedings from start to finish even as her 88 ivory-and-ebony keys dominated 102 orchestral instruments in the climax of the first movement, which was not as moderato as the score indicates.

Gina Bachauer

Nevertheless, they went all-out to present a pngent, rhapsodic reading, making its points emphatically and effectively. All the hyper-Romantic overtones were there, with the customary percussive bell-and-hammer clangs fortunately absent.

Mme. Bachauer, an acknowledged pupil of the great Russo-American pianist, might be described as an "ava-Tartar," for she is a throwback to the Golden Age of great pianists. "She is at her best in the big virtuoso works, where her flair, grand style, big line and exciting pianistics are put to best use," Harold C. Schonberg of the New York Times wrote in his exemplary recent "Great Pianists."

A Rachmaninoff mood was established at the outset, when declamatory rising chords from the soloist introduce the main theme, played with passionate grandeur by the grand Bostonian strings, decorated by Mme. Bachauer's resilient arpeggios.

Her chrome-steel fingers were forged for the potent heroics of the thrilling opening movement. It was a superbly authentic, superfragilisticexpialidocious performance, even though Danny Kaye was not conducting, full of conviction in the music's noteworthiness, yet sounding almost spontaneous.

Additionally, the orchestral collaboration was a notable contribution to the total effect, for Dr. Leinsdorf's shapely phasing in the slow movement was magical, as was the rise of both pianiste and orchestra to the sustained tension of the gorgeous second theme, pirated in Tin Pan Alley as "Full Moon and Empty Arms," though the transcribing buccaneers did not know that Rachmaninoff had borrowed it himself, with permission from his friend, Nikita Morozov.

Before the interval came excerpts which Dr. Leinsdorf extracted from Prokovieff's evenin-length "Romeo & Juliet" ballet (Op. 64) to form an extended orchestral suite, lasting three-quarters of an hour. As a musical commentary upon Cinquecento gangsterism and juvenile delinquency, it is junior grade Prokovieff. Furthermore, ballet music without ballerinas is like operatic music without sopranos or Johnson without Boswell.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 5 1967
New England Newsclip

Gina Bachauer Piano Soloist At Symphony

The pianist Gina Bachauer will be soloist in the Rachmaninoff Concerto No. 2 at the Boston Symphony's concerts Friday at 2 and Saturday at 8:30. Erich Leinsdorf will open with Scenes from Prokofiev's "Romeo and Juliet."

The orchestra also will be heard Tuesday and Thursday evenings at 8:30, when Colin Davis will complete his engagement as guest conductor. The program lists the "King Lear" Overture by Berliaz, Stravinsky's Symphony in Three Movements and the Dvorak Symphony No. 7.

FRI. + SAT. #17 FEB. 10-11

58

SUN (e)
LOWELL, MASS.
CIRC. 44,600

FEB 11 1967

New England Newsclip

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 11 1967

New England Newsclip

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BOSTON SYMPHONY ORCHESTRA. Erich Prokofiev, Scenes from "Romeo and Juliet," Op. 64; Rachmaninoff, Piano Concerto No. 2 in C Minor, Op. 18. Friday afternoon at Symphony Hall.

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II. Adagio sostenuto
III. Allegro scherzando

SOLOIST
GINA BACHAUER
Mme. BACHAUER plays the Steinway Piano

BALDWIN PIANO — RCA VICTOR RECORDS

[1033]

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

FEB 11 1967

New England Newsclip

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Her chrome-steel fingers were forged for the potent heroics of the thrilling opening movement. It was a superbly authentic, superfragilisticexpialidocious performance, even though Danny Kaye was not conducting, full of conviction in the music's noteworthiness, yet sounding almost spontaneous.

Additionally, the orchestral collaboration was a notable contribution to the total effect, for Dr. Leinsdorf's shapely phasing in the slow movement was magical, as was the rise of both pianiste and orchestra to the sustained tension of the gorgeous second theme, pirated in Tin Pan Alley as "Full Moon and Empty Arms," though the transcribing buccaneers did not know that Rachmaninoff had borrowed it himself, with permission from his friend, Nikita Morozov.

Before the interval came excerpts which Dr. Leinsdorf extracted from Prokovieff's evenin-length "Romeo & Juliet" ballet (Op. 64) to form an extended orchestral suite, lasting three-quarters of an hour. As a musical commentary upon Cinquecento gangsterism and juvenile delinquency, it is junior grade Prokovieff. Furthermore, ballet music without ballerinas is like operatic music without sopranos or Johnson without Boswell.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 11 1967

New England Newsclip

SYMPHONY

Prokofiev Ballet Music Doesn't Stand Up Alone

By McLAREN HARRIS
Music Critic

One could escape the task of analyzing Friday's Symphony program of Prokofiev and Rachmaninoff, I suppose, by making the generalization that it seemed like an afternoon of superannuated romanticism. But, despite a ring of half-truth, that would be an injustice, particularly to Prokofiev.

The scenes from "Romeo and Juliet," Op. 64, were condensed for orchestral performance from the full ballet score because Prokofiev encountered initial opposition from dancers and listeners, who were dismayed by the rhythmic work and other aspects. Eventually three suites and a set of piano pieces were lifted from the score. Erich Leinsdorf, who returned to conduct the orchestra following an absence of several weeks, chose sections from the original score as well as from the suites; the 15 "scenes," divided into two parts, include character portraits as well as events in the play.

Ballet Needed

The simple fact is that this music was conceived to accompany a ballet, and a ballet it needs. 15 scenes make up a long concert piece by any standard—half a program's worth—and despite recurring motives used to identify the personalities, the music lacks unity. Without any theatrical complement to enlarge upon Prokofiev's visions and spread the listener's attention, the musical scenes are left in a state of embarrassed nakedness, revealing moments of naivete and neo-romantic banality for all to hear. By themselves, the Dance of the Knights appears as an overbaked image of bloated stuffiness, the Duel and Death of Tybalt is an obvious bit of swashbuckling, Juliet's Funeral and the Death of the Lovers have no place of their own as musical compositions apart from the story.

Of course, there are endearing moments: the first portrait of Juliet, that of Romeo and the Dance of Love from Part 1; plus the Morning Serenade and Dance of the Maidens fro mPart 2. But in general Prokofiev's sections are not purely parlor miniatures the way Tchaikovsky's ballet excerpts could be made to appear; visual representations are a necessity.

The program's other work was Rachmaninoff's Second Piano Concerto in C minor, for which Gina Bachauer was soloist. My reference to superannuated romantiicism applies more closely here, for this concerto was written at least 25 years behind its time, perhaps more. It has most of the pianistic breadth of the Brahms concerti but neither a well-defined partnership of soloist and orchestra nor solid structural arches; the finale indulges in meaningless alternations between the fussy opening material and the broad, flowing second theme (which Rachmaninoff is said to have borrowed from a friend), with the cymbal marking time elsewhere.

The Concerto No. 2 remains a popular work because of melodic lushness and tender sentiment, but however well one likes it (and I don't), a soloist's abilities cannot be effectively judged from its performance. Mme. Bachauer's keyboard abilities are certainly well-established and widely renowned; her playing contained both strength and direction without a measurable loss of warmth. Yet the times when the piano isn't coping with an interfering counterpoint from the orchestra or being doubled by other instruments appear to be rather, few, and they are mostly devoted to chord-pounding or scale-chasing.

Piano Obscured

Perhaps Mr. Leinsdorf and the orchestra should take some blame for obscuring Miss Bachauer's part here and there; then again, it seems as if Rachmaninoff made the piano an accompanist to longer, more prominent orchestral lines. In any case the symphony's playing standard was high all afternoon, waxing from delicate (and in tune!) woodwind tones to opulent curtains of sound from the strings.

Next week Mr. Leinsdorf will conduct Beethoven's Symphony No. 2; the first Boston performance of Michael Colgrass' "As Quiet As," a seven-sectioned contemporary work; and the Brahms Violin Concerto, with Joseph Silverstein as soloist.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 17th program of the 86th season Friday at Symphony Hall. Gina Bachauer was piano soloist for the Rachmaninoff concerto.
Scenes from "Romeo and Juliet," Op. 64 — Prokofiev
Piano Concerto No. 2 in C minor, Op. 18 — Rachmaninoff

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

FEB 5 1967

New England Newsclip

Gina Bachauer Piano Soloist At Symphony

The pianist Gina Bachauer will be soloist in the Rachmaninoff Concerto No. 2 at the Boston Symphony's concerts Friday at 2 and Saturday at 8:30. Erich Leinsdorf will open with Scenes from Prokofiev's "Romeo and Juliet."

The orchestra also will be heard Tuesday and Thursday evenings at 8:30, when Colin Davis will complete his engagement as guest conductor. The program lists the "King Lear" Overture by Berliaz, Stravinsky's Symphony in Three Movements and the Dvorak Symphony No. 7.

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TUES. B #5 FEB. 14

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,850
FEB 17 1967
New England Newsclip

Music Last Night

Boston Symphony, Spanish Guitarist in Performances

By RUTH TRIPP

The fourth concert of the Boston Symphony Orchestra series brought an old friend to the podium and this time, as guest conductor. Richard Burgin, who for so many years was associate conductor of the orchestra, retired from that position last season. It was truly a great pleasure to see and hear him last evening.

Gina Bachauer, pianist, was guest soloist in the Concerto No. 2 in C minor by Rachmaninoff. The orchestra played Weber's Overture to "Oberon" and Symphony No. 5, Op. 47, by Shostakovitch. The entire evening was a musical feast.

The interpretation which Burgin brought to the Shostakovitch was a magnificent one and if ever you may have had doubts that this work is one of the masterpieces of the century, this interpretation would have dispelled them. From the outset, there was a mastery of the style with an added instinctive feeling about the beauty of the themes and how best to contrast them. The orchestra is always happy with Richard Burgin on the podium and last evening was no exception. They gave their utmost to the beautiful exposition of the score. We heard entrancing solo bits from Alfred Krips, the acting concertmaster; Doriot Dwyer, flute, and Ralph Gomberg, oboe. The intensity of the Largo movement reached impressive heights. The excitement of the finale communicated volumes to the listeners who may have remembered the first performance of this work in Boston in 1939 when Burgin was on the podium. The growth of the conductor in his art, the growth of the listeners' appreciation and the acceptance of the score which at one time seemed strange and dissonant are all a part of the aging process. Providence gave Richard Burgin a tremendous ovation for his fine work in this excellent interpretation. He was recalled six times.

Gina Bachauer was no less of a success. She is well-liked here, and the power and beauty of her playing were as astonishing as ever. In her interpretation of Rachmaninoff, the freedom of rubato, the tonal balance of the keyboard playing within its own melodic facets and, in turn, in relation to its importance either against or with the orchestral tone, kept the listeners enthralled. There were times when the rhythmic pulse of the soloist was slightly at variance with that of the orchestra but it was only momentary. The familiar themes which have been taken over by the popular song writers were easily recognized, and when the grand closing bars arrived, the soloist and orchestra ended with a brilliant climax. Cheers and hearty applause made an exciting end to a fine evening which had begun with the "Oberon" score setting the stage properly for an evening of musical magic. This is precisely what we had.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fifth Program

TUESDAY EVENING, FEBRUARY 14, *at 7:30 o'clock*

RICHARD BURGIN, *Guest Conductor*

WEBER ..... Overture to "Oberon"

SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

INTERMISSION

RACHMANINOFF ..... Piano Concerto No. 2, in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

SOLOIST
GINA BACHAUER
Mme. BACHAUER plays the Steinway Piano

BALDWIN PIANO

RCA VICTOR RECORDS

[9]

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
FEB 12 1967
New England Newsclip

Symphony This Week

Burgin Orchestra's Guest Conductor

Richard Burgin, who retired last season as associate conductor of the Boston Symphony Orchestra, will return to Boston for the second time this season to be guest conductor of the orchestra's concert in Symphony Hall Tuesday evening, the fifth of the Tuesday "B" series, which begins at 7:30.

Gina Bachauer, pianist, will continue her engagement as soloist in the Rachmaninoff Piano Concerto No. 2. Mr. Burgin will first lead the Orchestra in Weber's Overture to "Oberon" and the Shostakovitch Symphony No. 5.

Burgin will conduct the same program Thursday evening at the Veterans Memorial Auditorium in Providence, in the fourth concert of the Orchestra's regular subscription series there.

ERICH LEINSDORF will conduct the Symphony Hall concerts of Friday afternoon at 2 and Saturday evening at 8:30. He has invited Joseph Silverstein, Concertmaster, to be soloist in the concluding number, the Brahms Violin Concerto.

The program will open with Beethoven's Symphony No. 2. Mr. Leinsdorf will then introduce a recent work by Michael Colgrass entitled "As Quiet As" (1965-66). The work was commissioned by the Fromm Music Foundation of Chicago and received its first performance last summer at Tanglewood by the Berkshire Music Center Orchestra, Gunther Schuller conducting, during the Festival of Contemporary American Music, which is presented in cooperation with the Fromm Foundation.

The complete program:

Tuesday at 7:30 p.m., Symphony Hall, RICHARD BURGIN, Guest Conductor.
Weber Overture to "Oberon"
Shostakovitch Symphony No. 5, Op. 47
Rachmaninoff Piano Concerto No. 2 in C minor, Op. 18
GINA BACHAUER, Soloist
Friday at 2 p.m., Saturday Feb. 18, 8:30, ERICH LEINSDORF, Conducting.
Beethoven Symphony No. 2 in D major, Op. 36
Brahms Violin Concerto in D major, Op. 77
Colgrass As Qu as As (1965-66)
JOSEPH SILVERSTEIN, Soloist

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 67,000
FEB 16 1967
New England Newsclip

Boston Symphony Led With Musical Polish

By EARL J. DIAS
Standard-Times Music Critic

Richard Burgin, former concert master and associate conductor of the Boston Symphony Orchestra, returned to Symphony Hall Tuesday night as guest conductor, to lead the orchestra in the fifth program of the current Tuesday "B" Series.

For his return Mr. Burgin chose Weber's "Overture to 'Oberon,'" Shostakovitch's "Symphony No. 5, Opus 47," and Rachmaninoff's "Piano Concerto No. 2 in C Minor, Opus 18," with Gina Bachauer as soloist.

The Weber, of course, is perhaps the most imaginative of the composer's several overtures, always a sure-fire program filler. It was done with bright musical polish by Mr. Burgin and his musicians.

The Shostakovitch "Symphony No. 5" is no stranger to Mr. Burgin since it was he who conducted the first Boston performance of the work back in 1939. It is a selection that he knows and understands; he builds well to its various climaxes and has his instrumentalists under excellent control.

Nowhere in his composition has Shostakovitch better managed his characteristic melodic ideas than in this symphony. One of the best moments in the work occurs shortly after the opening when the tempo increases slightly and the first violins announce the theme, marked by the soaring octave leap.

This is the same theme that returns with particular effect late in the first movement when it is heard as a canon between the horn and the flute.

This entire movement was superbly played as was the delightful and sometimes amusingly grotesque scherzo, the lyrical largo, and the impressive finale, whose optimistic mood is heralded by trombones, tubas, and tympani in a brash, smashing figure that dominates most of the movement.

As for the Rachmaninoff "Piano Concerto No. 2," its familiar themes are always pleasurable to hear and Miss Bachauer has the bravura approach necessary to a successful reading of the work.

On the whole, hers was a stirring and powerful interpretation, marred only by a decided lack of balance between her and the orchestra in the first movement during which her keyboard work was smothered by the orchestra's lush sound.

In the second movement, however, with its sad and quietly solemn texture of melody above arpeggios, both Miss Bachauer and the orchestra were in excellent form, and in the finale, which alternates between a heroic, almost martial strain and another of sheer lyrical beauty, she and the orchestra were in splendid accord. Miss Bachauer was most cordially received by the enthusiastic audience.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
FEB 11 1967
New Englanc Newscli

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston:

Tues. at 7:30:

Richard Burgin, who retired last season as BSO associate conductor, returns to the Symphony Hall podium as guest conductor. He'll lead the orchestra in Weber's Overture to "Oberon"; Shostakovitch's Symphony No. 5, Op. 47, and Rachmaninoff's Piano Concerto No. 2 in C minor, Op. 16. Pianist Gina Bachauer will be soloist in the latter work.

Fri. at 2:

Eric Leinsdorf returns to conduct Beethoven's Symphony No. 2 in D major, Op. 36; Michael Colgrass' recent work, "As Quiet As," and Brahms' Violin Concerto in D major, Op. 77, with Joseph Silverstein as soloist. Repeat performance Sat. at 8:30.

59

TUES. B #5 FEB. 14

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,850

FEB 17 1967 New England Newsclip

Music Last Night

Boston Symphony, Spanish Guitarist in Performances

By RUTH TRIPP

The fourth concert of the Boston Symphony Orchestra series brought an old friend to the podium and this time, as guest conductor. Richard Burgin, who for so many years was associate conductor of the orchestra, retired from that position last season. It was truly a great pleasure to see and hear him last evening.

Gina Bachauer, pianist, was guest soloist in the Concerto No. 2 in C minor by Rachmaninoff. The orchestra played Weber's Overture to "Oberon" and Symphony No. 5, Op. 47, by Shostakovitch. The entire evening was a musical feast.

The interpretation which Burgin brought to the Shostakovitch was a magnificent one and if ever you may have had doubts that this work is one of the masterpieces of the century, this interpretation would have dispelled them. From the outset, there was a mastery of the style with an added instinctive feeling about the beauty of the themes and how best to contrast them. The orchestra is always happy with Richard Burgin on the podium and last evening was no exception. They gave their utmost to the beautiful exposition of the score. We heard entrancing solo bits from Alfred Krips, the acting concertmaster; Doriot Dwyer, flute, and Ralph Gomberg, oboe. The intensity of the Largo movement reached impressive heights. The excitement of the finale communicated volumes to the listeners who may have remembered the first performance of this work in Boston in 1939 when Burgin was on the podium. The growth of the conductor in his art, the growth of the listeners' appreciation and the acceptance of the score which at one time seemed strange and dissonant are all a part of the aging process. Providence gave Richard Burgin a tremendous ovation for his fine work in this excellent interpretation. He was recalled six times.

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EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Fifth Program

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RICHARD BURGIN, *Guest Conductor*

WEBER ..... Overture to "Oberon"

SHOSTAKOVITCH ..... Symphony No. 5, *Op.* 47

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

INTERMISSION

RACHMANINOFF ..... Piano Concerto No. 2, in C minor, *Op.* 18

I. Moderato
II. Adagio sostenuto
III. Allegro scherzando

SOLOIST
GINA BACHAUER
Mme. BACHAUER plays the Steinway Piano

BALDWIN PIANO

RCA VICTOR RECORDS

[9]

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

FEB 12 1967 New England Newsclip

Symphony This Week

Burgin Orchestra's Guest Conductor

Richard Burgin, who retired last season as associate conductor of the Boston Symphony Orchestra, will return to Boston for the second time this season to be guest conductor of the orchestra's concert in Symphony Hall Tuesday evening, the fifth of the Tuesday "B" series, which begins at 7:30.

Gina Bachauer, pianist, will continue her engagement as soloist in the Rachmaninoff Piano Concerto No. 2. Mr. Burgin will first lead the Orchestra in Weber's Overture to "Oberon" and the Sbostakovitch Symphony No. 5.

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The program will open with Beethoven's Symphony No. 2. Mr. Leinsdorf will then introduce a recent work by Michael Colgrass entitled "As Quiet As" (1965-66). The work was commissioned by the Fromm Music Foundation of Chicago and received its first performance last summer at Tanglewood by the Berkshire Music Center Orchestra, Gunther Schuller conducting, during the Festival of Contemporary American Music, which is presented in cooperation with the Fromm Foundation.

The complete program:

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Rachmaninoff Piano Concerto No. 2 in C minor, Op. 18
GINA BACHAUER, Soloist
Friday at 2 p.m., Saturday Feb. 18, 8:30; ERICH LEINSDORF, Conducting.
Beethoven Symphony No. 2 in D major, Op. 36
Brahms Violin Concerto in D major, Op. 77
Colgrass As Qu et As (1965-66)
JOSEPH SILVERSTEIN, Soloist

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 67,000

FEB 16 1967 New England Newsclip

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By EARL J. DIAS
Standard-Times Music Critic

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This is the same theme that returns with particular effect late in the first movement when it is heard as a canon between the horn and the flute.

This entire movement was superbly played as was the delightful and sometimes amusingly grotesque scherzo, the lyrical largo, and the impressive finale, whose optimistic mood is heralded by trombones, tubas, and tympani in a brash, smashing figure that dominates most of the movement.

As for the Rachmaninoff "Piano Concerto No. 2," its familiar themes are always pleasurable to hear and Miss Bachauer has the bravura approach necessary to a successful reading of the work.

On the whole, hers was a stirring and powerful interpretation, marred only by a decided lack of balance between her and the orchestra in the first movement during which her keyboard work was somewhat smothered by the orchestra's lush sound.

In the second movement, however, with its sad and quietly solemn texture of melody above arpeggios, both Miss Bachauer and the orchestra were in excellent form, and in the finale, which alternates between a heroic, almost martial strain and another of sheer lyrical beauty, she and the orchestra were in splendid accord. Miss Bachauer was most cordially received by the enthusiastic audience.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100

FEB 11 1967 New England Newsclip

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston

Tues. at 7:30:

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Fri. at 2:

Eric Leinsdorf returns to conduct Beethoven's Symphony No. 2 in D major, Op. 36; Michael Colgrass' recent work, "As Quiet As," and Brahms' Violin Concerto in D major, Op. 77, with Joseph Silverstein as soloist. Repeat performance Sat. at 8:30.

FRI. + SAT. #18 FEB. 17 + 18

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Eighteenth Program

FRIDAY AFTERNOON, FEBRUARY 17, *at* 2:00 *o'clock*

SATURDAY EVENING, FEBRUARY 18, *at* 8:30 *o'clock*

BEETHOVEN ..... Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

COLGRASS ..... As Quiet As

A Leaf Turning Colors
An Uninhabited Creek
An Ant Walking
Children Sleeping
Time Passing
A Soft Rainfall
The First Star Coming Out
(First performance in Boston)

INTERMISSION

BRAHMS ..... Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

[1095]

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 12 1967
New England Newsclip

Two Programs, Two Conductors At Symphony

The first Boston performances of Michael Colgrass' "As Quiet As . . ." will be at the Friday afternoon and Saturday evening concerts of the Boston Symphony. Erich Leinsdorf will conduct.

The program will open with Beethoven's Symphony No. 2 and conclude with the Brahms Violin Concerto. Soloist in the concerto will be the orchestra's concertmaster, Joseph Silverstein.

On Tuesday evening, Richard Burgin returns again to his old orchestra as guest conductor. Gina Bachauer will be soloist in the Rachmaninoff Piano Concerto No. 2. Burgin also will conduct Weber's "Oberon" Overture and the Shostakovitch Symphony No. 5.

The new Colgrass piece, first played last Summer by the Berkshire Music Center Orchestra at Tanglewood, was commissioned by the Fromm Music Foundation of Chicago. There are seven sections to Colgrass' "As Quiet As . . ."—A Leaf Turning Colors, An Uninhabited Creek, An Ant Walking, Children Sleeping, Time Passing, A Soft Rainfall and The First Star Coming Out.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
FEB 18 1967
New England Newsclip

Brahms Violin Concerto Played by Silverstein

By ROLFE BOSWELL

Concertmaster Joseph Silverstein gave an incisive exposition of the Brahms violin concerto (Op. 77, in D yesterday afternoon with the Boston Symphony Orchester conducted by Erich Leinsdorf. Their reading caught the veritable spirit and essence of this most noble of violin concerti.

Though it has its bleak and craggy moments, it also contains much music that is warmly expansive and sun-drenched. Silverstein lived up to these changing moods, displaying a technique that was both rock-steady and brilliant.

Of this violin concerto it has been said time and again that the orchestral part is too heavy in relation to the solo part. This type of writing is the logical outgrowth of Brahm's treatment of the solo-orchestral relationship in his earlier first piano concerto (Op. 15, in D minor), which presupposes the conterto as being for soloist and orchestra rather than soloist

In dealing thusly with the concerted format, Brahms struck a telling blow against the tendency of his time to overemphasize the soloist at the expense of the music. For this reason the Brahms is the most difficult of all violin concerti. The violinist who really has mastered it can be considered without question as an outstanding virtuoso.

Yesterday's performance was really outstanding for sheer artistry and depth of sympathy with the music, Silverstein, in top form, elicited tones opulence and phrased the long melodic lines with skill and understanding. Dr. Leinsdorf led the orchestra with finesse, evoking velvety sounds from woodwinds and strings which were just right for Brahms.

Silverstein played the earlier Heifetz cadenza brilliantly. There is a depth and nobility in the first movement and lyrical qualities in the slow movement with Ralph Gomberg's beautifully played oboe solo therein a joy to hear.

Silverstein chose a slightly faster tempo for the finale than is customary and with complete justification, as it turned out, for he never was at a loss for sparkle and brilliance.

Beethoven's second symphony (Op. 36, in D), which began the concert, is a very closely knit work and the fundamental line of the music is vigrous and healthy, full of serenity and courage in the face of the composer's incipient deafness.

60

FRI. + SAT. #18 FEB. 17 + 18

Eighteenth Program

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The First Star Coming Out
(First performance in Boston)

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BRAHMS ..... Violin Concerto in D major, *Op.* 77

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II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

[1095]

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RECORD-AMERICAN (m) (e)
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Concertmaster Joseph Silverstein gave an incisive exposition of the Brahms violin concerto (Op. 77, in D yesterday afternoon with the Boston Symphony Orchester conducted by Erich Leinsdorf. Their reading caught the veritable spirit and essence of this most noble of violin concerti.

Though it has its bleak and craggy moments, it also contains much music that is warmly expansive and sun-drenched. Silverstein lived up to these changing moods, displaying a technique that was both rock-steady and brilliant.

Of this violin concerto it has been said time and again that the orchestral part is too heavy in relation to the solo part. This type of writing is the logical outgrowth of Brahm's treatment of the solo-orchestral relationship in his earlier first piano concerto (Op. 15, in D minor), which presupposes the conterto as being for soloist and orchestra rather than soloist

In dealing thusly with the concerted format, Brahms struck a telling blow against the tendency of his time to overemphasize the soloist at the expense of the music. For this reason the Brahms is the most difficult of all violin concerti. The violinist who really has mastered it can be considered without question as an outstanding virtuoso.

Yesterday's performance was really outstanding for sheer artistry and depth of sympathy with the music. Silverstein, in top form, elicited tones opulence and phrased the long melodic lines with skill and understanding. Dr. Leinsdorf led the orchestra with finesse, evoking velvety sounds from woodwinds and strings which were just right for Brahms.

Silverstein played the earlier Heifetz cadenza brilliantly. There is a depth and nobility in the first movement and lyrical qualities in the slow movement with Ralph Gomberg's beautifully played oboe solo therein a joy to hear.

Silverstein chose a slightly faster tempo for the finale than is customary and with complete justification, as it turned out, for he never was at a loss for sparkle and brilliance.

Beethoven's second symphony (Op. 36, in D), which began the concert, is a very closely knit work and the fundamental line of the music is vigrous and healthy, full of serenity and courage in the face of the composer's incipient deafness.

61

TUES. A #8 MAR. 7
POSTPONED FROM FEB. 7

TUES. A #9 FEB. 21

Eighth Program

(POSTPONED CONCERT)

TUESDAY EVENING, MARCH 7, *at* 8:30 *o'clock*

DVOŘÁK ..... Symphony No. 9, in E minor, "From the New World," *Op.* 95

I. Adagio; Allegro molto
II. Largo
III. Scherzo; Molto vivace
IV. Allegro con fuoco

INTERMISSION

BRAHMS ..... Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO

RCA VICTOR RECORDS

Ninth Program

TUESDAY EVENING, FEBRUARY 21, *at* 8:30 *o'clock*

BEETHOVEN ..... Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

COLGRASS ..... As Quiet As

A Leaf Turning Colors
An Uninhabited Creek
An Ant Walking
Children Sleeping
Time Passing
A Soft Rainfall
The First Star Coming Out

(First performance in this series)

INTERMISSION

PROKOFIEV ..... Scenes from "Romeo and Juliet," *Op.* 64

PART I
Introduction
Romeo, Mercutio, and Benvolio Masked
Dance of the Knights
Gavotte of the Departing Guests
Romeo
Dance of Love

PART II
Duel and Death of Tybalt
Interlude
Juliet
Morning Serenade
Funeral for Juliet
Death of the Lovers

BALDWIN PIANO

RCA VICTOR RECORDS

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
MAR 8 1967
New England Newsclip

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000
FEB 23 1967
New England Newsclip

Symphony Orch. Concert Postponed Until March 7

PAGE ONE

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The Sound of Music

Symphony In The Snow

By Peter M. Knapp

Because of the blizzard Feb. 7, that night's Boston Symphony Orchestra concert was postponed to March 7. Back came the snow again yesterday, but the BSO management decided enough was enough and the program went on anyway, though to a greatly reduced audience.

Those who did slosh their way to Symphony Hall heard a splendid performance of Dvorak's Symphony No. 9 in e minor, the popular "From the New World," and the equally familiar Brahms violin concerto, for which Joseph Silverstein was soloist.

Flair For Drama

Popularity being a sometime thing, one might say that Dvorak's "New World" actually is not too often heard in the concert halls these days, in relation to a decade or so ago. Not that it's a rarity, but the other Dvorak symphonies are getting their due.

Conductor Erich Leinsdorf's approach is a far cry from the genial, sentimental performances that used to be the norm. Instead, he injected drama into the well-thumbed score in a reading of theatrical scope and contrasts. Forte passages in the introduction were given very sharp accents, and Leinsdorf gave the ensuing allegro a grand, sweeping line.

Curiously, he repeated the exposition of the first movement, and whether technically correct or not (does anyone else do it?) the repeat sounded arbitrary and unnecessary. At any rate it made the plunge into the development almost anticlimax.

As a whole, however, Leinsdorf's "New World" stood up well. It was a taut, driving and sonorous performance, with rousing playing by the brasses and beautiful English horn solos in the largo by Laurence Thorstenberg.

In the Brahms concerto, Concertmaster Silverstein worked hard and efficiently, though the total effect was more of skill than inspiration. For all his virtues, Silverstein's tone is not big and bold enough to fully carry off the Brahms concerto and when he tried to project it more, the tone lost its basic sweetness and turned rather hard and wiry.

The first two movements were the best, with Silverstein spinning out the lyrical passages in fine style to Leinsdorf's expressive accompaniment.

In the adagio, Silverstein's occasional coy manner of phrasing, breaking up the line with breathless little pauses, marred the enchantment of the composer's writing. The finale sounded rhythmically uncomfortable and overly hurried.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 17 1967
New England Newsclip

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
FEB 25 1967
New England Newsclip

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony [illegible]

The orchestra and its leader, Erich Leinsdorf, are out of town this week concertizing in Washington and New York. Next BSO concert will be March 7.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
FEB 24 1967
New England Newsclip

BSO Concert Set March 7

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SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 432,650
FEB 19 1967
New England Newsclip

New Concert Date

The Boston Symphony Orchestra's concert of Feb. 7, postponed because of the snowstorm, will be held Tuesday, March 7.

61

TUES. A #8 MAR. 7
POSTPONED FROM FEB. 7

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Eighth Program

(POSTPONED CONCERT)

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DVOŘÁK ..... Symphony No. 9, in E minor, "From the New World," *Op.* 95

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BALDWIN PIANO — RCA VICTOR RECORDS

[9]

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MAR 8 1967
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II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

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Duel and Death of Tybalt
Interlude
Juliet
Morning Serenade
Funeral for Juliet
Death of the Lovers

BALDWIN PIANO — RCA VICTOR RECORDS

[9]

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000
FEB 23 1967
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BOSTON, MASS.
CIRC. 411,800
FEB 24 1967
New England Newsclip

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CIRC. 432,650
FEB 19 1967
New England Newsclip

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FRI. + SAT. #19 FEB. 24+25

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
FEB 25 1967
New England Newsclip

B.S.O. Rutgers Choir Performs Hayden Mass

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Beverly Sills, soprano, Beverly Wolff, contralto, Placido Domingo, tenor, and Ara Berberian, bass, were the soloists.

Leinsdorf, whose warm relations with the University are reflected in the Doctorate conferred on him by that institution, conducted the Massin his forthright and vigorous manner, a reading both classic and lively that exposed Papa Hayden's ebullience as he "praised God with a cheerful heart." This is festive music, full of Croatian influence — Hayden was more Croatian than Austrian in background—and joyously different from the traditional serious churchly style. In fact it is brilliantly symphonic. The orchestra richly balanced the choir whose tone, except for one or two entrances of the soprano section was smoothly unified.

Sandwiched between two sure-fire numbers was the usual modernist cerebral piece, this time Et Occidentem Illustra by Moevs, its title derived from the mottoes of the Universities of Utrecht and Rutgers. This was also sung by the Rutgers Choir. A heavily orchestrated work—its instruments include an anvil—it is one of those spotty and dislocated statements held together by the voices of the chorus. It was commissioned by Rutgers, now the State University of New Jersey in commemoration of its 200th anniversary when charter was granted by King George in 1766. Based on Ulysses' exhortation to his followers found in Canto 26 of the Divine Comedy of Dante, it urges the expansion of the frontiers of knowledge, especially in the West. This, sung in nglish translation, except for the introduction, gives a feeling of being more the spoken word than music.

Robert Moevs is presently Professor in the music department of Rtugers University.

Last on the program was the Final Scene from Richard Strauss' Daphne the soloist, Beverly Sills.

Neville Cardus of the Manchester Guardian said of this: "Daphne, even more than Aaabella was a well remembered work. It is like the supplementary index given away wtih an encyclopoedia. It is an outline of Strauss for those who have no time to study him." Here, Mr. Leinsdorf begins with Daphne's Libestod as she is transformed into the laurel tree. He compassed the epitome of Strauss in superb conducting while Miss Sills displayed the full range of a gorgeous and powerful voice.

Throughout the concert the soloists showed controlltd taste and excellent voices. They have all been, or are still with the New York City Opera. Miss Sills was particularly melliflous in the final bars of the Daphne.

P.E.W.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Nineteenth Program

FRIDAY AFTERNOON, February 24, *at* 2:00 *o'clock*

SATURDAY EVENING, February 25, *at* 8:30 *o'clock*

HAYDN ..... Mass in B-flat major ("Schöpfungsmesse")

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

BEVERLY SILLS, *Soprano* — PLACIDO DOMINGO, *Tenor*
BEVERLY WOLFF, *Contralto* — ARA BERBERIAN, *Bass*

RUTGERS UNIVERSITY CHOIR
F. AUSTIN WALTER, Director
(First performance at these concerts)

INTERMISSION

MOEVS ..... Et Occidentem Illustra

RUTGERS UNIVERSITY CHOIR
F. AUSTIN WALTER, Director
(First performance)

STRAUSS ..... "Daphne," *Op.* 82, Final Scene

BEVERLY SILLS, *Soprano*
(First performance at these concerts)

The text for Haydn's *"Schöpfungsmesse"* will be found on page 1164; that for Moevs' *Et Occidentem Illustra* will be found on page 1186.

BALDWIN PIANO — RCA VICTOR RECORDS

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 19 1967
New England Newsclip

FRIDAY—Boston Symphony, Erich Leinsdorf conducting Haydn's "Creation" Mass, with soprano Beverly Sills, contralto Beverly Woolf, tenor Placido Domingo and basso Ara Berberian, and the Rutgers University Choir; the premiere of Robert Moevs' "Et Occidentum" with the Rutgers Choir, and the final scene of Strauss' "Daphne," with Miss Sills. Symphony Hall at 2 p.m. Program repeated Saturday at 8:30 p.m.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 23 1967
New England Newsclip

Moevs Premiere Friday

Symphony Chorus To Give Concert

By MICHAEL STEINBERG

"Et occidentem illustra" by Robert Moevs, for chorus and orchestra, will have its premiere performances at the Boston Symphony concerts this Friday and Saturday. Erich Leinsdorf will conduct, and the chorus comes from Rutgers University. Moevs Harvard '42, a pupil in composition of Walter Piston and Nadia Boulanger, has been Associate Professor of Music at Rutgers since 1964.

The work was commissioned by Rutgers for its Bicentennial in 1966. Rutgers adapted its motto from that of the University of Utrecht, "Sol iustitiae illustra" (let the sun of justice shine), turning it into "Sol iustitiae et occidentem illustra" (let the sun of justice shine upon the West also), and it is from this motto that Moevs has taken the title of his work.

The text of "Et occidentem illustra" begins with the opening salutation from the commission given to Theodore Frelinghuysen in 1755 concerning the establishment of colleges of true learning in these newly inhabited ends of the earth. This Latin Prooemium leads into the speech of Ulysses to his sailors as found in lines 112-120 of Canto 26 in Dante's "Inferno."

Moevs set the lines in Italian. At these performances, they will, however, be sung in English in a translation that Moevs describes as a mixture of Longfellow (mainly) Ciardi, and Moevs.

This is the excerpt from Dante:

"O brothers," I said, "through a hundred thousand adventures have you reached the West; waste not this brief remaining vigil, That your senses stand: do not think to deny yourselves the knowledge, beyond the sun, of worlds unpeopled! Consider the seed from which you sprang; you were not formed to live like unto brutes, but to press on toward virtue and knowledge."

The two texts are linked in spirit, and the "sapientia, virtute" of the Prooemium are echoed in the "virtute e conoscenza" of Dante's last line.

Nobody knows, Moevs says, what Ulysses is doing in the "Inferno." It is, in fact, one of the celebrated puzzles of Dante scholarship, and just a few weeks ago Mrs. Moevs, an archaeologist, received notice of a lecture elucidating the subject to be given by a Swiss scholar. Since, however, the lecture will be given Friday afternoon at exactly the moment "Et occidentem illustra" has its premiere, neither Moevs will have a chance to find out about the new hypothesis.

However Ulysses came to be in the "Inferno," Moevs finds these lines immensely exciting. That last apocryphal voyage of Ulysses as invented by Dante is, for Moevs, "a clear call to renew the efforts of the classical Greeks toward the expansion of the frontiers of man's knowledge and understanding. This is really what starts the whole Renaissance going."

Dante's poem is written in "terza rima," sets of three lines with interlocking rhymes, ABA BCB CDC. The score reflects Dante's preoccupation with threes. For example, the twelve pitches of the chromatic scale are divided into three structural units each of four notes, of which the third is the retrograde of the first.

The choral style is mostly declamatory, and it includes a certain amount of speaking, even shouting (the salutation, Ulysses' final exhortation). The composer has made a forceful setting of words he regards as vitally articulating the hope for the life of the mind in our hemisphere.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 19 1967
New England Newsclip

Premiere This Week At Symphony

The first performance of a choral work, Robert Moevs' "Et Occidentem Illustra," will be given at the Boston Symphony concerts Friday afternoon and Saturday evenings.

The orchestra, under Erich Leinsdorf, will also be heard in two other programs this week, on Tuesday for its regular subscription audience, and on Thursday, for Winterfest.

Tuesday's program is Beethoven's Symphony No. 2, Michael Colgrass' "As Quiet As . . ." and Prokofiev's "Romeo and Juliet."

On Thursday, The Winterfest concert will include the Brahms Violin Concerto, with the orchestra's concertmaster, Joseph Silverstein as solist.

There will also be a complete performance of Haydn's Mass in B flat major, "Creation." Solists will be Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; and Ara Berberian, bass. The choral parts will be performed by the Rutgers University Choir, F. Austin Walter Director.

The Friday-Saturday concerts will likewise begin with Haydn's "Creation" Mass. Intermission will follow, after which Leinsdorf and the orchestra, assisted by the Rutgers chorus, will present the first performance of "Et Occidentem Illustra" by Robert Moevs of the Rutgers faculty. Moevs' composition was commissioned by the university on the occasion of its 200th anniversary; it will subsequently be performed by this orchestra and the Rutgers chorus in New Brunswick, N.J., on Mar. 2 and at Carnegie Hall Mar. 4. The Friday-Saturday program will conclude with the Final Scene from Richard Strauss' "Daphne," with Miss Sills as soloist.

FRI. + SAT. #19 FEB. 24+25

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Gloria
Credo
Sanctus
Benedictus
Agnus Dei

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BALDWIN PIANO RCA VICTOR RECORDS

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The work was commissioned by Rutgers for its Bicentennial in 1966. Rutgers adapted its motto from that of the University of Utrecht, "Sol iustitiae illustra" (let the sun of justice shine), turning it into "Sol iustitiae et occidentem illustra" (let the sun of justice shine upon the West also), and it is from this motto that Moevs has taken the title of his work.

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Moevs set the lines in Italian. At these performances, they will, however, be sung in English in a translation that Moevs describes as a mixture of Longfellow (mainly) Ciardi, and Moevs.

This is the excerpt from Dante:

"O brothers," I said, "through a hundred thousand adventures have you reached the West; waste not this brief remaining vigil That your senses stand: do not think to deny yourselves the knowledge, beyond the sun, of worlds unpeopled! Consider the seed from which you sprang; you were not formed to live like unto brutes, but to press on toward virtue and knowledge."

The two texts are linked in spirit, and the "sapientia, virtute" of the Prooemium are echoed in the "virtute e conoscenza" of Dante's last line.

Nobody knows, Moevs says, what Ulysses is doing in the "Inferno." It is, in fact, one of the celebrated puzzles of Dante scholarship, and just a few weeks ago Mrs. Moevs, an archaeologist, received notice of a lecture elucidating the subject to be given by a Swiss scholar. Since, however, the lecture will be given Friday afternoon at exactly the moment "Et occidentem illustra" has its premiere, neither Moevs will have a chance to find out about the new hypothesis.

However Ulysses came to be in the "Inferno," Moevs finds these lines immensely exciting. That last apocryphal voyage of Ulysses as invented by Dante is, for Moevs, "a clear call to renew the efforts of the classical Greeks toward the expansion of the frontiers of man's knowledge and understanding. This is really what starts the whole Renaissance going."

Dante's poem is written in "terza rima," sets of three lines with interlocking rhymes, ABA BCB CDC. The score reflects Dante's preoccupation with threes. For example, the twelve pitches of the chromatic scale are divided into three structural units each of four notes, of which the third is the retrograde of the first.

The choral style is mostly declamatory, and it includes a certain amount of speaking, even shouting (the salutation, Ulysses' final exhortation). The composer has made a forceful setting of words he regards as vitally articulating the hope for the life of the mind in our hemisphere.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 19 1967
New England Newsclip

Premiere This Week At Symphony

The first performance of a choral work, Robert Moevs' "Et Occidentem Illustra," will be given at the Boston Symphony concerts Friday afternoon and Saturday evenings.

The orchestra, under Erich Leinsdorf, will also be heard in two other programs this week, on Tuesday for its regular subscription audience, and on Thursday, for Winterfest.

Tuesday's program is Beethoven's Symphony No. 2, Michael Colgrass' "As Quiet As . . ." and Prokofiev's "Romeo and Juliet."

On Thursday, The Winterfest concert will include the Brahms Violin Concerto, with the orchestra's concertmaster, Joseph Silverstein as solist.

There will also be a complete performance of Haydn's Mass in B flat major, "Creation." Solists will be Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; and Ara Berberian, bass. The choral parts will be performed by the Rutgers University Choir, F. Austin Walter Director.

The Friday-Saturday concerts will likewise begin with Haydn's "Creation" Mass. Intermission will follow, after which Leinsdorf and the orchestra, assisted by the Rutgers chorus, will present the first performance of "Et Occidentem Illustra" by Robert Moevs of the Rutgers faculty. Moevs' composition was commissioned by the university on the occasion of its 200th anniversary; it will subsequently be performed by this orchestra and the Rutgers chorus in New Brunswick, N.J., on Mar. 2 and at Carnegie Hall Mar. 4. The Friday-Saturday program will conclude with the Final Scene from Richard Strauss' "Daphne," with Miss Sills as soloist.

63

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 25 1967

New England Newsclip

AT SYMPHONY HALL

It Was 'All Full of Singers And Absentees Missed Treat

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, with the Rutgers University Choir, F. Austin Walter, director, Beverly Sills, soprano, Beverly Wolff, contralto, Placido Domingo tennor, and Ara Berberian, bass, performing Haydn's "Creation" Mass in B flat, "Et Occidentem Illustra" by Robert Moevs (first performance), and the final scene from Strauss's "Daphne." Friday afternoon at Symphony Hall.

By MICHAEL STEINBERG
Globe Critic

"O, this is all going to be full of singers—I don't like that so well," said one of the Friday ladies as she looked over the poster on her way into Symphony Hall. And sure enough, there was an unusually large number of empty seats. One of the ladies once explained that it degraded the Boston Symphony "to accompany singers," as she put it. But the absentees who are more interested in hearing instrumentalists play than in hearing music missed a concert that, because of the freshness and strength of the program and because of the high standard performance, was a highly distinguished one.

BICENTENNIAL

"Et Occidentem Illustra" was composed by Robert Moevs for the bicentennial celebrations at Rutgers, where he teaches. The title is taken from the university's motto, "Sol iustitiae et occidentem illustra," itself adopted from that of the University of Utrecht; the text uses part of the commission given in 1755 to Theodore Frelinghuysen concerning the establishment of institutions of learning in America, and the nine lines of Ulysses' exhortation to his sailors as found in the 26th Canto of Dante's "Inferno."

The opening salutation, in which "sapientia' and "virtute" are key words as "virtute" and "conoscenza" are in the Dante excerpt, is set apart in the composition. It uses mainly percussion with the chorus, and the chorus itself shouts, murmurs, speaks, rather than sings.

After this dramatic call to attention, an anvil stroke introduces that extraordinary passage in which Dante has Ulysses remind his sailors that they "were not formed to live like unto brutes, but to press on toward virtue and knowledge," urging them to explore even the unpeopled worlds beyond the sun.

Moevs has devised an exciting declamation for these words. They are given in small units that become smaller and more widely separated as the work goes on. Much of the choral writing is sharply, almost percussively, declamatory, but Moevs also makes a grand and expressive effect with long sustained lines, as in the magnificent and visionary expansion on the words "you have reached the West."

All this is underlined, surrounded, articulated by imaginatively conceived orchestral writing. Its broken texture is characteristically contemporary, but the emphasis is on the continuity that binds the rapidly shifting sounds together. Indeed, the sense of continuity, of the ability confidently to bridge large musical spaces, is an impressive achievement on Moevs' part. Even at the end, when the choral interventions occur very far apart, with each, one immediately picks up the thread. Moevs has learned well the lessons in Stravinsky's "Threni."

"Et Occidentem Illustra" is a strong and gripping work, of considerable individuality. It is also entrancing as a piece of virtuoso writing for chorus and orchestra, and that aspect also made itself strongly felt in Friday's performance. F. Austin Walter is obviously a choral conductor of extraordinary ability, and his Rutgers University Chorus is superb. In the Moevs, the singers sang the difficult pitches, which often are not doubled in the orchestra, with assurance and accuracy; they were magnificently confident and precise in the equally difficult rhythms; they sang with a clean, warm, unforced tone. There were a few rough moments in the orchestra, from which Leinsdorf and the players quickly recovered with ready professionalism, but there was much good playing as well, and the performance was altogether an effective one.

MARVEL

Haydn's "Creation" Mass is a musical and spiritual marvel, and it got an energetic, well paced, and mostly beautifully phrased performance. The choral singing had a most wonderful glow. Th solo quartet, just a little give to dragging and oozing i just after the beat like churcl soloists, mostly did a very good job, and the singing o Beverly Wolff, with its ex citing, metallic sound anc grand sense of phrase, was especially impressive. Could Mr. Leinsdorf not give us one Haydn Mass each year?

The "Daphne" finale, perhaps more sound than music, is one of the best moments in late Strauss. The last pages, as Daphne is metamorphosed into a laurel tree and becomes a wordless voice of nature, is particularly lovely. Beverly Sills was superb here, and most so in her effortless floating of the quiet arabesques at the end. And Leinsdorf produced from the orchestra an appropriately lush and glowing backdrop for Sills' elegant and distinguished singing.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

FEB 19 1967

New England Newsclip

Symphony This Week

4 Concerts Will Cover Wide Range

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, music director, will be heard in four concerts this week at Symphony Hall. Regular subscription concerts are scheduled for Tuesday evening at 8:30, Friday afternoon at 2:00 and Saturday evening at 8:30. A special concert will be given Thursday evening as part of the "Winterfest" events.

The major work on Tuesday's program will be Prokofiev's 15 Scenes from "Romeo and Juliet," Op. 64. Mr. Leinsdorf will begin the Tuesday program with Beethoven's Symphony No. 2 and the new work by Michael Colgrass, "As Quiet As."

The opening work at Thursday evening's "Winterfest" concert will be a complete performance of Haydn's Mass in B-flat major, "Creation." Soloists will be Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; and Ara Berberian, bass. The Rutgers University Choir will assist. Joseph Silverstein, concertmaster, will then be soloist in the Brahms Violin Concerto.

The Friday-Saturday concerts will likewise begin with Haydn's "Creation" Mass. Mr. Leinsdorf and the Orchestra, assisted by the Rutgers chorus, will then present the first performance of "Et Occidentem Illustra", by Robert Moevs of the Rutgers faculty.

Mr. Moevs' composition was commissioned by the university on the occasion of its 200th anniversary; it will subsequently be performed in New Brunswick (New Jersey) on March 2 and at Carnegie Hall March 4. The Friday-Saturday program will conclude with the Final Scene from Richard Strauss' "Daphne," with Beverly Sills as soloist.

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750

FEB 25 1967

New England Newsclip

Rutgers singers at Symphony

By Clifford Barnes

A festive air pervaded the first half of the program Friday afternoon at Symphony Hall — entirely appropriate for Winterfest week. Haydn's "Creation" Mass is a large-scale, festival mass, and Erich Leinsdorf assembled top talent to perform it with the Boston Symphony Orchestra.

The chorus plays the most important role in this work, leaving little for the four soloists. The Rutgers University Choir (directed by F. Austin Walter) performed with flying colors. The group is supple, responsive to the conductor and the music, and uniformly good in every section.

Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; and Ara Berberian, bass, conveyed the flamboyant and theatrical character of the music whether singing as a quartet or in short solo sections. The mass is nonliturgical; it includes interesting bits of orchestral color, such as the organ obbligato when the tenor sings "Et incarnatus est." Haydn can be thanked for "praising God with a cheerful heart," as he described it.

Symphonic fragments

Next week the orchestra is taking on tour to New Brunswick, N.J., and to Carnegie Hall in New York, a work of questionable merit. Robert Moevs' "Et Occidentem Illustra," premièred at Friday's concert, had a few telling moments, but their impact was dissipated. Mr. Leinsdorf was kept busy cueing the entrances of fragmentary bits of instrumental and vocal sound. After a while some of them remained long enough to leave an impression.

Several conductors kept the choir in precise rhythm as they enunciated the opening section in choral speech. The percussion section had a heyday while the singers sang single words in alternation. Sentences were broken up into phrases and spaced so that no meaning of the text was possible. Could a listener get the point without a program?

The part of Daphne, in Richard Strauss's opera of the same name, must be the kind of role that sopranos dream of. Few composers can equal the glorious and impassioned music that Strauss wrote in his operas for the female voice to soar over the orchestra. The final scene from "Daphne" was given to Beverly Sills to sing, and it was next to impossible not to become involved in the beauty of the music and its performance.

Mr. Leinsdorf is at his best in the operatic (and choral) repertoire. Miss Sills' voice was radiant in the tonal beauty of extended phrases, particularly in the upper register. The orchestra shimmered in Apollo's sunlight, as the soprano sang a soft vocalise.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 25 1967

New England Newsclip

SYMPHONY

Moevs' 'Occidentem Illustra' Inspired by Dante's Verse

By McLAREN HARRIS
Music Critic

Robert Moevs was a visitor to Symphony on Friday for the second time in the role of composer. In 1960 Richard Burgin conducted the first performance of his "Attis," a setting of lines by the Roman poet Catullus which has since been enlarged; this week the orchestra presented "Et Occidentem Illustra," a setting of lines by an Italian —Dante—and another first performance.

The present work was commissioned by Rutgers University, where Mr. Moevs now teaches, for its 200th anniversary. Appropriately the text delivers an exhortation toward learning, toward achievement of knowledge and virtue, in the words of Ulysses—lines 112-120, Canto 26 of the "Inferno." Mr. Moevs informs us that the terza rima of Dante's verse inspired the tripartite organization of each half of the work, and that this preoccupation with the number 3 is followed in the division of the octave into three units. The units serve as bases for a sort of serialist approach.

The composer employs a chorus and orchestra with an elaborate percussion section including an anvil borrowed from the Millstone Forge in New Jersey (sentiment accounts for this).

A Pro-oemium, taken from a 1755 commission to establish colleges in New York, is recited by the chorus, accompanied by percussion. Most of the text is contained in the first part proper, while choral responses are sparse in the second.

COMPLEX WORK

"Et Occidentem Illustra" is a difficult work both thematically and rhythmically, and its disjointed organization and surface claptrap outweigh its serious intents. The percussion interjections are always protruding, occasionally incongruous; the choral lines (sung in a Longfellow Ciardi-Moevs English translation—so much for terza rima) are well-enough set in the first half, but become so fragmented in the second that textual philosophy is forgotten. Also, Mr. Moevs is overfond of crescendos, which he mounts and then dispels abruptly—a device which became predictable.

The Rutgers University Choir, well-trained (and conducted in part) by F. Austin Walter, wound its way through the pointillistic texture with assurance; its sound was strong, solid, and the soprano peaks essentially well-focused. The orchestra, conducted energetically by Mr. Leinsdorf, did creditable work.

Haydn's "Creation" Mass in B flat opened the program. A late work (1801), it lacks the sublimity of Haydn's chamber works and the spirited facility of the symphonies. Haydn's pen may have been tired, but it was not exhausted; the solo writing eschews display for melodic felicity, the Benedictus contains a Laendler-like sentiment and the Dona nobis pacem possesses a symphonic eloquence. Again the Rutgers choir assisted with Beverly Sills, soprano; Beverly Wolff, alto; Placido Domingo, tenor; and Ara Berberian, bass, as soloists — singly able, ill-blended as a quartet.

The final scene from Strauss' opera, "Daphne," concluded. Setting a story of a mythical coquette whose admirer's death at the hands of Apollo leads to her repentance, the sweeping music contains reminiscences of Mahler and even a hint of Wagner. Miss Sills sang the demanding soprano lines (in terms of power and register) courageously, though her lyric voice is short of its best under such conditions.

After a week on tour the Symphony returns on March 9-10-11, with Thomas Schippers conducting Bizet's Symphony in C major, Menotti's "Apocalypse" and Moussorgsky-Ravel's "Pictures at an Exhibition."

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the nineteenth concert of the 86th season Friday at Symphony Hall. Soloists for the Haydn mass were Beverly Sills, soprano; Beverly Wolff, alto; Placido Domingo, tenor; and Ara Berberian, bass. Miss Sills was soloist in the Strauss work. The Rutgers University Choir assisted in the Haydn and Moevs works.

"Creation" Mass in B flat major — Haydn
Et Occidentem Illustra (first performance) — Moevs
"Daphne," Op. 82, final scene — Strauss

63

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 25 1967 New England Newsclip

AT SYMPHONY HALL

It Was 'All Full of Singers And Absentees Missed Treat

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting, with the Rutgers University Choir, F. Austin Walter, director, Beverly Sills, soprano, Beverly Wolff, contralto, Placido Domingo tennor, and Ara Berberian, bass, performing Haydn's "Creation" Mass in B flat, "Et Occidentem Illustra" by Robert Moevs (first performance), and the final scene from Strauss's "Daphne," Friday afternoon at Symphony Hall.

By MICHAEL STEINBERG
Globe Critic

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The opening salutation, in which "sapientia' and "virtute" are key words as "virtute" and "conoscenza" are in the Dante excerpt, is set apart in the composition. It uses mainly percussion with the chorus, and the chorus itself shouts, murmurs, speaks, rather than sings.

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MONITOR (e)
BOSTON, MASS.
CIRC. 177,750

FEB 25 1967 New England Newsclip

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SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

FEB 19 1967 New England Newsclip

Symphony This Week

4 Concerts Will Cover Wide Range

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HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 25 1967 New England Newsclip

SYMPHONY

Moevs' 'Occidentem Illustra' Inspired by Dante's Verse

By McLAREN HARRIS
Music Critic

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The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the nineteenth concert of the 86th season Friday at Symphony Hall. Soloists for the Haydn mass were Beverly Sills, soprano; Beverly Wolff, alto; Placido Domingo, tenor; and Ara Berberian, bass. Miss Sills was soloist in the Strauss work. The Rutgers University Choir assisted in the Haydn and Moevs works.

"Creation" Mass in B flat major — Haydn
Et Occidentem Illustra (first performance) — Moevs
"Daphne," Op. 82, final scene — Strauss

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THURS. B #3 MAR. 9

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 5 1967
New England Newsclip

Schippers Conducting This Week

Thomas Schippers returns to the Boston Symphony this week for his fifth engagement as guest conductor. He will direct the orchestra's concerts Thursday, Friday, Saturday and a week from Tuesday.

The program for these four concerts will be the same: Bizet's Symphony in C, "Apocalypse" by Gian Carlo Menotti, and the Moussorgsky-Ravel "Pictures at an Exhibition."

Schippers, artistic director of Menotti's Festival of Two Worlds, in Spoletto, Italy, also conducts at the Metropolitan and La Scala Opera Houses. He has been guest conductor of American and Canadian orchestras and London's Philharmonia, the Berlin Philharmonic, the Vienna Philharmonic and the Israel Philharmonic.

The Boston Symphony also will give a concert Tuesday evening. This date replaces the snow-out concert of Feb. 7. Erich Leinsdorf will conduct Dvorak's "New World Symphony" and the Brahms Violin Concerto, with concertmaster Joseph Silverstein as soloist.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 7 1967
New England Newsclip

Schippers Returns To BSO Conducting

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EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Third Program

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THOMAS SCHIPPERS, *Guest Conductor*

BIZET ..... Symphony in C major

I. Allegro vivo
II. Adagio
III. Allegro vivace; Trio
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I. Improperia
II. La cittá celeste
III. Gli angeli militanti

(First performance at these concerts)

INTERMISSION

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BALDWIN PIANO — RCA VICTOR RECORDS

[5]

SUN (e)
LOWELL, MASS.
CIRC. 44,600
MAR 4 1967
New England Newsclip

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SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 116,000
MAR 5 1967
New England Newsclip

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MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
MAR 10 1967
New England Newsclip

Schippers conducting at Symphony

By Harold Rogers

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His program—to be repeated at Symphony Hall this afternoon and Saturday night—is weighted on the theatrical side. His closing pièce de résistance is Mussorgsky's "Pictures at an Exhibition" (in the Ravel arrangement). He opens with Bizet's little Symphony in C, and sandwiched between comes the first performance at these concerts of Menotti's "Apocalypse."

Mr. Schippers turned in a winning reading of Bizet's sunny work, written at white heat within a month when the composer was only 17. The conductor kept the texture light, the colors clear; he let the melodies sing their graceful way with ease and joy; the fugato in the Adagio was neatly limned.

Dramatic situation

Gian Carlo Menotti, of course, cannot resist a theatrical situation. He possesses the same sense about the stage that Puccini did; for this reason some of Menotti's operas are among the most effective to be composed in our time.

Apocalyptic literature has its heightened sense of drama; it is not surprising, therefore, that Menotti would be tempted to give us his orchestral impressions of Apocalyptic scenes. Composed in 1951, this three-movement work draws its inspiration not only from the Revelation of John, but also from the writings of Baruch and Enoch.

In the opening "Improperia," the Good Friday events are announced by a fanfare. The movement then proceeds to depict the "confrontation of the benefactions of Jesus and the suffering inflicted upon him by mankind."

This part at times is heightened by great chordal splashes and strong galloping rhythms. There are orotund brasses and anguished trumpets. A prevailing mystical mood recalls passages from Menotti's "The Saint of Bleeker Street."

In the second movement Menotti gives us his impression of "La città celeste." Here he establishes a neo-Renaissance mood that depicts heavenly music as being a kind of eternal lullaby—a soothing song that nevertheless builds into a radiantly shimmering fortissimo.

In "Gli angeli militanti" the angels begin their battle like a swarm of mosquitoes as the violins fiddle on an agitated figure. It's a kind of scherzo war, little designed to cast out red dragons; yet the battle thickens with scurryings in contrary motion; the intensity builds until glory breaks loose in a grand march à la Sousa.

Apart from the "Improperia," the work offers little to inspire but much to entertain.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 5 1967
New England Newsclip

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THURS. B#3 MAR. 9

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

MAR 5 1967 New England Newsclip

Schippers Conducting This Week

Thomas Schippers returns to the Boston Symphony this week for his fifth engagement as guest conductor. He will direct the orchestra's concerts Thursday, Friday, Saturday and a week from Tuesday.

The program for these four concerts will be the same: Bizet's Symphony in C, "Apocalypse" by Gian Carlo Menotti, and the Moussorgsky-Ravel "Pictures at an Exhibition."

Schippers, artistic director of Menotti's Festival of Two Worlds, in Spoletto, Italy, also conducts at the Metropolitan and La Scala Opera Houses. He has been guest conductor of American and Canadian orchestras and London's Philharmonia, the Berlin Philharmonic, the Vienna Philharmonic and the Israel Philharmonic.

The Boston Symphony also will give a concert Tuesday evening. This date replaces the snow-out concert of Feb. 7. Erich Leinsdorf will conduct Dvorak's "New World Symphony" and the Brahms Violin Concerto, with concertmaster Joseph Silverstein as soloist.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

MAR 7 1967 New England Newsclip

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BALDWIN PIANO

RCA VICTOR RECORDS

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CIRC. 532,600

MAR 5 1967 New England Newsclip

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FRI. + SAT. #20 MAR. 10 + 11

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 10 1967
New England Newsclip

At Symphony Hall

Schippers Leads Lively Concert

By JOHN TEMPLE
Contributing Critic

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The Bizet Symphony, which is not too often heard, was given a sprightly and well-shaped performance, and contained some of the most pleasingly unforced playing I have heard from the BSO in some time.

The woodwinds were beautifully expressive all the way through and especially in the Adagio, and the whole orchestra maintained a fluent singing line from beginning to end of the work.

Pleasant as Bizet's Symphony was, however, it seemed like little more than a 20-odd minute overture, and so, judging it from its title alone, one expected to hear grand revelations in the succeeding piece, Gian Carlo Menotti's "Apocalypse."

The failure of the piece to live up to its (apparent) pretensions was not surprising, and does not necessarily condemn it; but the use of old modal sounds, thunderous climaxes interspersed with icy silences, and a large percussion battery was, however interesting, a little too uncomfortably predictable in the end. From time to time I had the awkward feeling that it was all really Respighi in disguise.

It is all too true, though, that very little music in this attempted vein ever completely succeeds—and, perhaps, equally true that its grandiose nomenclature (in the individual movements as well) may work more against than for its expressive content.

Certainly, it was well played, though I am not sure that the shrillness of the brass improved the first movement.

The march-like climax of the last movement was interestingly if unsucessfully Mahlerian in its rhythmic drive.

With the Moussorgsky-Ravel "Pictures" things were once again on safe ground. The performance was if anything too straightforward and a shade tired at first, but things picked up as they went along, and I recall Armando Ghitalla's contribution to "Samuel Goldenburg and Schmuyle" with particular glee.

BOSTON SYMPHONY ORCHESTRA. Thomas Schippers, guest conductor, in Bizet's Symphony in C, Menotti's "Apocalypse," and the Moussorgsky-Ravel "Pictures at an Exhibition." Thursday evening at Symphony Hall.

Schippers' gestures were for the most part quite spare, and he presented an attractive and sensitive image on the podium, with a left hand executing graceful pirouettes of its own that almost stole the show.

On its own plane the concert was very satisfying, but it would have been interesting to hear Schippers tackle something of a more challenging nature than works of the sort we heard.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Twentieth Program

FRIDAY AFTERNOON, MARCH 10, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 11, *at* 8:30 *o'clock*

THOMAS SCHIPPERS, *Guest Conductor*

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III. Allegro vivace; Trio
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I. Improperia
II. La cittá celeste
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(First performance at these concerts)

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BALDWIN PIANO — RCA VICTOR RECORDS

[1228]

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 11 1967
New England Newsclip

SYMPHONY

Schipper's Sense of Drama Shapes Music's Emotions

By McLAREN HARRIS
Music Critic

Thomas Schippers is a man of the theater with a flair for dramatic events big and small —exalted grandeur, heroic conflict, gentle poetry, graceful surface. In short, he gives overt expression to musical emotion. Such a purely theatrical sense is doubtless not all he possesses, but it is the salient feature on the Symphony programs he is conducting this week.

His choices include Bizet's classic-proportioned Symphony in C, regarded as such a trifle alongside the composer's operatic creations that it lay without a first performance for 80 years; Menotti's "Apocalypse," a three-movement work inspired by mystical writings of Baruch and Enoch, as well as St. Jchn in the book of Revelation; and the familiar Moussorgsky-Ravel "Pictures at an Exhibition."

Trifle though it still may be, Bizet's lone symphonic effort is one of the better such works by a composer whose principal domain is opera. Its lack of sublime depth is countered by the soaring lyricism of the Adagio and Scherzo and the dash of the outer movements.

Mr. Schippers attempted to make no more of it than it is, using as high cards Ralph Gomberg's exquisite oboe passages in the Adagio (the conductor has a fondness for shaping melodic curves with his left hand), abrupt dynamic contrasts and chattering string-woodwind exchanges of the quicker movements. The orchestra followed his wishes in sound, though each violinist seemed to bow as he pleased.

VIGOROUS IMAGES

Gian-Carlo Menotti is another theater man. Though he contends that his "Apocalypse" is not descriptive music and follows no narrative, his aural images seem very apparent and their relation to the apocalyptic subjects quite plain. The poetic impressions, as he wishes them to be known, include the "Improperia," a confrontation of Christ's benevolence to man with the injustice of His crucifixion; "The Celestial City," recalling a description of the new Jerusalem; and "The Militant Angels."

Menotti builds his impressions on a basis of consonant harmony, sometimes open, touched with soft dissonance; he gives rein to the brass and percussion to provide solemnity or outrage in the "Improperia," cumulative splendor for the "Celestial City" and a snappy, quick-time martial bearing for the "Angels."

From the very first fanfare and through successive build-ups from quiet to crashing volumes, Menotti's thoughts are never understated. Yet it is not the physical force which cripples the work but its obvious devices—the sort of realist-emotional projections one finds in movie scores, served up in the same harmonic flavor.

"Apocalypse" was received very cordially, which again struck me as the result of conscious design.

If the musicians' union could swing it, the brass section, perhaps percussion as well, should be paid double salary on days when the orchestra performs "Pictures at an Exhibition."

Their work was more courageous than flawless throughout this entertaining museum-tour, which I often suspect should be credited to Moussorgsky-RAVEL or even Ravel-Moussorgsky.

There was no lack of lung power, while in "Bydlo" tubist Chester Schmitz filled Symphony Hall as much with his resplendent tone as with volume.

Next week Mr. Leinsdorf returns to conduct Mozart's overture to "The Abduction from the Seraglio" and the Piano Concerto in B flat, K. 456, with Evelyn Crochet as soloist also Bruckner's Ninth Symphony.

The Symphony

The Boston Symphony Orchestra, Thomas Schippers conducting, presented the twentieth program of the 86th season Friday at Symphony Hall.

Symphony in C major — Bizet
Apocalypse — Menotti
Pictures at an Exhibition — Moussorgsky-Ravel

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 11 1967
New England Newsclip

Schippers Conducts Menotti Work

(By ROLFE BOSWELL)—Springand gorgeous melody entered Symphony Hall yesterday afternoon when Thomas Schippers was guest conductor of the Boston Symphony Orchestra. H presented melodious music of Bizet, Menotti and Musorgski-Ravel.

Thos. Schippers

Schipper's performance of Bizet's teenage symphony was on a rather larger scale than earlier hearing of this charming opus, but there was a compensating neatness, somewhat alleviated by underpitch strings.

The second movement adagio, featuring a sinuous oboe solo, played beautifully by Ralph Gomberg, was apparent in has something of the character of an operatic intermezzo.

The scherzo is a vigorous and more expansive treatment of the basic musical material. The finale, allegro vivace, is a whirlwind, constantly challenging the strings, especially the fiddles, to ever more mercurial feats of articulation and speed.

Schipperd' reading was an astonishing exposition of articulation and precision.

Next came Gian-Carlo Menotti's "Apocalypse," a delightful exposition of the music of Puccini and Aaron Copland. This is not to disparage the work, for it has considerable merit.

What struck these ears most was the elegant string writing in the first movement and the gorgeous brass writing throughout. It is, in fact, the best piece of contemporary music heard here this season.

After the interval came an absolutely stunning performance of the Nusorgski-Ravel "Pictures From an Exhibition." There is no doubt that Ravel was a veritable wizard in manipulating orchestral sounds, whether to attain stunning effects or to depict delicate moods. In his orchestral arrangement of Musorgski's witty and pictorial suite, he achieved perhaps an ever greater triumph than he did in "Daphnis & Chloe." Here, at least, is one instance where the purist will not boggle at an arrangement.

The first segment was impressive and in the showpiece tradition, but the edginess of the brasses in the louder tuttis became trying to the ear. The saxophone solo, played by Rolland Tapley, was spectacular in its depiction of the moldering old castle. The climax in Bydlo was a triumph of orchestral virtuosity and there was more of the same in Limoges, followed by solemn, rich brass effects in Catacombs. Schippers' slightly faster tempo for the Great Gate of Kiev was marked by impetuous string attacks.

65

FRI. + SAT. #20 MAR. 10 + 11

MORNING GLOBE
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BOSTON SYMPHONY ORCHESTRA. Thomas Schippers, guest conductor, in Bizet's Symphony in C, Menotti's "Apocalpse," and the Moussorgsky-Ravel "Pictures at an Exhibition," Thursday evening at Symphony Hall.

Schippers' gestures were for the most part quite spare, and he presented an attractive and sensitive image on the podium, with a left hand executing graceful pirouettes of its own that almost stole the show.

On its own plane the concert was very satisfying, but it would have been interesting to hear Schippers tackle something of a more challenging nature than works of the sort we heard.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

MAR 11 1967

New England Newsclip

Schippers Conducts Menotti Work

(By ROLFE BOSWELL)—Springand gorgeous melody entered Symphony Hall yesterday afternoon when Thomas Schippers was guest conductor of the Boston Symphony Orchestra. H presented melodious music of Bizet, Menotti and Musorgski-Ravel.

Schipper's performance of Bizet's teenage symphony was on a rather larger scale than earlier hearing of this charming opus, but there was a compensating neatness, somewhat alleviated by underpitch strings.

Thos. Schippers

The second movement adagio, featuring a sinuous oboe solo, played was apparent in beautifully by Ralph Gomberg, has something of the character of an operatic intermezzo.

The scherzo is a vigorous and more expansive treatment of the basic musical material. The finale, allegro vivace, ie a whirlwind, constantly challenging the strings, especially the fiddles, to ever more mercurial feats of articulation and speed.

Schipperd' reading was an astonishing exposition of articulation and precision.

Next came Gian-Carlo Menotti's "Apocalypse," a delightful exposition of the music of Puccini and Aaron Copland. This is not to disparage the work, for it has considerable merit.

What struck these ears most was the elegant string writing in the first movement and the gorgeous brass writing throughout. It is, in fact, the best piece of contemporary music heard here this season.

After the interval came an absolutely stunning performance of the Nusorgski-Ravel "Pictures From an Exhibition." There is no doubt that Ravel was a veritable wizard in manipulating orchestral sounds, whether to attain stunning effects or to depict delicate moods. In his orchestral arrangement of Musorgski's witty and pictorial suite, he achieved perhaps an ever greater triumph than he did in "Daphnis & Chloe." Here, at least, is one instance where the purist will not boggle at an arrangement.

The first segment was impressive and in the showpiece tradition, but the edginess of the brasses in the louder tuttis became trying to the ear. The saxophone solo, played by Rolland Tapley, was spectacular in its depiction of the moldering old castle. The climax in Bydlo was a triumph of orchestral virtuosity and there was more of the same in Limoges, followed by solemn, rich brass effects in Catacombs. Schippers' slightly faster tempo for the Great Gate of Kiev was marked by impetuous string attacks.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Twentieth Program

FRIDAY AFTERNOON, MARCH 10, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 11, *at* 8:30 *o'clock*

THOMAS SCHIPPERS, *Guest Conductor*

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II. Adagio
III. Allegro vivace; Trio
IV. Allegro vivace

MENOTTI ..... "Apocalypse"

I. Improperia
II. La cittá celeste
III. Gli angeli militanti

(First performance at these concerts)

INTERMISSION

MOUSSORGSKY ..... "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by MAURICE RAVEL)

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BALDWIN PIANO

RCA VICTOR RECORDS

[1223]

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

MAR 11 1967

New England Newsclip

SYMPHONY

Schipper's Sense of Drama Shapes Music's Emotions

By McLAREN HARRIS
Music Critic

Thomas Schippers is a man of the theater with a flair for dramatic events big and small —exalted grandeur, heroic conflict, gentle poetry, graceful surface. In short, he gives overt expression to musical emotion. Such a purely theatrical sense is doubtless not all he possesses, but it is the salient feature on the Symphony programs he is conducting this week.

His choices include Bizet's classic-proportioned Symphony in C, regarded as such a trifle alongside the composer's operatic creations that it lay without a first performance for 80 years; Menotti's "Apocalypse," a three-movement work inspired by mystical writings of Baruch and Enoch, as well as St. John in the book of Revelation; and the familiar Moussorgsky-Ravel "Pictures at an Exhibition."

Trifle though it still may be, Bizet's lone symphonic effort is one of the better such works by a composer whose principal domain is opera. Its lack of sublime depth is countered by the soaring lyricism of the Adagio and Scherzo and the dash of the outer movements.

Mr. Schippers attempted to make no more of it than it is, using as high cards Ralph Gomberg's exquisite oboe passages in the Adagio (the conductor has a fondness for shaping melodic curves with his left hand), abrupt dynamic contrasts and chattering string-woodwind exchanges of the quicker movements. The orchestra followed his wishes in sound, though each violinist seemed to bow as he pleased.

VIGOROUS IMAGES

Gian-Carlo Menotti is another theater man. Though he contends that his "Apocalypse" is not descriptive music and follows no narrative, his aural images seem very apparent and their relation to the apocalyptic subjects quite plain. The poetic impressions, as he wishes them to be known, include the "Improperia," a confrontation of Christ's benevolence to man with the injustice of His crucifixion; "The Celestial City," recalling a description of the new Jerusalem; and "The Militant Angels."

Menotti builds his impressions on a basis of consonant harmony, sometimes open, touched with soft dissonance; he gives rein to the brass and percussion to provide solemnity or outrage in the "Improperia," cumulative splendor for the "Celestial City" and a snappy, quick-time martial bearing for the "Angels."

From the very first fanfare and through successive build-ups from quiet to crashing volumes, Menotti's thoughts are never understated. Yet it is not the physical force which cripples the work but its obvious devices—the sort of realist-emotional projections one finds in movie scores, served up in the same harmonic flavor.

"Apocalypse" was received very cordially, which again struck me as the result of conscious design.

If the musicians' union could swing it, the brass section, perhaps percussion as well, should be paid double salary on days when the orchestra performs "Pictures at an Exhibition."

Their work was more courageous than flawless throughout this entertaining museum-tour, which I often suspect should be credited to Moussorgsky-RAVEL or even Ravel-Moussorgsky.

There was no lack of lung power, while in "Bydlo" tubist Chester Schmitz filled Symphony Hall as much with his resplendent tone as with volume.

Next week Mr. Leinsdorf returns to conduct Mozart's overture to "The Abduction from the Seraglio" and the Piano Concerto in B flat, K. 456, with Evelyn Crochet as soloist also Bruckner's Ninth Symphony.

The Symphony

The Boston Symphony Orchestra, Thomas Schippers conducting, presented the twentieth program of the 86th season Friday at Symphony Hall.

Symphony in C major — Bizet
Apocalypse — Menotti
Pictures at an Exhibition — Moussorgsky-Ravel

TUES. B #6 MAR. 14

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 67,000
MAR 15 1967
New England Newsclip

Boston Symphony Offers Exciting Fare

By EARL J. DIAS
Standard-Times Music Critic

Thomas Schippers, who looks like a matinee idol but uses his baton with commendable musicianly authority, was guest conductor of the Boston Symphony Orchestra last night, in Symphony Hall, in the concluding program of the Tuesday "B" Series.

Mr. Schippers, American-born and artistic director of the famous Spoletto Festival, scheduled works by Biget, Gian-Carlo Menotti, and Moussorgsky.

The program opened with an engaging reading of Bizet's youthful "Symphony in C," a work written when the composer was only 17. Like most works by young composers, this one shows a number of influences — Haydn, the early Beethoven, Schubert, and, particularly in the final movement, Mendelssohn.

Not a Profound Work

It is not a profound work, but it is appealingly melodious, bright and lively, filled with contagiously lilting rhythm. It was done beautifully by Mr. Schippers and his musicians, with an excellent piece of solo work by oboist Ralph Gomberg, who performed the same role last Sunday with the Boston Ballet Orchestra.

Menotti's "Apocalpyse," written in 1951, also shows various influences — that of Stavinsky and Aaron Copland especially. Religious in nature, its three movements have laudatory variety.

The first is based on liturgical chants; the second, "The Celestial City," begins in muted manner but rises in intensity to inspirational heights; the third, "The Militant Angels," begins in scherzo style, with a gossamer lightness, and then rises to a series of musical climaxes.

Derivative though it may be (at this date, some of its sonorities sound almost old-fashioned), it is, nevertheless, pleasurable listening.

Put Through Paces

Concluding the program was Ravel's orchestral transcription of Moussorgsky's piano pieces, "Picture at an Exhibition." In this election, Mr. Schipper put the orchestra through their paces in exciting style.

During the proceedings, Ravel, who had a genius for lavish and telling orchestration, uses, in addition to the traditional instruments, such others as the tamtam, whip, celestra, glockenspiel, rattle, and chimes.

The result is often glorious sound, reaching its zenith in the final section, "The Great Gate of Kiev," in which the orchestra shook the rafters of staid Symphony Hall in a demonstration of the sort of tone and texture that only a virtuoso ensemble can produce.

SUNDAY STANDARD-TIMES
NEW BEDFORD, MASS.
CIRC. 56,800
MAR 19 1967
New England Newsclip

A Look At the Arts

By E.J.D.

On Tuesday night, I was at Symphony Hall for the concluding program of the Boston Symphony's "B" Series, with Thomas Schippers on the podium as guest conductor. Schippers, 37, is a handsome young man with a shock of curly hair and classically regular features. Born in Michigan and educated at Philadelphia's Curtis Institute, he has conducted most of the world's great orchestras, has conducted at the Metropolitan Opera and at La Scala in Milan, and is artistic director of Gian-Carlo Menotti's internationally-famous summer festival in Spoletto, Italy.

Although he is the glamor boy of contemporary conductors, a sort of matinee idol with baton, he is a thoroughly sound musician, and both he and the Boston Symphony made pleasurable music.

Schippers scheduled three works on his program—Bizet's melodious and bright "Symphony in C," Menotti's "Apocalypse," and Ravel's brilliant orchestral treatment of Moussorgsky's popular set of piano pieces, "Pictures at an Exhibition."

Two of these works are, of course, familiar to most concert-goers — the Bizet and the Moussorgsky. Both were done with style and skill, with especial excitement generated by Raval's exuberant use of the orchestra—an exuberance that enabled the virtuoso musicians of the Boston Symphony to strut their stuff and to achieve a tone and texture of sound that in the closing section, the magnificent "The Great Gate of Kiev," was thrilling to hear.

As for the Menotti work, it has overtones of Stravinsky and Aaron Copland in its meanderings up and down the musical scale, in its occasional driving quality, in its alternation of a mystical quietness and noisy emotion. Written in 1951, it now sounds, in comparison with some of the more avant-garde music of our day, somewhat old-fashioned. It is easily assimilated and, although not exactly memorable, it makes for twenty minutes or so of pleasant listening.

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BALDWIN PIANO RCA VICTOR RECORDS

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
MAR 2 1967
New England Newsclip

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By GERALD A. BERLIN

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The occasion for the work was the two hundredth anniversary of the charter of Rutgers University, now State University of New Jersey. Its inspiration, the seven-hundredth anniversary of Dante's birth, from whose *Divine Comedy* came the text. The message stems from those Cantos, inexplicably found in the Inferno, where Ulysses on his last voyage challenges his followers in a valedictory not to live "like unto brutes, but to press on toward virtue and knowledge." The translation is by John Ciardi and the composer himself, while the structure of the music, the latter advises, makes obeisance to Dante's preoccupation with the number 3.

Now Professor of Music at Rutgers, Mr. Moevs is no stranger here. He studied at Harvard, was on the music faculty for a time and has twice previously had his compositions performed by the Symphony. His is a reasonably advanced serial technique and, a certain amount of hailing to the contrary notwithstanding, the initial impact of this latest work seems strictly routine among first hearings in the genre. Maybe there was indeed a taut musical argument lurking behind those seemingly disconnected and loosely organized sounds, though if so it sailed by this listener.

The voice material consisted largely of chanting in unison, which, to be sure, contained an initial dramatic impact — but whose effect quickly wore off. The loftiness of the enterprise is granted, but that scarcely sufficed to hide basically arid patches of choral writing with basically uninspired orchestral punctuation. The forces includes the Rutgers University Choir, F. Austin Walter, director, which seemed competent and well drilled if a little thin in comparison with several of the local choruses which turn up from time to time with the orchestra.

The Rutgers people combined with Beverly Sills, soprano, Beverly Wolff, contralto, Placido Domingo, tenor, and Ara Berberian, bass — all from the New York City Opera Company — to open the concert with the first performance here of the Haydn Mass in B flat major ("Schopfungsmesse"). This, of course, is one of the products of that gigantic burst of inspiration for composing choral works that ensued after Haydn, now at the end of his career, had written all his symphonies. The white hot genius of "The Creation" and "The Seasons" may not be present in any great abundance in this mass; yet the joyousness and serenity of Haydn's own very special brand of piety are very much in evidence. Only in Mozart at his best does one encounter in choral writing such prodigies of freshness, inventiveness and expressive but subtle interplay of voice and orchestra support. The performance was quite rousing all around, with Miss Sills and Miss Wolff giving particularly distinguished accounts of themselves.

Miss Sills was the soloist in the other work on the program, the Final Scene from Strauss' "Daphne," Opus 82. It, too, was a first at these concerts and the reason for its non-appearance was plain. "Daphne" is Strauss' last opera, written in 1938 when the composer was seventy-four. Strauss as a geriatric phenomenon was no Haydn nor Verdi, and "Daphne," at least so far as this excerpt reveals, is a pale carbon which comes close to being a parody of the Strauss of "Salome" and "Rosenkavalier" of thirty years before. Miss Sills and Mr. Leinsdorf went at it with a will, however, and with a little suspension of belief you could almost imagine for a few bars here and there that "Daphne" was the real article.

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66

TUES. B #6 MAR. 14

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 67,000

MAR 15 1967 New England Newsclip

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BALDWIN PIANO RCA VICTOR RECORDS

JEWISH ADVOCATE
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MAR 2 1967 New England Newsclip

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FRI. + SAT. #21 MAR. 17 + 18

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 18 1967
New England Newsclip

At Symphony Hall

Concert Soars at Last

By MICHAEL STEINBERG
Globe Critic

BOSTON SYMPHONY ORCHESTRA. Erich [redacted]'s "Abduction from the Seraglio" Overture and Piano Concerto in B flat, K.456, with Evelyne Crochet, soloist, and Bruckner's Symphony No. 9 in D minor. Friday afternoon at Symphony Hall.

The last 20 minutes of this concert went well. The Adagio with which the Ninth Symphony ends is Bruckner's greatest, certainly his freest, achievement, and during its performance Erich Leinsdorf, for the first time all afternoon, seemed fully awake. He shaped the movement well, managing the contrapuntal passages especially effectively, though spoiling the tranquility of the last five measures by his casual, irreverent romp through them.

Before the Adagio, though, the performance had gone badly. The Scherzo was lumpy, but it was the first movement that suffered most. It is a movement whose faults are obvious: it is too square with all its four-bar phrases, and it is too conscious of the Beethoven Ninth. Just the same, it has a grandeur that is very much its own, and it can make a most powerful impression.

To do so, however, it needs a carefully controlled performance. Tempi are used as structural points of reference, and it is important, therefore, that when Bruckner asks for a return to a previous tempo, he be given just that rather than something considerably faster, as happened repeatedly.

As early as the seventh measure, when Leinsdorf, by hurrying over the inactive beats, clipped the bar down to seven-eight time, the rhythm became confused. This sort of inattention occurred repeately, on a large scale as well as in detail, and the whole movement came to be inchoate in a way that took as terrible a toll of the rhetoric as well as of the structure.

Leinsdorf used the original score, as all conductors do now, though he makes some quite capricious changes of his own in articulation and tempi. Incidentally, the program note by George H. L. Smith suggested that the Loewe edition, discredited when what Bruckner really wrote was published in 1932, was not really so bad after all. That, as every bar of Bruckner's marvelous scoring served to remind us, is a preposterous idea.

Except perhaps for its finale, a piece in the hunt style that one finds in the concertos for horn and a few of those for piano, this B flat Concerto, K.456, not to be confused with its great near-neighbor, K.-450, is not one of Mozart's strong pieces. Its format design and the melodies are a bit routine, though it is rich in witty surface detail and its sonority is exceptionally charming.

Since it is a rather neutral piece, this concerto needs an unusually creative and active performance, one of a kind Mozart himself doubtless gave, or one that I could imagine being given today by Britten or a fanciful right-hand pianist like Frager.

Evelyne Crochet's small-scale playing was about the opposite of what was wanted. Her playing was tasteful and musical in the sense that it did nothing actually against the flow of the music, but a mere uncommitted playing of the notes is not a performance. The piano playing as such was accurate, though not often articulated clearly.

There were some nicely executed details in the orchestra, for example the sforzandi in the bridge to the second theme in the first movement, but for the most part Leinsdorf's conducting produced results that were to an extreme degree insipid.

The approach to the "Abduction" Overture was gingerly and the effect deadly.

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
MAR 18 1967
New England Newsclip

ARTS
ENTERTAINMENT

Miss Crochet at Symphony

By Clifford Barnes

Two Mozarts for one third and one Bruckner for two thirds balanced Friday's Boston Symphony program between classicism and romanticism. In addition, the Symphony Hall audience was treated to the talents of the French pianist Evelyne Crochet, at present artist-in-residence at Rutgers University.

Conductor Erich Leinsdorf chose the Overture to "The Abduction From the Seraglio" by Mozart to set the classic tone. The violins sounded unusually thin, and it was not because of the reduced number of strings.

Then came the opportunity to hear Mozart's Piano Concerto No. 18 (K. 456), one of four that he wrote in the key of B-flat major. Miss Crochet was in complete rapport with the composer's style and the spirit of his music. She brought to life a lesser-known Mozart concerto through a direct, youthful geniality.

Her touch was decisive, yet it was light in the ornamental passages that were notable because of their sense of direction. The cadenzas were somewhat scaled down and unpretentious, without making Mozart's grace and charm seem feminine.

The second half of the concert was devoted to Bruckner's last, unfinished Symphony No. 9 in D minor. The three existing movements are so gigantic that the finale is hardly missed.

Mr. Leinsdorf presided over spinning out the expansive themes with loving care. He succeeded admirably in evoking and maintaining an intensity of mood throughout the length and breadth of the work. In fact he was put through an almost athletic workout.

The brightest moments occurred in the second-movement Scherzo and Trio, as might be expected. The two outer movements call for warm-blooded romanticism. Mr. Leinsdorf and the orchestra can't be blamed for giving it to us.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Twenty-first Program

FRIDAY AFTERNOON, MARCH 17, *at* 2:00 *o'clock*

SATURDAY EVENING, MARCH 18, *at* 8:30 *o'clock*

MOZART ..... Overture to "Die Entführung aus dem Serail"

MOZART ..... Piano Concerto in B-flat major, K. 456

I. Allegro vivace
II. Andante un poco sostenuto
III. Allegro vivace

INTERMISSION

BRUCKNER ..... Symphony No. 9, in D minor

I. Feierlich, misterioso
II. Scherzo (bewegt, lebhaft); Trio (schnell)
III. Adagio (langsam, feierlich)

SOLOIST
EVELYNE CROCHET
Miss CROCHET plays the Steinway Piano

BALDWIN PIANO RCA VICTOR RECORDS

[1287]

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 18 1967
New England Newsclip

Evelyn Crochet Soloist In Mozart Piano Concerto

(By ROLFE BOSWELL)—If Mozart was the hero of yesterday afternoon's Boston Symphony Orchestra, mini-skirted Evelyn Crochet, Parisienne pianiste now settled here, was the soubrette, for she played the Swan of Salzburg's 18th concerto (KV-456, in B flat) with aplomb, if not perfection. It is beautiful, a miniature masterpiece, but it is miniature only in the same degree as the poems of Heinrich Heine or Christina Rossetti.

It has hidden depths of passion and is endowed with a strange ambiguity of mood and character that make it enduringly attractive. for the solo part has a different, more mini-bopper, more sensuous, character than Mozart's preceding piano concerti. It was said to have been composed in 1784 for Maria - Theresia Paradis, Viennese virtuosa blind since childhood, but recent musicological research scouts that thesis.

Mozart in 1784

Mlle. Crochet is an earnest young pianiste; however, this early in her career she brings to Mozart's music little except fluent technical facility and good will. Whether she adheres to the crisp French piano-playing-all wrists and fingers—was not ascertained, since her hands could not be seen from H-3, but the shapely gambs were lovely to look at, delightful to observe.

Curtain-raiser was Mozart's sparkling "Abduction from the Seraglio" overture, with its enchanting Turkish janizary orchestral effects. Erich Leinsdorf's exposition manifested generous animation in his customary vigor, with dynamic contrasts and changes of pace.

After the interval Anton Bruckners' final symphony, unfinished in D minor, received a vibrant expansive performance. Though musicologists refer to Bruckner as "the last giant of Romanticism," his works had suffered from protarcted neglect until fairly recently, being popular only in Germany and his native Austria.

His symphonies have be

His symphonies have bestirred prolonged and heated controversy. The reason music of such sturdy and forthright eloquence has failed to catch on may be that we have moved into an age wherein prolixity no longer fits.

The uncompleted ninth in many ways is the boldest stroke of Bruckner's magical muse. Its opening is truly magnificent and awe-inspiring; yet, as in so many other of his works, Bruckner fails to make good the promise of his introduction.

Extraordinary are the darkling fantasy and titanic dissonances of the diabolically elfin scherzo, in contrast to the seraphic utterances of the concluding, Wagnerian, slow movement . Indeed, the two slow movements essentially stress nobility and eloquence in deeply religious feeling,s as befits a church organist. These two lengthy segments are separated by a delgihtful scherzo, much lighter in texture than most counterparts in Buckner's other symphonies, but Mozart could say twice as much in half the time.

67

FRI. + SAT. #21 MAR. 17 + 18

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

MAR 18 1967 New England Newsclip

At Symphony Hall

Concert Soars at Last

By MICHAEL STEINBERG
Globe Critic

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting. Mozart's "Abduction from the Seraglio" Overture and Piano Concerto in B flat, K.456, with Evelyne Crochet, soloist, and Bruckner's Symphony No. 9 in D minor. Friday afternoon at Symphony Hall.

The last 20 minutes of this concert went well. The Adagio with which the Ninth Symphony ends is Bruckner's greatest, certainly his freest, achievement, and during its performance Erich Leinsdorf, for the first time all afteernoon, seemed fully awake. He shaped the movement well, managing the contrapuntal passages especially effectively, though spoiling the tranquility of the last five measures by his casual, irreverent romp through them.

Before the Adagio, though, the performance had gone badly. The Scherzo was lumpy, but it was the first movement that suffered most. It is a movement whose faults are obvious: it is too square with all its four-bar phrases, and it is too conscious of the Beethoven Ninth. Just the same, it has a grandeur that is very much its own, and it can make a most powerful impression.

To do so, however, it needs a carefully controlled performance. Tempi are used as structural points of reference, and it is important, therefore, that when Bruckner asks for a return to a previous tempo, he be given just that rather than something considerably faster, as happened repeatedly.

As early as the seventh measure, when Leinsdorf, by hurrying over the inactive beats, clipped the bar down to seven-eight time, the rhythm became confused. This sort of inattention occurred repeately, on a large scale as well as in detail, and the whole movement came to be inchoate in a way that took as terrible a toll of the rhetoric as well as of the structure.

Leinsdorf used the original score, as all conductors do now, though he makes some quite capricious changes of his own in articulation and tempi. Incidentally, the program note by George H. L. Smith suggested that the Loewe edition, discredited when what Bruckner really wrote was published in 1932, was not really so bad after all. That, as every bar of Bruckner's marvelous scoring served to remind us, is a preposterous idea.

Except perhaps for its finale, a piece in the hunt style that one finds in the concertos for horn and a few of those for piano, this B flat Concerto, K.456, not to be confused with its great near-neighbor, K.-450, is not one of Mozart's strong pieces. Its formal design and the melodies are a bit routine, though it is rich in witty surface detail and its sonority is exceptionally charming.

Since it is a rather neutral piece, this concerto needs an unusually creative and active performance, one of a kind Mozart himself doubtless gave, or one that I could imagine being given today by Britten or a fanciful right-hand pianist like Frager.

Evelyne Crochet's small-scale playing was about the opposite of what was wanted. Her playing was tasteful and musical in the sense that it did nothing actually against the flow of the music, but a mere uncommitted playing of the notes is not a performance. The piano playing as such was accurate, though not often articulated clearly.

There were some nicely executed details in the orchestra, for example the sforzandi in the bridge to the second theme in the first movement, but for the most part Leinsdorf's conducting produced results that were to an extreme degree insipid.

The approach to the "Abduction" Overture was gingerly and the effect deadly.

MONITOR (e)
BOSTON, MASS.
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ARTS
ENTERTAINMENT

Miss Crochet at Symphony

By Clifford Barnes

Two Mozarts for one third and one Bruckner for two thirds balanced Friday's Boston Symphony program between classicism and romanticism. In addition, the Symphony Hall audience was treated to the talents of the French pianist Evelyne Crochet, at present artist-in-residence at Rutgers University.

Conductor Erich Leinsdorf chose the Overture to "The Abduction From the Seraglio" by Mozart to set the classic tone. The violins sounded unusually thin, and it was not because of the reduced number of strings.

Then came the opportunity to hear Mozart's Piano Concerto No. 18 (K. 456), one of four that he wrote in the key of B-flat major. Miss Crochet was in complete rapport with the composer's style and the spirit of his music. She brought to life a lesser-known Mozart concerto through a direct, youthful geniality.

Her touch was decisive, yet it was light in the ornamental passages that were notable because of their sense of direction. The cadenzas were somewhat scaled down and unpretentious, without making Mozart's grace and charm seem feminine.

The second half of the concert was devoted to Bruckner's last, unfinished Symphony No. 9 in D minor. The three existing movements are so gigantic that the finale is hardly missed.

Mr. Leinsdorf presided over spinning out the expansive themes with loving care. He succeeded admirably in evoking and maintaining an intensity of mood throughout the length and breadth of the work. In fact he was put through an almost athletic workout.

The brightest moments occurred in the second-movement Scherzo and Trio, as might be expected. The two outer movements call for warm-blooded romanticism. Mr. Leinsdorf and the orchestra can't be blamed for giving it to us.

68

FRI. + SAT. #22 MAR. 24 + 25

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350
MAR 25 1967
New England Newsclip

Toscanini Memory Honored

Concerts Dedicated To Famed Director

By JOHN F. KYES
Gazette Music Critic

BOSTON — Erich Leinsdorf, conductor of the Boston Symphony Hall, yesterday's cated the pair of concerts at ymphony Hall, yesterday's and tonight's, to the memory of Arturo Toscanini, born 100 years ago today. Bach's "The Passion According to St. John" was also a highly suitable choice for Good Friday.

Leinsdorf first met Toscanini in Europe in 1934. It was Toscanini who recommended young Leinsdorf to the Metropolitan Opera in 1937.

The Bach presentation was given full sacred meaning, not only by the manner of performance, bue by the absence of applause except when the soloists first came onstage.

Gazette Review

The 45 Boston Symphony players co-starred with a splendid group of soloists, and the Chorus pro Musica, trained by Alfred Nash Patterson. Ernst Haefliger, Swiss tenor, as the Evangelist, gave the long recitatives, sung in German, gracious enunciation and dignified feeling. His voice, high and clear, was perfect for the part, never dull and never cheaply melodramatic.

Norman Treigle, bass-baritone, sang the words of Christ with rich quality and a demeanor which was gripping and reverent.

Ara Berberian, substituting for the ill Thomas Paul, was splendid as Pilate and Peter, and his bass arias had warmth and relaxed beauty.

Phyllis Curtin, noted soprano, was more at home in the second of her arias, the fault being I think in the music rather than the singer. Beverly Wolff, contralto, also had a task at first to make her ornate music seem suitable, but was tremendously real and effective in her later aria, with an appealing obbligato on the viola da gamba by Alfred Zighera.

Gene Bullard's glowing high tenor seemed tense at times, but he had his best assignment near the end of the work, and made it live in rich colors.

The orchestra included a group of distinguished continuo and obbligato players on flute, bassoon, oboe d'amore, oboe da caccia, viola d'amore, viola da gamba and lute. Stanley Silverman's lute was charming with Berberian's bass in "Come, ponder, O my soul."

The chorus sang with wonderful spirit and religious import. The numerous chorales were far more thrilling than Bach's long choruses in depiction of dramatic moments. Leinsdorf worked the chorus and ochestra up to a tingling climax on "Away with Him."

The long chorus, just before the concluding chorale, was a masterpiece of counterpoint and tender feeling as it adjured the entombed Christ, "Rest well."

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

These performances are played in honor of the hundredth anniversary of the birth of Arturo Toscanini.

Twenty-second Program

FRIDAY AFTERNOON, MARCH 24, *at* 2:00 *o'clock*
SATURDAY EVENING, MARCH 25, *at* 8:30 *o'clock*

BACH ..... Johannespassion (The Passion of our Lord According to Saint John)

ERNST HAEFLIGER	Evangelist
NORMAN TREIGLE	Jesus
PHYLLIS CURTIN	Solo soprano and maid
BEVERLY WOLFF	Solo contralto
GENE BULLARD	Solo tenor and servant
THOMAS PAUL	Solo bass, Pilate and Peter

CHORUS PRO MUSICA
ALFRED NASH PATTERSON, Conductor

IGOR KIPNIS, *Harpsichord continuo* CHARLES WILSON, *Organ continuo*
JULES ESKIN, MARTIN HOHERMAN, *Cello continuo*
HENRY FREEMAN, *Double bass continuo*

DORIOT ANTHONY DWYER, JAMES PAPPOUTSAKIS	*Flute*
RALPH GOMBERG, JOHN HOLMES	*Oboe obbligato*
SHERMAN WALT, ERNST PANENKA	*Bassoon continuo*
HUGH MATHENY	*Oboe d'amore obbligato*
LAURENCE THORSTENBERG, JOHN HOLMES	*Oboe da caccia obbligato* (English horn)
BURTON FINE, ALBERT BERNARD	*Viola d'amore obbligato*
ALFRED ZIGHERA	*Viola da gamba obbligato*
STANLEY SILVERMAN	*Lute obbligato*

Because of the sacred nature of the work the audience is requested not to applaud.

These concerts will end about 4:45 o'clock on Friday Afternoon; 11:15 o'clock on Saturday Evening.

BALDWIN PIANO RCA VICTOR RECORDS

The text will be found beginning on page 1370.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 25 1967
New England Newsclip

Bach's St. John Passion Given by BSO

By ROLFE BOSWELL

Symphony Hall was teleported into the nave of the Cathedral of St. John the Divine on Good Friday for a stirring performance of Sebastian Bach's Johannespassion (The Passion According to St. John) by the Chorus Pro Musica, forty-odd members of the Boston Symphony Orchestra and six examplary soloists, all under Erich Leinsdorf's direction. It was a singular variety of religious experience.

Sebastian Bach

Bach is said to have composed five passions, of which only the St. Matthew and St. John are extant, though there is a St. Luke Passion in manuscript whose authorship has not been ascertained. The choral portions of Bach's St. John Passion embrace some of his finer music, but the dramatic structure is weakened by a flimsy libretto.

It might be of interest to contrast the St. Matthew Passion with the St. John. Where the latter is vivid and dramatic, if episodic, the former vouchsafes more soundly musical values. The greatest progress of the St. Matthew over the earlier passion lies, however, in Bach's new representation of Jesus. In the St. John, his recitatives are supported by organ and basso continuo; in the St. Matthew, Bach adds a string quartet to the conventional accompaniment, thus distinguishing Jesus from the other characters, giving Him a more individualistic and sacrosanct background.

A chronological outline of th narraetive is presented by the Evangelist (Ernst Haefliger, tenor). Others are Jesus (Norman Treigle, basso), Peter and Pontius Pilate (both sung by Ara Berberian, called upon at 7:30 a. m. Friday to supplant Thomas Paul, an indisposed basso), a man-servant (Gene Bullard, tenor) and two women, a solo soprano (Phyllis Curtin) and solo contralto (Beverly Wolff).

Certain reflections on the narrative are interpreted by the chorus, the text which provides the narrative being assigned to the principal tenor, as previously noted. Fifteen chorales of the Lutheran Church we introduced and in the singing of these the congregation was expected to join, as presumably was done at the first performance in Leipzig's St. Thomas Church on Good Friday, 1723.

The choruses embrace powerful and dramatic part-writing. A double chorus is employed, each having separate orchestral and organ accompaniments.

NO LOOSE ENDS

Dr. Leinsdorf offered a warm, dramatic and well-executed performance, impressive for its technical polish; there were no loose ends, but neither was there much heart. Rhythms tended to be flabby and the interpretation lacked strength.

The wonderful chorale, "Ach Herr, lass dein lieb' Engelein," was very fine. 'Rüh't wohl, ihr heiligen Gebeine" was deeply moving, affectingly phrased and the texture of Bach's fulsome writing was particularly well-defined. The contralto's 'Es ist vollbracht" was a soaring vocal achievement, full of the resignation found in the music.

OFF BALANCE

To give a valid Bach performance, forty skilled voices are more than sufficient; in doubling those forces yesterday, nothing was gained except sheer volume and body, thus throwing out of balance the attenuated orchstra of historic Bachnian proportions. Furthermore, a small chorus is more flexible when it comes to achieving the subtly expressive nuances which add so much to Bach performances.

This concert was played in commemoration of Arturo Toscanini's centenary. If memory serves, the Maestro presented his Bach in mits and pieces, not in the whole cloth. More opposite a tribute would have been Verdi's "Quattro Pezzi Sacri" and, possibly, Mozart's "Jupiter" symphony.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 19 1967
New England Newsclip

Bach Passion BSO Memorial To Toscanini

The Boston Symphony will observe the centennial of Arturo Toscanini's birth with performances Friday at 2 and Saturday at 8:30 of Bach's St. John Passion.

Soloists will be soprano Phyllis Curtin, mezzo-soprano Beverly Wolff, tenors Gene Bullard and Ernst Haefliger and bassos Thomas Paul and Norman Treigle. The Chorus pro Musica, Alfred Nash Patterson, director, also will participate. There will be an open rehearsal Thursday evening at 7:30.

Erich Leinsdorf, who will conduct, has written an article for the program book on his personal reminiscences of Toscanini. Born Mar. 25, 1867, Toscanini died Jan. 16, 1957. He made his first Boston appearance in 1908 conducting a Metropolitan Opera production of "Aida," and returned in 1910 to direct "Tristan und Isolde."

Subsequent dates, all in Symphony Hall, were with visiting orchestras: 1921 and the La Scala Orchestra, 1936 and the New York Philharmonic, and 1939 and the NBC Symphony.

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
MAR 25 1967
New England Newsclip

A secular performance

St. John Passion

By Harold Rogers 047

This weekend Erich Leinsdorf is observing the Easter season by conducting the Boston Symphony in Bach's Passion According to St. John, one of the great sacred masterworks of all time. In this he is being assisted by the Chorus Pro Musica, trained by Alfred Nash Patterson, their excellent director. Mr. Leinsdorf has also selected a roster of fine soloists — Ernst Haefliger, Norman Treigle, Phyllis Curtin, Beverly Wolff, Gene Bullard, and Ara Berberian.

Mr. Berberian, whose rich basso added strength to the roles of Pilate and Peter, was asked at 7 o'clock yesterday morning if he would sing at 2 o'clock yesterday afternoon, standing in for the indisposed Thomas Paul. He accepted the challenge and discharged it with distinction.

Drama underscored

As a musical experience Mr. Leinsdorf's conception of the St. John Passion had much to commend it in yesterday's performance at Symphony Hall. It was straightforward, vigorous, neat. He underlined the drama of the Good Friday events, if not always catching the spiritual overtones.

One can praise the fine tenor singing of Mr. Haefliger as the Evangelist, the thoughtful bass statements by Mr. Treigle as Jesus, as well as the fine display of oratorio singing by Miss Curtin, Miss Wolff, and Mr. Bullard.

But taken as a whole, it was a religious work shorn of its sacred moods. The chorales, in particular, were set forth more as secular pieces.

There were no halos around them.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 24 1967
New England Newsclip

The ARTS

B.S.O. Concert At 2 Today

The Boston Symphony's concert today will begin at 2 p.m., rather than the later hour customary on Good Friday. The program will be devoted to Bach's Passion According to St. John.

Tenor Ernst Haefliger will sing the role of the Evangelist and Normal Treigle will be Jesus. The solo quartet is composed of soprano Phyllis Curtin, mezzo-soprano Beverly Wolff, tenor Gene Bullard and baritone Norman Paul.

The program will be repeated Saturday at 8:30. Erich Leinsdorf will conduct.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
MAR 19 1967
New England Newsclip

Symphony This Week

Orchestra to Offer 'St. John Passion'

Two Symphony Hall performances of Bach's St. John Passion will be given by the Boston Symphony Orchestra under the direction of music director Erich Leinsdorf.

These concerts on Friday afternoon and Saturday evening will be dedicated to the memory of Arturo Toscanini and Mr. Leinsdorf has written an article on his personal reminiscences of Toscanini for the weekend program book.

Participating as soloists in the St. John Passion will be Phyllis Curtin, soprano; Beverly Wolff, mezzo-soprano; Gene Bullard, tenor; Ernst Haefliger, tenor; Thomas Paul, bass; Norman Treigle, bass. The chorus will be the Chorus Pro Musica, Alfred Nash Patterson, director.

The Friday-Saturday programs will be the only Boston Symphony Orchestra concerts this week, but an open rehearsal is scheduled for Thursday evening at 7:30.

FRI. + SAT. #22 MAR. 24 + 25

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Bach's St. John Passion Given by BSO

By ROLFE BOSWELL

Symphony Hall was teleported into the nave of the Cathedral of St. John the Divine on Good Friday for a stirring performance of Sebastian Bach's Johannespassion (The Passion According to St. John) by the Chorus Pro Musica, forty-odd members of the Boston Symphony Orchestra and six examplary soloists, all under Erich Leinsdorf's direction. It was a singular variety of religious experience.

Sebastian Bach

Bach is said to have composed five passions, of which only the St. Matthew and St. John are extant, though there is a St. Luke Passion in manuscript whose authorship has not been ascertained. The choral portions of Bach's St. John Passion embrace some of his finer music, but the dramatic structure is weakened by a flimsy libretto.

It might be of interest to contrast the St. Matthew Passion with the St. John. Where the latter is vivid and dramatic, if episodic, the former vouchsafes more soundly musical values. The greatest progress of the St. Matthew over the earlier passion lies, however, in Bach's new representation of Jesus. In the St. John, his recitatives are supported by organ and basso continuo; in the St. Matthew, Bach adds a string quartet to the conventional accompaniment, thus distinguishing Jesus from the other characters, giving Him a more individualistic and sacrosanct background.

A chronological outline of th narraetive is presented by the Evangelist (Ernst Haefliger, tenor). Others are Jesus (Norman Treigle, basso), Peter and Pontius Pilate (both sung by Ara Berberian, called upon at 7:30 a. m. Friday to supplant Thomas Paul, an indisposed basso), a man-servant (Gene Bullard, tenor) and two women, a solo soprano (Phyllis Curtin) and solo contralto (Beverly Wolff).

Certain reflections on the narrative are interpreted by the chorus, the text which provides the narrative being assigned to the principal tenor, as previously noted. Fifteen chorales of the Lutheran Church we introduced and in the singing of these the congregation was expected to join, as presumably was done at the first performance in Leipzig's St. Thomas Church on Good Friday, 1723.

The choruses embrace powerful and dramatic part-writing. A double chorus is employed, each having separate orchestral and organ accompaniments.

NO LOOSE ENDS

Dr. Leinsdorf offered a warm, dramatic and well-executed performance, impressive for its technical polish; there were no loose ends, but neither was there much heart. Rhythms tended to be flabby and the interpretation lacked strength.

The wonderful chorale, "Ach Herr, lass dein lieb' Engelein," was very fine. 'Ruh't wohl, ihr heiligen Gebeine" was deeply moving, affectingly phrased and the texture of Bach's fulsome writing was particularly well-defined. The contralto's 'Es ist vollbracht" was a soaring vocal achievement, full of the resignation found in the music.

OFF BALANCE

To give a valid Bach performance, forty skilled voices are more than sufficient; in doubling those forces yesterday, nothing was gained except sheer volume and body, thus throwing out of balance the attenuated orchstra of historic Bachnian proportions. Furthermore, a small chorus is more flexible when it comes to achieving the subtly expressive nuances which add so much to Bach performances.

This concert was played in commemoration of Arturo Toscanini's centenary. If memory serves, the Maestro presented his Bach in mits and pieces, not in the whole cloth. More opposite a tribute would have been Verdi's "Quattro Pezzi Sacri" and, possibly, Mozart's "Jupiter" symphony.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 19 1967
New England Newsclip

Bach Passion BSO Memorial To Toscanini

The Boston Symphony wiii observe the centennial of Arturo Toscanini's birth with performances Friday at 2 and Saturday at 8:30 of Bach's St. John Passion.

Soloists will be soprano Phyllis Curtin, mezzo-soprano Beverly Wolff, tenors Gene Bullard and Ernst Haefliger and bassos Thomas Paul and Norman Treigle. The Chorus pro Musica, Alfred Nash Patterson, director, also will participate. There will be an open rehearsal Thursday evening at 7:30.

Erich Leinsdorf, who will conduct, has written an article for the program book on his personal reminiscences of Toscanini. Born Mar. 25, 1867, Toscanini died Jan. 16, 1957. He made his first Boston appearance in 1908 conducting a Metropolitan Opera production of "Aida," and returned in 1910 to direct "Tristan und Isolde."

Subsequent dates, all in Symphony Hall, were with visiting orchestras: 1921 and the La Scala Orchestra, 1936 and the New York Philharmonic, and 1939 and the NBC Symphony.

A secular performance

St. John Passion

By Harold Rogers 047

This weekend Erich Leinsdorf is observing the Easter season by conducting the Boston Symphony in Bach's Passion According to St. John, one of the great sacred masterworks of all time. In this he is being assisted by the Chorus Pro Musica, trained by Alfred Nash Patterson, their excellent director. Mr. Leinsdorf has also selected a roster of fine soloists — Ernst Haefliger, Norman Treigle, Phyllis Curtin, Beverly Wolff, Gene Bullard, and Ara Berberian.

Mr. Berberian, whose rich basso added strength to the roles of Pilate and Peter, was asked at 7 o'clock yesterday morning if he would sing at 2 o'clock yesterday afternoon, standing in for the indisposed Thomas Paul. He accepted the challenge and discharged it with distinction.

Drama underscored

As a musical experience Mr. Leinsdorf's conception of the St. John Passion had much to commend it in yesterday's performance at Symphony Hall. It was straightforward, vigorous, neat. He underlined the drama of the Good Friday events, if not always catching the spiritual overtones.

One can praise the fine tenor singing of Mr. Haefliger as the Evangelist, the thoughtful bass statements by Mr. Treigle as Jesus, as well as the fine display of oratorio singing by Miss Curtin, Miss Wolff, and Mr. Bullard.

But taken as a whole, it was a religious work shorn of its sacred moods. The chorales, in particular, were set forth more as secular pieces.

There were no halos around them.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 24 1967
New England Newsclip

The ARTS

B.S.O. Concert At 2 Today

The Boston Symphony's concert today will begin at 2 p.m., rather than the later hour customary on Good Friday. The program will be devoted to Bach's Passion According to St. John.

Tenor Ernst Haefliger will sing the role of the Evangelist and Normal Treigle will be Jesus. The solo quartet is composed of soprano Phyllis Curtin, mezzo-soprano Beverly Wolff, tenor Gene Bullard and baritone Norman Paul.

The program will be repeated Saturday at 8:30. Erich Leinsdorf will conduct.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 260,100
MAR 19 1967
New England Newsclip

Symphony This Week

Orchestra to Offer 'St. John Passion'

Two Symphony Hall performances of Bach's St. John Passion will be given by the Boston Symphony Orchestra under the direction of music director Erich Leinsdorf.

These concerts on Friday afternoon and Saturday evening will be dedicated to the memory of Arturo Toscanini and Mr. Leinsdorf has written an article on his personal reminiscences of Toscanini for the weekend program book.

Participating as soloists in the St. John Passion will be Phyllis Curtin, soprano; Beverly Wolff, mezzo-soprano; Gene Bullard, tenor; Ernst Haefliger, tenor; Thomas Paul, bass; Norman Treigle, bass. The chorus will be the Chorus Pro Musica, Alfred Nash Patterson, director.

The Friday-Saturday programs will be the only Boston Symphony Orchestra concerts this week, but an open rehearsal is scheduled for Thursday evening at 7:30.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 25 1967
New England Newsclip

A Boston Symphony Profile

Noted Tenor Is the Evangelist in Passion Concert Here

By MICHAEL STEINBERG
Globe Critic

Ernst Haefliger, the Swiss tenor who sings the Evangelist in the Boston Symphony performance of Bach's St. John Passion this week-end, is today probably the most renowned exponent of the part and of the one in the St. Matthew Passion. In such performances, the Evangelist's role is central.

Lutheran 17th and 18th century Passion settings, of which the two surviving ones by Bach are the only generally familiar examples today, make much of their effect by means of a counterpoint, verbal, spiritual, and psychological, of various "layers" of text, and of the different kinds of music that go with these layers.

In Bach's St. John Passion, the core of the text is the narrative drawn from the 18th and 19th chapters of the fourth gospel. Two distinct types of commentary are made upon the familiar story. For one there are eight arias, two preceded by contemplative recitatives, and also two choruses, the opening and penultimate numbers, which serve as architectonic pillars as well. For the other type of commentary we have the hymns or chorales, eight of them occurring at twelve points in the work, and representing the popular, familiar element in contrast to the more complex verbal and musical style of the arias and choruses.

In the two chapters of scriptural chronicle, the personae themselves speak, Judas, Peter, and Pilate, in bass; the servants who confront Peter, in high voices; the soldiers and the crowd as a four-part chorus. The rest is sung by a tenor who represents the narrating Evangelist. His music is a plastic and vivid recitative, itself one of Bach's most extraordinary achievements.

Ernst Haefliger flew to Boston from Amsterdam where he had just sung a Palm Sunday St. Matthew Passion under Eugen Jochum. He finds the St. John more difficult. The feared high tessiture of the St. Matthew recitative is, according to Haefliger, "actually easier for a tenor," whereas the St. John makes considerable demands on a robust low register that is by no means standard equipment.

The singer also pointed out the difference between the types of musical line in the two works. "In St. Matthew you start with a smooth line that is easily sung and learned," — to illustrate he sang 'Da Jesu diese Rede vollendet hatte . . .' "and you have always a good line like that. In St. John you also start that way, 'Jesus ging mit seinen Juengern,' but after that beginning the line is rarely smooth, much more often jagged, disruptive, with big leaps, difficult ones, too." This probably reflects the difference in emotional tone beween the two gospels themselves.

Haefliger sang his first Evangelist in 1943. He was then 23, and only a year earlier he had been a violinist and music education student at the Zurich Conservatory. Music education students are expected to perform on instruments other than their major ones and to sing a bit. Haefliger went to his licensing examination prepared to play the Bach Chaconne. He was, as he expected, asked to sing also; what he did with an aria from "Messiah" so impressed the jurors that one of them, the conductor Volkmar Andreae, immediately engaged him for his St. John Passion performance the following year, and arranged a scholarship for him to study with the great Austrian tenor, Julius Patzak, himself a superb Evangelist.

Since then, Haefliger has sung the Bach Passions countless times and recorded both. Characteristically, though, he took time out during the past Winter to restudy both works completely, and with a composer, Boris Blacher.

He realizes now that both in harmonic terms and in linear-melodic shape, the recitatives have much longer musical lines than he had previously supposed. A remark by one of the personae may break into the continuity of the narration, but it does not stop it. His awareness of all the points of unresolved harmonic and melodic tension, he feels, produces a more sensitive rendering of the text as well because of Bach's way of underlining musically those words whose affective connotations are particularly strong.

Haefliger believes that Bach's rhythmic proportions must be strictly observed, but that at the same time the recitative should proceed with great elasticity of tempo, again in order to help bring out the pattern of tension and release in the vocal line and in the harmonic bass.

Haefliger's teacher, Patzak, was what he calls "an abstract Evangelist," and Haefliger's own earlier performances have been in that mold. He has changed his mind about that. One big difference between Bach's Passion settings and contemporary ones like Telemann's or earlier ones like Schuetz's lies in Bach's concern for the coloration, phonic and expressive, of individual words, and in the greater intensity generally. This calls for a more dramatic approach to the narration. "I must now," says Haefliger, "sing the Evangelist as a participant who is himself deeply involved in the events he is describing and in what those events mean."

TENOR Ernst Haefliger is singing the role of the Evangelist in Bach's St. John Passion with the Boston Symphony.

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AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,650
MAR 3 1967
New England Newsclip

Miss Christy Rio

Middlebury

Miss Rio Sings With Pro Musica

MIDDLEBURY — Miss Christy Rio, daughter of Mr. and Mrs. Dominic Rio, Middlebury, has been accepted as a member of the Boston Pro Musica. The chorus, is 100 voices, under the direction of Alfred Nash Patterson and the Boston Symphony Orchestra, conducted by Erich Leinsdorf, will perform J. S. Bach's "The Passion According to St. John" March 24 and 25 in Symphony Hall, Boston.

Miss Rio a former voice student of Constance Wilson at the University of Connecticut, Storrs, is presently employed as assistant to the production manager at a commercial artists advertising outlet in Boston, and is continuing her vocal studies with Gertrude Tangley at her tudio in Steinert Hall.

The Pro Musica chorus has performed at Tanglewood and has as members of the musical board both Leonard Bernstein and Aaron Copeland.

Miss Rio graduated from Naugatuck High School with honors in 1962, and is a graduate of the University of Connecticut at Storrs.

She will be guest soloist at Immanuel Lutheran Church Naugatuck, Palm Sunday.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 24 1967
New England Newsclip

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
MAR 16 1967
New England Newsclip

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HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 25 1967
New England Newsclip

SYMPHONY

St. John Passion Is Amazing Work

By McLAREN HARRIS
Music Critic

The Symphony's Good Friday service took place in the form of a performance of Bach's St. John Passion, Erich Leinsdorf conducting. The orchestra was assisted by the Chorus pro Musica with Phyllis Curtin, soprano; Beverly Wolff, contralto; Ernst Haefliger and Gene Bullard, tenors; and Norman Treigle and Ara Berberian, basses.

This Johannes passion, in honor of the 100th anniversary of Arturo Toscanini's birth, was anticipated by a previous performance in July at Tanglewood. The forces employed were largely the same with the exceptions of the Tanglewood Choir (students of the Berkshire Music Center) and tenor soloist Walter Carringer (Bullard in this week's concerts). Further, Thomas Paul was bass soloist and was due to repeat that role Friday; Berberian substituted on extremely short notice of Paul's indisposition.

In general the present rendition reaffirmed the strengths of the earlier one—a stable battery of soloists, a well-trained choir, an attentive orchestra and a conductor to whom phrase, as it expresses content and links each element to the entire compound, is of paramount importance. In spite of the work's formidable length and breadth of form and mood, there was not a single monotonous tone, for to produce monotony the expression must become static, which is something Leinsdorf would not allow. Each note from the orchestra and chorus had its antecedent and resultant, each section was lifted by its own melodic arch; even the pauses were expectant.

WORK AMAZING

Haefliger continues to amaze the listener with his work as the Evangelist. His virtuoso command of the role was matched only by his care to ennoble every recitative, however brief, with emotional concern. The tenor's understanding of Bach extends to the significance of the size of melodic intervals, and thus simple angularity was transformed into excitement.

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CIRC. 532,600
MAR 19 1967
New England Newsclip

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SATURDAY—Boston Symphony, Erich Leinsdorf conducting. See Friday program. Symphony Hall at 8:30.

The Symphony

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69

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

MAR 25 1967

New England Newsclip

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AMERICAN (e)
WATERBURY, CONN.
CIRC. 41,650

MAR 3 1967

New England Newsclip

Middlebury

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Miss Christy Rio

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RECORD-AMERICAN (m) (e)
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MAR 24 1967

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JEWISH ADVOCATE
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HERALD (m)
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SUNDAY GLOBE
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CIRC. 532,600

MAR 19 1967

New England Newsclip

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TUES. A #10 MAR. 28

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
MAR 23 1967
New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO PLAYS BRUCKNER, MOZART

For waves of just sheer beauty, set out in eloquent contrasting frames of the classic and romantic, one would have to go a long way to surpass last week's Symphony program. The works played consisted of Mozart's Overture to "Die Entfuhrung aus dem Serail," Mozart's Piano Concerto in B flat, K. 456, with Evelyne Crochet as soloist, and Bruckner's Ninth Symphony in D minor.

The Concerto in question is a virtual rarity here, its sole previous performance at these concerts being fourteen years ago. A senseless circumstance this, for it is so marvelously an organized work, with so many wonderful things going on in it that they defy enumeration. Basically, the interplay of figuration and mood by and between piano and orchestra is in the realm of great chamber music, with a slow movement which surely must be one of the most affecting in the literature.

As she has done here previously with the orchestra, Miss Crochet demonstrated that she knows what she is about with Mozart. Her reading was smooth, ardent and intricately meshed and phased with the subtle accents of the fine-spun orchestral accompaniment. My cavil is with her tone, which was rather more spiny and brilliant than called for in this gentle, conversational work. Mr. Leinsdorf, who had led off with a crisp traversal of the Overture, was very much on top of things in enhancing and shaping the dialogue.

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This weekend Mr. Leinsdorf for the first time will conduct Bach's St. John Passion here. The choral group will be the Chorus Pro Musica and the soloists include Phyllis Curtin, Ernst Haefliger, Norman Treigle, Beverly Wolff, Gene Bullard and Thomas Paul.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Tenth Program

TUESDAY EVENING, MARCH 28, *at* 8:30 *o'clock*

MOZART ..... Overture to "Die Entführung aus dem Serail"

MOZART ..... Piano Concerto in B-flat major, K. 456

I. Allegro vivace
II. Andante un poco sostenuto
III. Allegro vivace

INTERMISSION

BRUCKNER ..... Symphony No. 9, in D minor

I. Feierlich, misterioso
II. Scherzo (bewegt, lebhaft); Trio (schnell)
III. Adagio (langsam, feierlich)

SOLOIST
EVELYNE CROCHET
Miss CROCHET plays the Steinway Piano

BALDWIN PIANO — RCA VICTOR RECORDS

[9]

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
MAR 29 1967
New England Newsclip

The Sound of Music

Symphonic Farewell

By Peter M. Knapp

Anton Bruckner's massive Ninth Symphony is a program in itself. Last night it formed the second half of an all-Austrian program by the Boston Symphony conducted by Erich Leinsdorf.

Bruckner never completed the ninth and last of his symphonies; the fourth movement, partially sketched by the composer, remained unfinished at his death. Nor did the composer live to hear it performed, the premiere of the three large movements occurring in Vienna in 1903, seven years after Bruckner's death.

But who needs a fourth movement in a work of this scope? And could Bruckner come close to the peak of his symphonic writing in the adagio that now closes the Symphony No. 9? Truncated as it is, his d minor symphony comprises Bruckner's summing up, his "farewell to life."

Emotional Peak

Leinsdorf's performance, in the "original" version going back to the manuscript instead of the edition prepared by the Bruckner disciple Ferdinand Loewe, was a powerful and moving conception. Properly, it reached its peak of fervor in the eloquent adagio, where the lovely melodies bloomed with a nobility of statement. The great climaxes were carefully prepared and built to proportionate scale — grand rather than grandiose.

The scherzo also went exceptionally well, the bustling pizzicato introducing the dissonant, choppy main section with unusual clarity. And after a few initial moments that seemed overly self-important, the first movement settled into perspective, great Wagnerian swells of melody in a Michelangelo-sized symphonic structure stretching some 25 minutes. But it is, after all, the adagio that crowns the work and which one remembers in this stirring performance by the orchestra.

Two works by Mozart opened the program as a kind of prelude to the Bruckner: the overture to "The Abduction from the Seraglio" and the B-flat Piano Concerto, K. 456, for which Evelyne Crochet was soloist. The overture, with its "Turkish" flavor, ranks among Mozart's most good-natured compositions, and the performance scurried along nicely, though with a bit of reserve.

Concerto Carved Up

The concerto, however, was subjected to a graceless run-through, one which degenerated as it progressed. Miss Crochet, an attractive, dark-haired woman, is a native of Paris, a student of Edwin Fischer and Rudolf Serkin, and a winner of international prizes. But she brought limited resources to her playing of the Mozart concerto.

Especially disastrous was her way of hacking up the natural flow of Mozart's music into romantically-mannered sections, spurts and starts, meaningless contrasts of dynamics, all with a flourish of arms and elbows and a monochromatic tone.

This sentimental appraoch thoroughly spoiled the beautiful g minor variations, and for all her emoting Miss Crochet remained on the surface of the music. The rondo, moreover, was beset by rhythmic sloppiness in which the orchestra participated.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
MAR 26 1967
New England Newsclip

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The Boston Symphony Chamber Players will give their final

TUES. A #10 MAR. 28

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JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 23 1967

New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO PLAYS BRUCKNER, MOZART

For waves of just sheer beauty, set out in eloquent contrasting frames of the classic and romantic, one would have to go a long way to surpass last week's Symphony program. The works played consisted of Mozart's Overture to "Die Entfuhrung aus dem Serail," Mozart's Piano Concerto in B flat, K. 456, with Evelyne Crochet as soloist, and Bruckner's Ninth Symphony in D minor.

The Concerto in question is a virtual rarity here, its sole previous performance at these concerts being fourteen years ago. A senseless circumstance this, for it is so marvelously an organized work, with so many wonderful things going on in it that they defy enumeration. Basically, the interplay of figuration and mood by and between piano and orchestra is in the realm of great chamber music, with a slow movement which surely must be one of the most affecting in the literature.

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71

FRI + SAT #23 MAR. 31 + APR. 1

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750

APR 1 1967

New England Newsclip

Premières at Symphony

Inventive Diptych

041

By Harold Rogers

ARTS
ENTERTAINMENT

Erich Leinsdorf is conducting a varied concert at Symphony Hall this weekend—lightened, it would seem, for the feeling of spring in the air. It's not a pops program (it could hardly be with Webern's Six Pieces on it) but it's a popular program, pleasant to listen to, at times with a challenge.

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Classical atonality

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I. Allegro molto
II. Adagio cantabile
III. Minuet
IV. Finale: Allegro molto

(First performance at these concerts)

SCHULLER ..... Diptych for Brass Quintet and Orchestra

ARMANDO GHITALLA, *Trumpet* — ROGER VOISIN, *Trumpet*
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INTERMISSION

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Jeu de princesses avec les pommes d'or
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Finale

BALDWIN PIANO — *RCA VICTOR RECORDS

[1415]

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

APR 6 1967

New England Newsclip

MUSIC IN REVIEW

By GERALD A. BERLIN

BSO: AND NOW WEBERN

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The most germinal single composition of Webern's limited output is the Six Pieces. This ten-minute composition, composed in 1913, must stand beside Monteverdi's "Poppea," Beethoven's Ninth symphony or Stravinsky's "Le Sacre du Printemps" in its impact on subsequent musical development. Yet, astonishing to say, its only performance in the original version here was under Mr. Leinsdorf last weekend (Eleazar de Carvalho conducted the 1928 version several years ago). To hear it for the first time with knowledge of its estate in the musical order of things could be, of course, no other than a reverential occasion. Yet, questions arise as to how the work stands on its own merits: Like a great archetype to whose shoulders the imitators don't quite reach? A little tame, even cliche ridden? What would one's views be if he were unaware of the identity of its creator?

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FRI + SAT #23 MAR. 31 + APR. 1

MONITOR (e)
BOSTON, MASS.
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APR 1 1967 New England Newsclip

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041 By Harold Rogers

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BALDWIN PIANO — *RCA VICTOR RECORDS

[1415]

JEWISH ADVOCATE
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WEEKLY CIRC. 26,000

APR 6 1967 New England Newsclip

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HERALD (m)
BOSTON, MASS.
CIRC. 159,500

APR 1 1967 New England Newsclip

SYMPHONY

Variety Marks Program List

By McLAREN HARRIS

The music on this week's Symphony program is reminiscent of the oft-quoted phrase about New England weather: if you don't like it, wait a minute.

For confirmed antiquarians there was Haydn, for the more general conservatives add Strauss and Stravinsky, for the up-to-date add again Webern and Schuller. Of course, such divisions of one's preferences ore dangerous; all of them are quite excellent.

Between works by the last two composers named, Gunther Schuller's Diptych is the only modern one in terms of date. It was composed in 1964 for brass quintet and band, subsequently rescored for quintet and orchestra; this was the first performance of the new version. The first movement sets brief brass interjections against an expansive orchestral fabric, the second is more actively antiphonal, the lively exchanges culminating in a climax and coda with jazz inferences, interrupted once by return of first-movement material.

Schuller's orchestration is expert, both in the delineation and combination of timbres, and his counterpoint is nearly as tightly-knit as Webern's, and reveals a highly-developed rhythmic sense. Not having heard the first version, I can only guess that the jazz elements may be sharper with the presence of saxophones.

Mr. Leinsdorf chose the original form of Webern's Six Pieces for Orchestra, Op. 6, written in 1909 (that's 58 years old!). It differs from the 1928 version in its expanded wind sections. The short pieces are perfect demonstrations of Klangfarbenmelodien — richly coloristic lines forming substances which move through the tonal spectrum as a leaf changes hue.

The Six Pieces are examples of extreme concentration. (About writing, someone remarked, "Writing is easy. All you do is sit in front of a typewriter until little drops of blood appear on your forehead." If the same is true of composition, one wonders how Webern survived each composition without bleeding to death.)

The season's final pair of Symphony concerts, at which Mr. Leinsdorf will conduct Smetana's "The Moldau," Carl Nielsin's Flute Concerto (with Doriot Anthony Dwyer as soloist) and Schubert's "posthumous" Symphony In C major, will be given on April 21 and 22.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, presented the 23rd concert of the 39th season Friday at Symphony Hall. Armando Ghitalla and Roger Voisin, trumpets; James Stagliano, horn; William Gibson, trombone; and Chester Schmitz, tuba, were soloists for the Schuller work.

Symphony In D major, No. 13	Haydn
Diptych for Brass Quintet and Orchestra	Schuller
Till Eulenspiegel	Strauss
Six Pieces for Orchestra, Op. 6	Webern
Suite from "The Firebird"	Stravinsky

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

APR 1 1967 New England Newsclip

Schuller Diptych Premiered by BSO

(By ROLFE BOSWELL) — Five outstanding orchestral offerings were presented in yesterday afternoon's well-chosen Boston Symphony program, conducted by Erich Leinsdorf. Leading off was a fine ~~early Hayden~~ symphony in its BSO performance, followed by the world premiere of a meritorious masterwork by a contemporary American composer; then came a rollicking, rambunctious tone-poem by Richard Strauss and, after the interval, a pioneering twelve-tone textbook treatise, also, last, but not least, music from the Diaghilev ballet which set Igor Stravinsky on the road to royalties and riches.

Igor Stravinsky

Haydn's charming 13th symphony (in D) has been nicknamed "Jupiter" because its final anticipates the final of Mozart's last symphony. It is an energetic, confident and assertive work, foreshadowing Hayden's later symphony maturity. Dr. Leinsdorf conducted a performance as zesty as it was sive harpsichord, whose snap, painstaking from an unobtrucrackle and pop was inaudible.

Gunther Schuller, like Sir Edward Elgar, is an extraordinarily gifted autodidact. Only two other American composers — George Gershwin and Aaron Copland — have been able to graft jazz onto accepted symphonic format, in the former instance, consonance; in the latter, mild dissonance. Dr. Schuller has taken the rather inflexible twelvetone technique and made it breathe with injected jazz rhythms and semi-improvised passages.

In his Diptych for Brass Quintet and Orchestra, premiered yesterday, he has skillfully revised his original score for five brasses and military band, first offered just two years ago, providin ga fascinating skein of original sonorities. Every note of his well-indited score is stamped by talented individuality. There is tension and delicacy, drama and poetry, far in excess of anything expected from the somewhat incongruous combination of brasses and stringed instruments. Dr. Schuller well merits the presidency of the New England Conservatory which he assumes in the Autumn.

Our Bostonians manifested superb orchestral virtuosity in their thrilling performance of Richard Strauss's Till Eulenspiegel (Op 28). Dr. Leinsdorf's direction was marked by Straussian panache and especial warmth and spontaeity in the more romanticized episodes. He painted a piquant, humorous picture of the unregenerate rapscallion. There also was a thoroughly Viennese, gemuetlich and avuncular carressing of the Coda after Till had met his come-uppance on the grisley gibbet.

After the interval came Anton von Webern's Six Pieces for original 1909 scoring for a Large Orchestra (Op 6) in its gargantuan band, including 18 woodwinds, 15 brasses and a percussion battery which out-Mahlers Strauss with its assorted kitchen utensials. Yet, strange to say, amid all this musical stippling a la Debussey, most of the musicians appeared to be noodling and doodling much of the time.

Dr. Leinsdorf wisely used the 145 9revised version of the "Firebird" suite. Perhaps he did not elicit the last measure of sensuousness from the score as Leopold Stokowski does and the composer himself doesn't.

The shadow of his mentor, Nikolai Rimski-Korsakov, lies heavily on Stravinsky's "Firebird" (L'Oiseau de Feu) suite, which concluded yesterday's fine concert.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

APR 1 1967 New England Newsclip

Symphony Concert Ebbs, Flows

By MICHAEL STEINBERG
Globe Critic

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting. Haydn's Symphony No. 13 in D. "Diptych" for Brass Quintet and Orchestra by Gunther Schuller (with Armando Ghitalla and Roger Voisin, trumpets, James Stagliano, horn, William Gibson, trombone, and Chester Schmitz, tuba), Strauss' "Till Eulenspiegel," Webern's Six Pieces for Orchestra, Op. 6, and Suite from Stravinsky's ballet, "Firebird." Friday afternoon at Symphony Hall.

Opus 6, written in 1909, is the one work of Webern's have become established as a repertory piece. The shapeliness of its melodies, the supple rhythmic flow, the exquisite textures, its stance of reserve, make it a beautiful and affecting thing to hear.

The actual sound surface of the work is especially entrancing in the original orchestration which Erich Leinsdorf for the most part used. Webern's original plan calls for a very large orchestra, not as extravagance, but because blocks of uniform color, as in a trumpet melody accompanied by three more trumpets, was often an important part of the composition design. The 1928 revision for more "normal" orchestra, which is the one used in most performances including the Boston Symphony, inevitably sacrifice this timbral unity because more conventional color mixtures have to be introduced.

Actually, the performance on Friday also introduced some compromises in that only 4 trumpets and 4 trombones were used instead of the 6 of each required by the original score, and I do regret the loss of the marvelous sounding chords for 6 trombones at the beginning of the 5th piece. The Webern goes on the orchestra's forthcoming tour and one understands the management's hesitation at carrying two trombonists to play five notes each in one piece.

But while it is one thing for a conductor to make a practical amendment of that sort, it is quite another for the program notes to misrepresent the situation to the audience by a flat statement that the "original version . . . calls for . . . 4 trumpets, 4 trombones." The notes on the Webern were bad in other respects also, misleading readers with the statement that "the standard orchestra is called for" (brasses in half dozens, alto flute, two bass clarinets, etc., not being "standard" by any reasonable definition); misleading them further by saying that Webern, in his melodies, is "addicted to wide skips," which is true of his later music, but strikingly untrue about this work; or in perpetrating a historical obfuscation that represents Webern as a man who pursued an activity that "Schoenberg had implanted but failed to carry through consistently."

The performance of the music fell far short of the ideal, particularly with respect to rhythm and pacing.

It was a pleasure to hear Haydn's early D major Symphony, No. 13 The scoring, with its full quartet of horns, is delightful, and it is rich in lively ideas. The Adagio, an expressive movement for cello solo, and the finale, which treats the do-re-fa-mi motive most famously used in Mozart's "Jupiter" symphony, are especially fine.

The performance, except for the excessively slow and placid Adagio, was enjoyable. Leinsdorf, as is his custom with such pieces, conducted seated at a harpsichord, which he played for the first time in the 68th measure, and rarely, erratically, and mostly inaudibly thereafter. If he thinks the work needs a harpsichord continuo, he should either play one or have someone else do it; if he does not really think it necessary, which is what the sound of the performance suggested, then he should leave it alone and stand up and conduct in the ordinary way.

And were those little recompositional touches in the Menuet and the finale necessary or appropriate?

SLIGHTLY JAZZY

It may be that Schuller's "Diptych" suffered from an unsympathetic, or at least unidiomatic, performance. Its two brief and uneventful sections struck me as exceedingly uncommitted examples of the new academicism, slightly jazzy variety. The work, originally for quintet with band, was heard for the first time in its orchestral rescoring at this concert. The composer took two bows from the stage and was last seen carrying James Stagliano's horn.

The program notes also failed in their obligation to state which version of the "Firebird" Suite was being played, the 1945 edition, which was one used, being both in content and scoring rather different from the more familiar 1919 score. Both the Stravinsky and Strauss showpieces received unusually unconcentrated performances.

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TUES. - CAMBRIDGE #6 APR. 18 THURS. A #6 APR 20

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

APR 16 1967

New England Newsclip

Finale of Symphony Season

Orchestra Returns For Four Concerts

Following a two-week tour, the Boston Symphony Orchestra returns to Symphony Hall for four concerts this week. Music director Erich Leinsdorf will conduct the four programs concluding the orchestra's 86th winter season.

Joseph Silverstein, concertmaster, will be soloist at the concerts on Tuesday and Thursday in Brahms' Violin Concerto. Mr. Leinsdorf will also conduct Beethoven's Symphony No. 2 and Michael Colgrass' "As Quiet As."

For the closing pair of concerts on Friday afternoon and Saturday evening the music director has invited principal flute Doriot Anthony Dwyer to play Nielson's Flute Concerto. These concerts will begin with The Moldau by Smetana and conclude with Schubert's Symphony No. 9.

THIS EVENING E. Power Biggs, with members of the Boston Symphony Orchestra, Charles Wilson conducting, will give the final program of the Symphony Hall Organ Concert series.

Wednesday evening the Boston Symphony String Quartet will be heard at Jordan Hall, Joseph Silverstein and George Zazofsky, violins, Burton Fine, viola; and Jules Eskin, cello, will perform quartets by Haydn, Beethoven, and Mendelssohn. Tickets for the concert are available at the Jordan Hall box office.

Also on Wednesday evening at Symphony Hall Richard Bouchett, winner of the 1966 Young Artists Competition sponsored by the Boston Symphony Orchestra and the Boston Chapter of the American Guild of Organists, will give a recital at 8:30.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

APR 16 1967

New England Newsclip

—Boston Symphony, Erich Leinsdorf conducting Beethoven's Symphony No. 2, "As Quiet As . . . " by Michael Colgrass, and the Brahms Violin Concerto, with Joseph Silverstein as soloist, Symphony Hall at 8:30. Repeated Thursday at 8:30.

FRIDAY—Boston Symphony, Erich Leinsdorf conducting the Moldau by Smetana, Nielsen's Flute Concerto, with Doriot Anthony Dwyer as soloist, and Schubert's Symphony No. 9. Symphony Hall at 2. Program repeated Saturday at 8:30.

Sixth Program

TUESDAY EVENING, APRIL 18, *at* 8:30 *o'clock*

BEETHOVEN . . . . . Symphony No. 2, in D major, *Op.* 36

I. Adagio molto; Allegro con brio
II. Larghetto
III. Scherzo: Allegro
IV. Allegro molto

COLGRASS . . . . . As Quiet As

A Leaf Turning Colors
An Uninhabited Creek
An Ant Walking
Children Sleeping
Time Passing
A Soft Rainfall
The First Star Coming Out
(First performance in this series)

INTERMISSION

BRAHMS . . . . . Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

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73

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SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

APR 16 1967 New England Newsclip

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

APR 16 1967 New England Newsclip

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EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

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SOLOIST
JOSEPH SILVERSTEIN

BALDWIN PIANO RCA VICTOR RECORDS

FRI. + SAT. #24 APR. 21 + 22

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
APR 22 1967
New England Newsclip

SYMPHONY

Leinsdorf Shows Sure Hand In Conducting of Schubert

By McLAREN HARRIS

One thing for which Erich Leinsdorf has always deserved credit is his insistence upon clear orchestral textures wherever possible and the preservation of inner detail along with outer highlights.

Mr. Leinsdorf's latest trial came in the form of Schubert's 9th Symphony, the "Great" C major, on the closing program of the Symphony's 86th season Friday afternoon. Schubert's grandest symphonic work has fallen prey to many eccentric, often distasteful interpretations through the years, usually having to do with individual preferences of tempo. Either the introduction was hit at practically full stride, which made a seeming retard necessary at the Allegro if the entire movement was not to sound ridiculous; or pauses at the first movement's conclusion went unheeded, making the final bars stumble over each other; or the Finale was taken at such a relaxed pace that the opening fanfare virtually resembled "Taps."

Not Guilty

Mr. Leinsdorf was guilty of none of these. There is another troublesome point about the Schubert, however, related to the inclusion of three trombones in the orchestration. They, along with pairs of horns and trumpets, can create havoc with the composer's system of interweaving countermelodies and woodwind color in general, if not held in judicious check.

The conductor did not fail us. Only in the opening movement, toward the end, did I have any fear of overpowering brass; and during the finale the trombones, horns and trumpets were balanced to a degree that brought out an additional tonal dimension. The inner movements displayed the customary transparence—such a valuable characteristic which I'm afraid I may begin to take for granted. The total result in any case, was ingratiating.

Rhapsodic Spirit

Doriot Anthony Dwyer was soloist for Carl Nielsen's Flute Concerto, performed for the first time at these concerts. In many ways it is typical of the composer: the two movements, while related by thematic elements, are essentially free-formed in their own right. The orchestral passages are energetic, sometimes forceful, and the flute wends its independent, melodic way, occasionally slipping into periods of gently, lyric euphoria. Mrs. Dwyer captured the rhapsodic spirit with her quick adjustment to divergent moods, and her agile fingers took care of the flashing cadenzas. As the renascence of Nielsen's music continues, this work should take up a solid position in the rather diminutive flute literature.

The orchestra opened with Smetana's "The Moldau," performing it pleasantly and animatingly—a breath of spring, if you will, and for winter-weary Boston it came none too early.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf, conductor, performed the 24th program of the 86th season Friday at Symphony Hall. Doriot Anthony Dwyer, flute, was soloist for the Nielsen concerto.

"The Moldau" — Smetana
Concerto for Flute and Orchestra — Nielsen
Symphony in C major (Posthumous) — Schubert

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
APR 22 1967
New England Newsclip

Final weekend at Symphony

By Roland Nadeau

Spring has been a long time in coming this year. It seemed about to come yesterday as the Friday afternoon series of Boston Symphony concerts came to a close.

But neither the music nor its performance sparkled very much, except perhaps the solo playing of the orchestra's principal flute, Doriot Anthony Dwyer. The vehicle for her sensitive, polished playing was the Concerto for Flute and Orchestra by Danish composer Carl Nielsen.

The concerto is slight and entertaining, thankfully not overly pastoral or vaporous as is often true in music for the flute. Apparently Nielsen had gotten Debussy's "Faune" thoroughly out of his head by the time he wrote this piece in 1926.

In fact, there are many cheeringly bouncy rhythmic moments in this piece. And the composer's essentially linear style soon cuts short any musical gushing that often seems about to emerge.

A rather spare orchestration, kid-gloved by her considerate gentlemen colleagues and by conductor Erich Leinsdorf provided a sensitive and discriminating background for Miss Dwyer.

As for the other items on the program, Smetana's "The Moldau" and Schubert's Symphony in C Major, neither is much of a rouser. Everybody knows that the Schubert tends to get stuck in its repetitions; that the times of superb glow and wonder barely compensate for the long arid stretches.

In this piece, given a scintillating, propulsive reading, it satisfies almost completely. But with many of the players audibly tired—especially the upper strings, and the woodwinds — and with Mr. Leinsdorf sometimes holding things back to a near standstill, Schubert nearly lost out, along with the audience. For example, the Scherzo was simply not fast enough. It didn't scurry. There was little zest. No zing whatsoever.

The finale did catch fire, however. We heard true musical motion, not especially because the tempo was very fast, but because climaxes really crested, and phrases bobbed and danced. This was exciting. A little late in the day perhaps, but worth the waiting.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
APR 22 1967
New England Newsclip

Brilliant Concert Ends BSO Series

The quality and richness of the Boston Symphony Orchestra in its 24th and final afternoon concert was a tribute to the brilliance of the conductor, Erich Leinsdorf, and his 104 tireless musicians.

Following a strenuous two-week tour that began at Carnegie Hall and included their last Tuesday, the BSO gave a splendid concert concluding its 86th season.

The concert, which will be repeated tonight at Symphony Hall, was an exciting and in-None of the orchestra showed a trace of fattigue or anticipation over the impending summer vacation from concert tours.

The performance consisted of three compositions. The first—a combination of great clarity and richness of tone—was the symphonic poem by the CZechoslovakian composer Smetana. The composition "Moldau" is a musical cruise on a river, and Maestro Leinsdorf guided the enthralled audience past ancient castles and picturesque sceniery, tactfully rolling sounds to effect the movement of the river.

FLUTIST SHINES

As superb as this performance was, it was quickly overshadowed by Mrs. Dorio Anthony Dwyer, the BSO's sole member of the distaff set and its principal flutist.

It was a concerto by the Danish composer Carl August Nielsen that brought the genius of Mrs. Dwyer to the fore. Accompanied majestically by a reduced-sized orchestra, being careful not to drown out the sweet flute, she rose to the occasion.

The piece showed why Nielsen had exploited the flute in all its registers, in his composition. It was an interesting addition to the revival now in progress of the works of the great Danish composer (1865-1931).

Leinsdorf has in the past conducted Nielsen's 6th Symphony, a rather capricious piece, whereas, the flute concerto was devoid of eccentricity sometimes characteristic of the composer. It was sheerly beautiful music.

There was a remarkable passage in the concerto calling for the curious combination of flute and bass trombone. The result was extraordinary and the trombone part was given a masterful performance by Josef Orosz.

PIECE BY SHUBERT

The pleasant afternoon came to a close with the Great C Major Symphony of Shubert. It was one of the greatest performances that veteran symphony-goers had ever heard. It had a particular quality that only a native Viennese is able to give to the music of Shubert. Vienna is Maestro Leinsdorf's native land.

Following tonight's performance, the BSO disbands for the summer. But many of the members, with the exception of the principal players, will join Arthur Fiedler for his Boston Pops series.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 16 1967
New England

Symphony Concludes This Week

The Boston Symphony ends its Winter season this week with four concerts. Erich Leinsdorf will conduct.

The program Friday at 2 and Saturday at 8:30 will feature Nielsen's Flute Concerto. Doriot Anthony Dwyer, principal flute, will be soloist. The concerts will open with the Moldau by Smetana and conclude with Schubert's Symphony No. 9.

On Tuesday and Thursday evenings, the orchestra will be heard in Beethoven's Symphony No. 2, "As Quiet As..." by Michcael Colgrass, and the Brahms Violin Concerto, with Joseph Silverstein as soloist.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 21, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 22, *at* 8:30 *o'clock*

SMETANA ..... "The Moldau" ("Vltava"), Symphonic Poem

NIELSEN ..... Concerto for Flute and Orchestra
I. Allegro moderato
II. Allegretto; Poco adagio; Tempo di marcia
(First performance at these concerts)

INTERMISSION

SCHUBERT ..... *Symphony in C major (Posthumous)
I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

SOLOIST
DORIOT ANTHONY DWYER

BALDWIN PIANO • *RCA VICTOR RECORDS

[1479]

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
APR 22 1967
New England Newsclip

Doriot Dwyer's Flute Bright in BSO Finale

The final concert of the Boston Symphony's 86th season was given in Symphony Hall Friday afternoon, Erich Leinsdorf conducting, and finishing his fifth season, and with Doriot Anthony Dwyer as soloist.

Mrs. Dwyer, the Symphony's principal flute since 1952, played Carl Nielsen's Concerto, composed in 1926. It is a generally light-hearted, certainly light-weight, not highly concentrated, product of the Danish composer's inventive and amusingly quirky mind. It is also an effective virtuoso piece, with orchestration that is not merely sympathetic to the solo, but quite ingenious as well.

The playing of the solo was brilliant and musically apropos in every way, and Mrs. Dwyer, looking very pretty in a sleeveless variant of Wieland Wagner's gold Lohengrin costume, was given a demonstrative good-will hand when she appeared on stage, and warmly applauded afterwards.

Much of the orchestral part of Nielsen's Concerto is chamber-musical, and it asks for more highly characterized solo playing than it mostly got in work that was dutiful rather than convinced.

The concert began with Smetana's "Moldau." It ended with Schubert's great C major Symphony, most interestingly thought out and given, in fact, an excellent performance, though played energetically more than finely.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
APR 19 1967
New England Newsclip

MORE SIGNS OF SPRING: The Boston Symphony concludes its 86th winter season this week. The closing pair of concerts will be Friday afternoon and Saturday evening.

FRI. + SAT. #24 APR. 21 + 22

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
APR 22 1967
New England Newsclip

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The orchestra opened with Smetana's "The Moldau," performing it pleasantly and animatingly—a breath of spring, if you will, and for winter-weary Boston it came none too early.

The Symphony

The Boston Symphony Orchestra, Erich Leinsdorf conducting, performed the 24th program of the 86th season Friday at Symphony Hall. Doriot Anthony Dwyer, flute, was soloist for the Nielsen concerto.

"The Moldau" Smetana
Concerto for Flute and Orchestra Nielsen
Symphony in C major (Posthumous) Schubert

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
APR 22 1967
New England Newsclip

Final weekend at Symphony

By Roland Nadeau

Spring has been a long time in coming this year. It seemed about to come yesterday as the Friday afternoon series of Boston Symphony concerts came to a close.

But neither the music nor its performance sparkled very much, except perhaps the solo playing of the orchestra's principal flute, Doriot Anthony Dwyer. The vehicle for her sensitive, polished playing was the Concerto for Flute and Orchestra by Danish composer Carl Nielsen.

The concerto is slight and entertaining, thankfully not overly pastoral or vaporous as is often true in music for the flute. Apparently Nielsen had gotten Debussy's "Faune" thoroughly out of his head by the time he wrote this piece in 1926.

In fact, there are many cheeringly bouncy rhythmic moments in this piece. And the composer's essentially linear style soon cuts short any musical gushing that often seems about to emerge.

A rather spare orchestration kid-gloved by her considerate gentlemen colleagues and by conductor Erich Leinsdorf provided a sensitive and discriminating background for Miss Dwyer.

As for the other items on the program, Smetana's "The Moldau" and Schubert's Symphony in C Major, neither is much of a rouser. Everybody knows that the Schubert tends to get stuck in its repetitions; that the times of superb glow and wonder barely compensate for the long arid stretches.

If the piece gets a scintillating, propulsive reading, it satisfies almost completely. But with many of the players audibly tired —especially the upper strings, and the woodwinds — and with Mr. Leinsdorf sometimes holding things back to a near standstill, Schubert nearly lost out, along with the audience. For example, the Scherzo was simply not fast enough. It didn't scurry. There was little zest. No zing whatsoever.

The finale did catch fire, however. We heard true musical motion, not especially because the tempo was very fast, but because climaxes really crested, and phrases bobbed and danced. This was exciting. A little late in the day perhaps, but worth the waiting.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
APR 22 1967
New England Newsclip

Brilliant Concert Ends BSO Series

The quality and richness of the Boston Symphony Orchestra in its 24th and final afternoon concert was a tribute to the brilliance of the conductor, Erich Leinsdorf, and his 104 tireless musicians.

Following a strenuous two-week tour that began at Carnegie Hall and included their last Tuesday, the BSO gave a splendid concert concluding its 86th season.

The concert, which will be repeated tonight at Symphony Hall, was an exciting and in-None of the orchestra showed a trace of fattigue or anticipation over the impending summer vacation from concert tours.

The performance consisted of three compositions. The first—a combination of great clarity and richness of tone—was the symphonic poem by the CZechoslovakian composer Smetana. The composition "Moldau" is a musical cruise on a river, and Maestro Leinsdorf guided the enthralled audience past ancient castles and picturesque scenery, tactfully rolling sounds to effect the movement of the river.

FLUTIST SHINES

As superb as this performance was, it was quickly overshadowed by Mrs. Dorio Anthony Dwyer, the BSO's sole member of the distaff set and its principal flutist.

It was a concerto by the Danish composer Carl August Nielsen that brought the genius of Mrs. Dwyer to the fore. Accompanied majestically by a reduced-sized orchestra, being careful not to drown out the sweet flute, she rose to the occasion.

The piece showed why Nielsen had exploited the flute in all its registers, in his composition. It was an interesting addition to the revival now in progress of the works of the great Danish composer (1865-1931).

Leinsdorf has in the past conducted Nielsen's 6th Symphony, a rather capricious piece, whereas, the flute concerto was devoid of eccentricity sometimes characteristic of the composer. It was sheerly beautiful music.

There was a remarkable passage in the concerto calling for the curious combination of flute and bass trombone. The result was extraordinary and the trombone part was given a masterful performance by Josef Orosz.

PIECE BY SHUBERT

The pleasant afternoon came to a close with the Great C Major Symphony of Shubert. It was one of the greatest performances that veteran symphony-goers had ever heard. It had a particular quality that only a native Viennese is able to give to the music of Shubert. Vienna is Maestro Leinsdorf's native land.

Following tonight's performance, the BSO disbands for the summer. But many of the members, with the exception of the principal players, will join Arthur Fiedler for his Boston Pops series.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 16 1967
New England

Symphony Concludes This Week

The Boston Symphony ends its Winter season this week with four concerts. Erich Leinsdorf will conduct.

The program Friday at 2 and Saturday at 8:30 will feature Nielsen's Flute Concerto. Doriot Anthony Dwyer, principal flute, will be soloist. The concerts will open with the Moldau by Smetana and conclude with Schubert's Symphony No. 9.

On Tuesday and Thursday evenings, the orchestra will be heard in Beethoven's Symphony No. 2, "As Quiet As..." by Michcael Colgrass, and the Brahms Violin Concerto, with Joseph Silverstein as soloist.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
APR 22 1967
New England Newsclip

Doriot Dwyer's Flute Bright in BSO Finale

The final concert of the Boston Symphony's 86th season was given in Symphony Hall Friday afternoon, Erich Leinsdorf conducting, and finishing his fifth season, and with Doriot Anthony Dwyer as soloist.

Mrs. Dwyer, the Symphony's principal flute since 1952, played Carl Nielsen's Concerto, composed in 1926. It is a generally light-hearted, certainly light-weight, not highly concentrated, product of the Danish composer's inventive and amusingly quirky mind. It is also an effective virtuoso piece, with orchestration that is not merely sympathetic to the solo, but quite ingenious as well.

The playing of the solo was brilliant and musically apropos in every way, and Mrs. Dwyer, looking very pretty in a sleeveless variant of Wieland Wagner's gold Lohengrin costume, was given a demonstrative good-will hand when she appeared on stage, and warmly applauded afterwards.

Much of the orchestral part of Nielsen's Concerto is chamber-musical, and it asks for more highly characterized solo playing than it mostly got in work that was dutiful rather than convinced.

The concert began with Smetana's "Moldau." It ended with Schubert's great C major Symphony, most interestingly thought out and given, in fact, an excellent performance, though played energetically more than finely.

EIGHTY-SIXTH SEASON • NINETEEN HUNDRED SIXTY-SIX–SIXTY-SEVEN

Twenty-fourth Program

FRIDAY AFTERNOON, APRIL 21, *at* 2:00 *o'clock*

SATURDAY EVENING, APRIL 22, *at* 8:30 *o'clock*

SMETANA ..... "The Moldau" ("Vltava"), Symphonic Poem

NIELSEN ..... Concerto for Flute and Orchestra
I. Allegro moderato
II. Allegretto; Poco adagio; Tempo di marcia
(First performance at these concerts)

INTERMISSION

SCHUBERT ..... *Symphony in C major (Posthumous)
I. Andante; Allegro ma non troppo
II. Andante con moto
III. Scherzo
IV. Finale

SOLOIST
DORIOT ANTHONY DWYER

BALDWIN PIANO • *RCA VICTOR RECORDS

[1479]

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
APR 19 1967
New England Newsclip

MORE SIGNS OF SPRING: The Boston Symphony concludes its 86th winter season this week. The closing pair of concerts will be Friday afternoon and Saturday evening.

75

FRIENDS

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 8 1967
New England Newsclip

SMART SET

BSO Friends Get Treat

By ROSE WALSH

FRIENDS of Boston Symphony Orchestra (due to their generosity it has remained in the top echelon of the world's great musical organizations) are going to get a first hand "look and listen" of a "shirt-sleeve" rehearsal on Wednesday afternoon, March 15. After a short business session with Henry B. Cabot and the trustees of the orchestra, the Friends attending their 33d annual meeting and tea at Symphony Hall will hear the working rehearsal conducted by Erich Leinsdorf play portions of the Mozart Piano Concerto K. 456 with Evelyne Crochet, pianist soloist.

Tea in the lower foyer will follow the music. The annual event is planned by the Council of Friends, headed by dynamic Mrs. Norman L. Cahners and Mrs. Louis W. Cabot. Mrs. Robert Reiser is chairman of the tea-reception.

Assisting in hostess roles will be Mrs. Frank G. Allen, Mrs. Forrest Cranmer, Mrs. Harris Fahnestock, Mrs. Albert Goodhue, Mrs. Donald F. Harding, Mrs. Charles P. Howard, Mrs. E. Anthony Kutten, Mrs. Hollis Plimpton, Jr., Mrs. O. B. Rapalyea, Mrs. William F. Ray, Mrs. Jerome Rosenfeld, Mrs. Roger Sonnabend, Mrs. Vcevold Strekalovsky, Mrs. Sherman R. Thayer, Mrs. Philip H. Walker, Mrs. Kay Whitty and Mrs. Henry A. Morss, Jr., (who has arranged the decor for the foyer).

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
MAR 14 1967
New England Newsclip

Hub Symphony Friends To Meet Wednesday

The annual meeting of the Friends of the Boston Symphony Orchestra will be Wednesday in Symphony Hall in Boston. The meeting, which begins at 3.30, will mark the 33d such event since the establishment of the Friends in 1934.

Henry B. Cabot, president of the orchestra, will preside at the business session and will indicate the progress of the Friends campaign this year. To qualify for a grant of $100,000 under the terms of the Ford Foundation's larger grant to the Boston Symphony Orchestra, the Friends must raise $325,000.

Following the business portion of the meeting, Erich Leinsdorf will conduct the orchestra in a short performance with the pianist Evelyne Crochet.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 8 1967
New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
MAR 9 1967
New England Newsclip

SOCIETY

by Miriam Tod

It is to be hoped that a repeat of Tuesday's storm doesn't occur on March 15, or confusion will reign in the social world. For that day is shaping up to be yet another of the multi-event dates that plague social Boston at least once a month nowadays.

Scurrying from one event to another and finding somewhere to park is bad enough in the best of weather, and well nigh impossible in bad. And if the five big events planned for that day are cancelled it will be almost impossible to reschedule most of them.

The whirlwind day begins with an extra lecture by Lord Montagu of Beaulieu at 11 p.m. at the English Speaking Union on "The Stately Homes of England." So popular is his afternoon lecture at 5 p.m. that reservations were sold out within days of the announcement. So the English Speaking Union has persuaded him to give a second lecture at 11 p.m. Coffee will be served before the lecture, which will be held at the English Speaking Union headquarters on Commonwealth Avenue.

* * * * *

Many people will hurry from this event to Symphony Hall where the Friends of the Boston Symphony Orchestra are having their annual meeting. Area chairmen have been invited to join the Steering Committee for lunch in the Ancient Instrument Room at 1:30 p.m. Aperitifs and a box luncheon will be served.

At 3:30 p.m. Henry B. Cabot of Dover, president, and the trustees of the Boston Symphony Orchestra will hold the 33rd annual Friends meeting. A short business meeting is planned, following this members will hear a "shirt sleeve" rehearsal of the orchestra, conducted by Erich Leinsdorf. They will play portions of the Mozart Piano Concerto, K 456, with Evelyne Crochet as soloist. After the rehearsal tea will be served in the lower foyer.

Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Brookline are co-chairmen of the Friends of the B.S.O. It is only fitting the Trustees should honor the Friends at this meeting as it is the financial support they have given the orchestra over the years that has enabled it to stay in the top ranks of the world's musical organizations, and this without city, state or national subsidy.

Mrs. Robert Reiser of Brookline is chairman of the tea and reception. Hostesses will be, in addition to Mrs. Cahners and Mrs. Cabot, Mrs. Frank G. Allen, Mrs. Forrest Cranmer and Mrs. Charles P. Howard, all of Boston; Mrs. E. Anthony Kutten, Mrs. Hollis Plimpton Jr., Mrs. William F. Ray and Mrs. Philip H. Walker of Brookline; Mrs. Harris Fahnestock of Concord; Mrs. Albert Goodhue of Marblehead; Mrs. Jerome Rosenfeld of Newton; Mrs. Vcevold Strekalovsky of Dedham and Mrs. Robert G. Wiese of Wellesley.

* * * * *

From Symphony Hall guests will have to hurry to change to black tie and long dress to attend one of two dinners. At 6:30 p.m. the Trustees Dinner at Suffolk Downs for the Flower Show Preview guests will take place, followed at 8:30 p.m. by the Champagne Preview itself.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
JAN 3 1967
New England Newsclip

Symphony Concert-Reception

In November, the trustees and Council of Friends of the Boston Symphony Orchestra gave a concert and reception at the Isabella Stewart Gardner Museum to honor the 500 women who have been annual contributors to the Friends of the Orchestra for 25 years or more. Included among the guests were six women who have attended Symphony since the time of George Henschel, the first conductor.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAY 11 1967
New England Newsclip

hundreds of North Shore residents pitching in, the day promises to be a big success.

ANOTHER GREAT Boston institution, the Council of Friends of the Boston Symphony Orchestra, will hold its annual meeting on Monday in the auditorium of Symphony Hall. It will have a Pops Concert atmosphere with tables and chairs set up as they are for the spring concerts. Box lunches will be served.

Council members are ladies from 12 Boston areas who further the work of the Friends of the Boston Symphony. The Friends are the group of citizens who, year after year, make up the operating deficit of the world famous Boston Symphony Orchestra.

Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham are co-chairmen of the council and will preside at the meeting. Henry B. Cabot, president of the trustees, and Philip K. Allen will tell about the Orchestra's future plans and the progress of the fund drive.

It was Cabot who conducted the "Toy Symphony" featuring Trustee soloists at the unique fund-raising kick-off dinner planned so delightfully by Council members Mrs. Harris Fahnestock of Concord and Mrs. Benjamin Tilghman of Cambridge a couple of months ago.

The council was also responsible for the lovely concert-tea at Fenway Court honoring the 25-year Friends of the Orchestra this winter.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAY 4 1967
New England Newsclip

Social Chatter

By Alison Arnold

Symphony Friends Council Annual Meeting Is Monday

BOX LUNCHES will be served members of the Council of Friends of the Boston Symphony Orchestra at its annual meeting in Symphony Hall, Monday, May 15. Tables and chairs will be set up as at Pops Concerts. The Council of Friends are the women who, throughout 12 Boston areas, further the work of the Friends of the Boston Symphony Orchestra.

During the past season, the Council staged the tea and reception honoring the 25-year Friends of the Orchestra, the reception following the Pension Fund Concert, and the annual meeting and tea for the Friends.

Recently, two members of the Council, Mrs. Harris Fahnestock and Mrs. Benjamin Tilghman, planned the unique entertainment for the dinner at the Somerset, which started the Symphony Fund Drive. Never-to-be-forgotten will be the Toy Symphony, performed by trustees of the Orchestra under the baton of Henry B. Cabot, president of the trustees.

However, by far the Council's most important work is enlarging and furthering the support of the Friends of the Orchestra, that dedicated group of citizens, who, year after year, make up the operating deficit of the world famous Boston Symphony Orchestra.

Mrs. Norman L. Cahners and Mrs. Louis W. Cabot, co-chairmen, will preside at the annual meeting. Mrs. John L. Grandin will present the slate of officers and new members of the Council to be elected for the 1967-68 season. Mr. Cabot and Philip K. Allen will discuss the future plans for the Orchestra and the progress of the Fund Drive.

Among members of the Council who will be present are Mrs. James H. Perkins, Mrs. Frank G. Allen, Mrs. Albert Goodhue, Mrs. James H. Grew, Mrs. Albert C. England Jr., Mrs. Nelson W. Aldrich, Mrs. Charles Devens and Mrs. William M. McCormick.

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Over box lunches Monday at Pops tables in Symphony Hall, the really enterprising Council of Friends of the Boston Symphony Orchestra, responsible for so many good ideas (the Toy Symphony party, the 25-year Friends tea, the Symphony Ball and many more) will begin planning Cahners and Mrs. Louis W. for 1968. Mrs. Norman L. Cabot are co-chairmen of the Council which will get a progress report Monday from Symphony President Henry B. Cabot and Philip Allen on the Fund Drive for the Orchestra.

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NOV 6 1966

Silver Anniversary For 500 Ladies

Friends Of The Symphony Plan Party

By PEGGY BROWN
Society Editor

The first event on the 1966-67 calendar of the Council of Friends of the Boston Symphony Orchestra will be a concert and reception to honor some 500 ladies who have contributed to the Friends of the Boston Symphony for 25 years or more.

Mrs. Jerome Rosenfeld of Newton is chairman of this Silver Anniversary party. It will be held Nov. 7 at the Gardner Museum. The Boston Symphony Chamber Players will give a concert at 3:30 p.m. and the reception will follow.

Henry B. Cabot, president of the Trustees, will greet the guests. Also on hand will be Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham, co-chairmen of the Council of Friends, and Music Director Erich Leinsdorf and Mrs. Leinsdorf.

Interestingly, both the Chamber Players and the Council are just three years old.

The Players recently returned from their first tour of this country. The members of this group are all principal players in the Orchestra, rocognized solo performers who have received national acclaim.

The Council of Friends was established three years ago by the Trustees and is newly charged with the major responsibility of the Friends program. Though the Symphony covers 90 per cent of its annual budget from various enterprises, the nearly 5,000 friends make up the deficit.

There are 13 area chairmen. Among them are Mrs. James H. Grew for Andover, Mrs. Lewis P. Cabot for Boston, Mrs. Robert Cain and Mrs. Donald F. Harding for Brookline-Chestnut Hill and Cambridge is represented by Mrs. John C. Coolidge and Mrs. Charles H. Gessner.

For the North Shore are Mrs. Thomas Gardiner of Manchester and Mrs. Richard K. Thorndike of Beverly Farms. Mrs. G. Lincoln Dow Jr. of Duxbury handles the South Shore. Mrs. Robert M. P. Kennard and Mrs. Samuel Levine are chairmen for the Newton area.

Socially Speaking

Symphony Party Honors Friends Of 25 Years

BOSTON — The Boston Symphony Orchestra is making final preparations for a party, which will be the first of its kind in the Orchestra's long history—a private concert and champagne tea to honor some five hundred ladies who, many with their husbands, have been Friends of the Orchestra for 25 years or more.

The event will take place next Monday afternoon, November 7, at 3:30 at the Isabella Stewart Gardner Museum, through the courtesy of the trustees of the museum.

The concert for the honored guests will be given by the Boston Symphony Chamber Players, who are principal players of the Boston Symphony Orchestra. The guests will be greeted by Erich Leinsdorf, music director of the orchestra, and Mrs. Leinsdorf; Henry B. Cabot, president of the orchestra's trustees, and Mrs. Cabot; by other trustees and their wives and by members of the Council of Friends, the women's association of the orchestra which was asked to plan the event.

The concert will take place in the Tapestry Room of the Museum. The reception following will be held in the Raphael Room and tea and champagne will be served in the Dutch Room.

Mrs. Jerome Rosenfeld, chairman of the Silver Anniversary event, has designed a souvenir program reminiscent of Symphony's program book of 25 years ago. The honored guests will also be presesnted with a commemorative gift which is certain to be cherished and will be kept as a surprise until the afternoon of the concert. Yet another innovation planned by Mrs. Rosenfeld will be an informal semi - circular seating arrangement for the concert in the Tapestry Room.

Amid hanging chrysanthemums in a three-story Venetian garden, Helen G .Lee of 36 Aborn St. was honored Monday by the Boston Symphony with a private concert and champagne tea at the Isabella Stewart Gardner Museum for the Silver Anniversary Friends of the Orchestra.

With almost 500 guests, the concert was given by the Boston Symphony Chamber Players, principal players of the B.S.O. and took place in the Tapestry Room of the museum. The reception was in the Raphael Room, with tea and champagne in the Dutch room.

A souvenir program reminiscent of the Symphony's program 25 years ago was presented to each guest.

A recording of the symphony with Serge Koussezitztky directing was presented them as a surprise, wrapped in a white jacket with a silver-lettered inscription. Koussezitztky directed the orchestra when these Silver Anniversary Friends first joined.

The Friends was founded as a group in 1937 as a means of providing financial support for the orchestra. Their service to the orchestra consists solely in private annual donations.

Miss Lee has been a member of the Friends since 1934, responding immediately when requests for support were issued publicly.

A resident of Peabody for three years, she is also a Friday Afternoon subscriber. Each year she has a reserved seat for each concert on Friday afternoons, the most fashionable time for the symphony. These programs are "symphony at its most traditional," according to the BSO; limousines, fur coats, and retired gentry are in abundance then.

Greeting the guests were Erich Leinsdorf, music director, and Mrs. Leinsdorf; Henry B. Cabot president of the trustees, and Mrs. Cabot; the trustees and their wives, and members of the Council of Friends, who planned this event.

Lee Feted With Private Concert, Tea

SMART SET

By ROSE WALSH

Symphony Will Host 'Friends'

A distinguished audience of some 500 ladies who have contributed to the Friends of the Boston Symphony Orchestra for 25 years or more will be the guests of the Trustees and Council of Friends of Boston Symphony Orchestra at a private concert on Monday afternoon, Nov. 7, in the famed Isabella Stewart Gardner Museum. This is through the courtesy of the trustees of the museum. Only recently returned from their first tour of this country, the Boston Symphony Chamber Players (formed three years ago) will present the program. They are the principal BSO players, recognized solo performers and eminent artists who have received national acclaim.

Henry B. Cabot, president of the board of trustees, will greet the guests. Others honoring the long-time friends of the Boston Symphony will be Dr. Erich Leinsdorf, music director, and Mrs. Leinsdorf; Mrs. Norman L. Cahners, Mrs. Louis W. Cabot, co-chairman of the Council of Friends, and Mrs. Jerome Rosenfeld, chairman of this silver anniversary concert.

Though the BSO covers 90 per cent of its annual budget from various enterprises, the nearly 5000 Friends make up the deficit, thus enabling the orchestra to continue to bring superior artistic achievement to this city.

For its first event of the 1966-67 season, the Council of Friends, established three years ago by the trustees, has planned this gala tribute to the contributors who have given so generously during these past years.

Serving on the steering committee with Mrs. Cabot and Mrs. Cahners are Mrs. Benjamin C. Tilghman, secretary; Mrs. Harris Fahnestock, treasurer; Mrs. Frank G. Allen, Mrs. Albert Goodhue, Mrs. John L. Grandin, Jr., members-at-large, and Mrs. George Lee Sargent, publicity.

★ ★ ★

Concert for Benefactors

The Boston Symphony Orchestra's trustees and Council of Friends will express their appreciation to some 500 women who have contributed annually for 25 years or more, with a concert by its Chamber Players, tomorrow afternoon at the Isabella Stewart Gardner Museum.

The concert in the Museum's Tapestry Room will precede a reception, with tea in the Dutch Room and sparkling wine in the Raphael Room. Bouquets of gold and red chrysanthemums, a reminder of the color scheme at last year's brilliant Golden Trumpet Ball at Symphony Hall, will decorate the tables.

Mrs. Jerome Rosenfeld, chairman of this silver anniversary tribute, has planned this special occasion with a committee including Mrs. David Bird, Mrs. William McCormick, Mrs. George E. Bates, Mrs. Louis A. McMillen, and Mrs. Richard Ehrlich.

Honor Roll Lists 25-Year Symphony Contributors

The following honor roll is a unique one, never before made public. Its 500 members are Friends of the Boston Symphony Orchestra who have contributed to the orchestra each of the past 25 years. There are half a dozen, like Mrs. Edwin S. Webster and Mrs. Alexander Steinert, who have been patrons of the orchestra since its beginning.

Tribute by the trustees of symphony and a special program by the Boston Symphony Chamber Players, will pay return tribute to these loyal quarter-century friends, who will also receive a special silver anniversary recording made by the orchestra. By courtesy of the trustees of the Gardner Museum, the program is to be held in this beautiful setting.

To be honored are:

Mrs. A. Howard Abell, Mrs. Pennell N. Aborn, Mrs. H. L. Achilles, Miss Clara A. Adams, Mrs. Thomas Adams, Miss Dora L. Adler, Mrs. Horatio Alden, Mrs. Talbot Aldrich, Mrs. William T. Aldrich, Miss Louisa R. Alger, Mrs. Arthur W. Allen, Miss Eleanor W. Allen, Miss Hildegarde Allen, Miss Mary Norton Allen, Mrs. Philip K. Allen, Mrs. Philip R. Allen, Mrs. John S. Ames, Mrs. Harold Greene Arnold, Mrs. Herbert Ashton, Mrs. Frederick Ayer.

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Mrs. Charles C. Cabot, Mrs. Chilton R. Cabot, Mrs. Henry B. Cabot, Mrs. Thomas D. Cabot, Mrs. Richard M. Cameron, Mrs. Thomas B. Card, Mrs. Fred S. Carver, Mrs. W. R. Castle, Miss Mary H. Chamberlin, Mrs. Arthur I. Charron, Mrs. Barbara S. Chase, Miss Helen B. Chase, Mrs. Philip F. Chase, Mrs. A. D. Chesterton, Mrs. Edward D. Churchill, Mrs. Lawrence W. Churchill, Mrs. James L. Chute, Mrs. William H. Claflin, Mrs. Henry Cannon Clark, Mrs. Paul F. Clark, Mrs. Philip M. Clark, Mrs. Walter B. Clifford, Mrs. William B. Coffin, Miss Florence Colby, Miss Grace Collier, Mrs. Arthur C. Comey, Mrs. James B. Conant, Mrs. W. P. Conklin, Mrs. John T. Coolidge, Mrs. Julian L. Coolidge, Mrs. Harry D. Cooper, Miss Dorothy A. Cornish, Miss Priscilla Cornish, Mrs. Charles E. Cotting, Mrs. Bartow Crocker, Mrs. Bigelow Crocker, Mrs. Frank W. Crocker, Mrs. Lyneham Crocker, Mrs. F. S. Crofts, Mrs. Arthur F. Crosby, Mrs. John H. Cunningham, Miss Mary Cunningham, Miss Harriot S. Curtis, Miss Elisabeth A. Cutler, Mrs. G. Ripley Cutler, Mrs. Edward L. Cutter, Mrs. John Cutter.

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Miss Aimee Lamb, Miss Margaret Runyen Lamb, Miss Elizabeth Lassell, Mrs. Henry A. Laughlin, Mrs. Charles E. Lee, Miss Helene G. Lee, Mrs. Roger I. Lee, Miss Elizabeth C. Leland, Mrs. Bryan Leonard, Mrs. H. Frederick Lesh, Mrs. Colman Levin, Mrs. Myer J. Levin, Mrs. George Lewis, Mrs. Alexander Lincoln, Miss Elizabeth Lobdell, Mrs. Dunbar Lockwood, Mrs. H. deForest Lockwood, Mrs. E. Frothingham Lombard, Mrs. Laurence M. Lombard, Mrs. W. A. Longcope, Mrs. Frederick H. Lovejoy, Miss Anna Lutz, Mrs. George Armstrong Lyon.

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Mrs. Robert Nason, Miss Grace M. Neill, Mrs. Samuel J. Newman, Mrs. Edwin M. Newton, Miss Joan Nicolaisade, Miss Penelope E. Noyes, Miss Carolyn Olmsted, Miss Margaret Olmsted.

Miss Elsie M. Paine, Mrs. Frank C. Paine, Mrs. John B. Paine, Mrs. Richard C. Paine, Mrs. Stephen Paine, Mrs. Robert B. Parker, Mrs. William Parker, Mrs. Ernst M. Parsons, Miss Amena Peabody, Mrs. Robert E. Peabody, Miss Katharine E. Peirce, Mrs. Samuel Pennoyer, Mrs. Fairey Perkins, Mrs. Roger A. Perry, Mrs. Constantin A. Pertzoff, Mrs. Franklin A. Pheasant, Mrs. John C. Phillips, Mrs. Walter G. Phillips, Mrs. Edward M. Pickman, Miss Catherine W. Pierce, Mrs. Arthur D. W. Pigors, Mrs. Walter Piston, Mrs. Vivian T. Pomeroy, Mrs. Carlyle Pope, Mrs. John Briggs Pouter, Mrs. Edwin H. B. Pratt, Mrs. H. Irving Pratt, Jr., Mrs. William M. Preston, Mrs. Edward W. Price, Mrs. Joseph S. Priest, Mrs. Thomas E. Proctor, Mrs. Henry B. Prout, Mrs. Lewis I. Pouty, Mrs. F. Deland Putnam, Mrs. George Putnam.

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Mrs. Stephen W. Sabine, Miss Elizabeth Saltonstall, Mrs. Leverett Saltonstall, Mrs. Richard Saltonstall, Mrs. Ashton R. Sanborn, Miss Ruth D. Sanderson, Mrs. Frank M. Sawtell, Miss Elizabeth Schneider, Mrs. Francis P. Sears, Mrs. George Segal, Mrs. Robert Seymour, Mrs. George C. Shattuck, Mrs. Mayo A. Shattuck, Miss Miriam Shaw, Mrs. Sohier Shaw, Mrs. T. Mott Shaw, Miss Emily B. Shepard, Mrs. Henry M. Shreve, Miss Olive Simes, Mrs. Richard I. Smith, Mrs. Stanley W. Smith, Mrs. M. N. Smith Petersen, Mrs. William B. Snow, Mrs. John C. Snyder, Mrs. Hannah B. Solomon, Mrs. Princess W. Sprague, Mrs. Creighton B. Stanwood, Miss Anna Stearns, Mrs. Alexander Steinert, Mrs. Abbot Stevens, Mrs. Brooks Stevens, Jr., Miss Lena M. Stevens, Mrs. Robert H. Stevenson, Mrs. Herbert N. Straus, Mrs. Jacob H. Strauss, Mrs. Vevold W. Strekalovsky, Mrs. Homer N. Sweet, Mrs. George H. Swift, Mrs. John B. Swift.

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Social Chatter

By Alison Arnold

Private Anniversary Concert To Honor Symphony's Friends

BOSTON'S FIRST FAMILIES will be well represented at the Silver Anniversary Friends Concert planned by the Trustees and the Council of Friends of the Boston Symphony Orchestra, Monday afternoon. Through the courtesy of the trustees of Gardner Museum, the private concert by the Boston Symphony Players will be held at Fenway Court.

Included in the nearly 500 women to be honored are six who have attended Symphony since the time of George Henschel, first conductor of the orchestra. They are Mrs. Carleton S. Gifford, Mrs. Robert Greenough, Miss Margaret Ruthven Lang, Mrs. John Briggs Potter, Mrs. F. Delano Putnam and Mrs. Ward Thoron.

This unique occasion is the first of its kind, in which the Trustees and the Council will express their deep appreciation for the loyalty of these Friends of more than 25 years standing.

The guests will be greeted by Henry B. Cabot, president of the Orchestra's Trustees, Erich Leinsdorf, music director, and Mrs. Leinsdorf, Mrs. James H. Perkins, Trustee, and Mrs. Norman L. Cahners and Mrs. Louis W. Cabot, co-chairmen of the Council of Friends.

Mrs. Jerome Rosenfeld, chairman of the event, has designed a souvenir program reminiscent of Symphony's program book of 25 years ago. The honored guests will also be presented with a commemorative gift which is certain to be cherished and will be kept as a surprise until the afternoon of the concert. Still another innovation planned by Mrs. Rosenfeld will be an informal semi-circular seating arrangement for the concert in the Tapestry Room.

Hostesses helping Mrs. George E. Bates throughout the Museum will be Mrs. Nelson W. Aldrich, Mrs. Charles Almy, Mrs. David Bird, Mrs. John W. Bradley, Mrs. Lewis P. Cabot, Mrs. Charles Devens, Mrs. Richard A. Ehrlich, Mrs. Hans Estin, Mrs. Harris Fahnestock, Mrs. Thomas B. Gannett, Mrs. Albert Goodhue, Mrs. John L. Grandin Jr. and Mrs. Edwin T. Green.

Also, Mrs. James H. Grew, Mrs. Richard R. Higgins, Mrs. Charles F. Hovey, Mrs. James F. Hunnewell, Mrs. Hans J. Kroto, Mrs. B. Barton Loomis, Mrs. Charles P. Lyman, Mrs. John A. McCandless, Mrs. William M. McCormick, Mrs. Louis A. McMillen, Mrs. William B. Moses Jr., Mrs. John T. G. Nichols 3rd, Mrs. Endicott Peabody, Mrs. Richard H. Solomon and Mrs. Edward S. Stimpson.

Among others planning to attend are Mrs. Philip K. Allen, Mrs. Nelson S. Bartlett, Mrs. Charles Sumner Bird, Mrs. Ralph Bradley, Mrs. Henry B. Cabot, Mrs. Thomas D. Cabot, Mrs. Julian L. Coolidge, Mrs. Malcolm Donald, Mrs. G. Peabody Gardner, Miss Eleanor Garfield, Miss Marian J. Homans and Mrs. Henry A. Laughlin.

Also Mrs. George S. Mumford, Mrs. Edwin H. B. Pratt, Mrs. Thomas Proctor, Mrs. Richard S. Russell, Miss Elizabeth Saltonstall, Mrs. George C. Shattuck, Mrs. Alexander Steinert, Mrs. Vcevold Strakalovsky, Mrs. Edward A. Taft, Mrs. Sheldon E. Wardwell, Mrs. Edwin S. Webster, Mrs. E. Sohier Welch and Mrs. Ben Ames Williams.

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Social Chatter

By Alison Arnold

Friends, Trustees of Symphony Listen to Concert in Their Honor

THE BOSTON SYMPHONY ORCHESTRA—or, as most Bostonians say, The Orchestra—is a unique institution. Not only does it excel in music-making, but also in the loyalty and devotion of its audiences. Yesterday afternoon, the trustees and Council of Friends gave a concert and reception at the Isabella Stewart Gardner Museum to honor the 500 women who have been annual contributors to the Friends of the Orchestra for 25 years or more. During that time their gifts have amounted to more than $2,250,000.

Mrs. Jerome Rosenfeld was chairman of this Silver Anniversary party, which began with a concert by the Boston Symphony Chamber Players in the Tapestry Room. To the delight of the group, Beethoven was included in the program.

Erich Leinsdorf, director of the Orchestra, spoke of his gratitude to the Friends and told them that TV lights were the price they had to pay for their glory. After the concert, Henry B. Cabot, president of the trustees, added his words of welcome.

Included among the guests of honor were six women who have attended Symphony since the time of George Henschel, first conductor of the orchestra. They are Mrs. John Briggs Potter, Mrs. Ward Thoron, Mrs. F. Delano Putnam, Mrs. Robert Greenough, Miss Margaret Ruthven Lang, and Mrs. Carleton S. Gifford, who attended with her daughter, Rosamond.

Even the slippery tile floor of the Tapestry Room and the autumn chill that made fur coats comfortable failed to lessen the enthusiasm of the gathering. Everyone was delighted that the familiar pinky-beige cover has been restored to the Symphony program. "We have the Boston Herald to thank for that," we heard a happy woman exclaim.

There were stalwart policemen stationed at every corner and we agreed with the woman who said: "I wish there were as many policemen on the streets of Boston as there are in this building!" (It seems that inanimate treasures are more valuable than humans.)

As the music floated down into the courtyard that was bright with great globes of yellow and white chrysanthemums and pots of amaryllis and orchids, it seemed most appropriate this party be held at Fenway Court.

Mrs. Jack Gardner was a faithful friend of the Orchestra, too, and on the cold January night in 1903 when she first opened her Italian palace, 50 members of the Orchestra gave a concert there.

As a commemorative gift, each Friend was given a record of a recording by the Boston Symphony Orchestra directed by Serge Koussevitzky at Carnegie Hall in 1949 and in Symphony Hall in 1940.

In contrast to the dignified, older Friends of Symphony in their Bostonian hats and serviceable suits, were the new younger Friends with their modish hairdos and chic knee-length dresses. But the two groups mingle pleasantly as they work together for the Orchestra.

Among those in the younger group were Mrs. Rosenfeld, Mrs. Norman L. Cahners, Mrs. Hans Kroto, Mrs. Richard Ehrlich, Mrs. Hans Estin, and Mrs. Eliot Snider, who recently returned from Africa.

With Mrs. Charles F. Hovey was her mother, Mrs. Frank L. Hinkley of Providence. Mrs. George Lee Sargent, sister-in-law of Francis Sargent, is having a busy week, and among others at the party were Mrs. Charles Devens, Mrs. Nelson Aldrich, Mrs. Harris Fahnestock, Mrs. Edwin T. Green and Mrs. Thomas B. Gannett.

Also, Mrs. E. Sohier Welch, Mrs. Ralph Bradley, Mrs. Frank Sawtell, Miss Elizabeth C. Leland, Miss Marian Homans, Miss Mabel Daniels, Mrs. Augustus W. Soule and Miss Susanna Dabney.

* * *

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Boston Symphony Friends Honored At Museum Concert

The Boston Symphony Orchestra will hold a private concert and champagne tea to honor some five hundred ladies who, many with their husbands, have been Friends of the Orchestra for 25 years or more. The party, the first of its kind in the Orchestra's long history, will be at the Isabella Stewart Gardner Museum, through the courtesy of the Trustees of the Museum on Monday, Nov. 7 at 3:30 pm.

The following women from Dover were invited: Mrs. Nelson S. Bartlett, Mrs. Charles C. Cabot, Mrs. Henry B. Cabot, Mrs. Carroll S. Harvey, Mrs. George S. Mumford and Mrs. Leverett Saltonstall.

From Sherborn, Mrs. Henry M. Bliss, Mrs. George Lewis and Mrs. Richard Saltonstall received invitations.

Other "Silver Anniversary Friends" are Mrs. Paul J. W. Pigors of Framingham; Mrs. Phillips Ketchum of South Natick; Mrs. Joel A. Goldthwait, Miss Jessie G. Morse and Mrs. James N. White, all of Medfield.

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NOV 8 1966

SOCIETY

by Miriam Tod

Music such as Beethoven's String Trio No. 1 in E Flat was surely written to be performed in the setting in which it was heard yesterday afternoon.

At Mrs. Jack Gardner's lovely palazzo museum on the Fenway the Boston Symphony Chamber Players serenaded their friends of 25 years in an atmosphere and setting that was so perfect it almost brought tears to the eyes of many.

As dusk fell outside the long gothic windows of the Tapestry Room, with their tracery of winter branches on one side, and the breathtaking view down into the inner courtyard on the other, guests who have been Friends of the Boston Symphony Orchestra for 25 years, and had given the orchestra their support for that long, were honored by members of the B.S.O., playing especially for them.

The huge tapestries and medieval paintings of the long room looked down on a scene that would have indeed pleased "Mrs. Jack", for she was a faithful patron of Symphony, and would have been delighted to see so many loyal friends under her roof.

There were at least six ladies, who must have attended Symphony while Mrs. Jack was a regular patron. Their names were called with special affection by Henry Cabot, president of the trustees, as all six of these ladies have been attending Symphony concerts ever since Henry Higginson started the orchestra back in 1881. They were Mrs. Ward Thoron, Mrs. F. Delano Putnam and Mrs. Carleton Gifford, all of whom live on Commonwealth Avenue, and Mrs. Robert B. Greenough of Milton, and all four were present at the reception. They rose with charming dignity as their names were called. Also on this honor roster are Miss Margaret R. Lang of Brimmer St. and Mrs. John Briggs Potter of Pinckney St.

Erich Leinsdorf, director of the B.S.O., greeted the guests. He said it was "a joy, a privilege, an honor and a pleasure to give due homage to the faithful friends of the Boston Symphony Orchestra." Henry Cabot thanked them for all their support in the past, and spoke of the Ford Foundation's grant of $2 million, which would come to the orchestra in 1971, if $2 million is raised by the supporters of Symphony here.

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NOV 9 1966

Superb Afternoon At Fenway Court

Symphony Friends Honored

By PEGGY BROWN
Society Editor

Socially Speaking

The grand dames of Boston's First Families and greatest friends of music spent a superb afternoon at Fenway Court yesterday, gazing at great art and listening to fine music.

Through the courtesy of the Trustees of the Isabella Stewart Gardner Museum, a concert and reception was held in the Tapestry Room of the late Mrs. Jack Gardner's magnificent Venetian palace to honor some 500 ladies who have been annual contributors to the Friends of the Boston Symphony Orchestra for 25 years or more.

The Silver Anniversary fete was planned by the Trustees and the Council of Friends of the Boston Symphony Orchestra. The Trustees, headed by Henry B. Cabot, are the venerable directors behind the orchestra. The Council is a 4-year-old group of vital young women charged with increasing the number of Friends, thereby raising financial support for the famed orchestra.

Mrs. Jerome Rosenfeld of Newton, chairman of the event, planned everything perfectly to make the afternoon a cherished one—from the salmon-covered souvenir program reminiscent of Symphony's program book 25 years ago (the color is about all that's changed) to the surprise gift—a recording of Serge Koussevitzky, music director 25 years ago, conducting the Boston Symphony Orchestra.

Mme. Koussevitsky was among the members of the large audience who sat in an informal semi-circular seating arrangement to hear the Boston Symphony Chamber Players—all eight principals of the orchestra—in their special program.

Included in the nearly 500 ladies honored are six who have attended Symphony since the time of George Henschel, first conductor of the Orchestra—which dates them back to 1881 when Henry Lee Higginson founded the BSO.

Three of them—Mrs. Ward Thoron, Mrs. F. Delano Putnam and Mrs. Carlton S. Gifford, all of Commonwealth Ave.—were present yesterday. The others are Mrs. Robert Greenough of Milton, Margaret Lang of Brimmer St. and Mrs. John B. Potter of Pinckney St.

"To be friends for 25 years—for a quarter of a century—is a sign of deep mutual affection, a sign of getting along beyond the normal confines of courtesy. And it means more than casually nodding to one another," noted Music Director Erich Leinsdorf in his greeting to the faithful Friends.

"All your performers, including the opening speaker, have been associated with the Boston Symphony not nearly as long as you; and that gives us a particularly grateful feeling for the loyalty, for the steadiness, and for the help which your friendship constitutes."

"It's hard to follow that music and Mr. Leinsdorf," Henry Cabot told the audience after the Chamber Players had performed a wind quintet by Reicha and a string trio by Beethoven. "Consider me the comic relief."

But he spoke seriously of the goal to raise $4 million for the Orchestra and of the important role of the Council of Friends, co-chairmanned by Mrs. Louis W. Cabot of Wenham and Mrs. Norman Cahners of Brookline, before introducing Helene Cahners.

Charming, blonde Mrs. Cahners—wearing a black mink hat with her sleeveless gray and mauve tweed dress by California designer Nova Reese—invited the ladies to tea or champagne in the Raphael Room and announced the presentation of the recordings.

Elaine Rosenfeld, chic in a bone-white gabardine adaptation of a St. Laurent dress, and her concert committee held court at the reception along with Mrs. George E. Bates of Beacon St. and her pretty young hostesses. Louise Bates' dress was beige silk.

Mrs. Charles Devens of Milton was sunny and bright in lemon yellow, Mrs. Thomas Gannett of Wayland chose a blue wool suit and Mrs. Harris Fahnestock of Concord, co-chairman of last year's Golden Trumpet Ball, wore a black afternoon frock by Fiandaca.

Strawberry sherbet was the pretty suit color for Mrs. George Sargent of Dover. And Mary Lou (Mrs. Louis) Cabot's black wool suit was by Ben Zuckerman. Mrs. Hans Estin's sleeveless shift had a white turtle-neck bodice and Mrs. Louis McMillen of Concord wore a dark mink hat and a coat over her blue dress.

Suits were in order for the door committee which included Mrs. Lewis Cabot of Louisburg Sq., Mrs. David Bird of Cambridge and Mrs. Richard Erlich of Brookline.

Joan (Mrs. William) McCormick, also of Brookline, wore a mink-lined jacket over her black wool sleeveless dress by Pauline Trigere—a perfect costume for duty in the drafty cloister around the courtyard.

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AT BOSTON SYMPHONY GALA, Mrs. John T. G. Nichols 3d (left) and Mrs. H. M. Goodwin enjoy the special program honoring 25-year donors. In error, Mrs. Nichols was identified as Mrs. Robert Reiser.

TRAVELER (e)
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MAR 10 1967

New England Newsclip

They'll Hear A 'Shirt-Sleeve' Performanc

Treat For Symphony Friends

By PEGGY BROWN
Society Editor

A special treat is in store for Friends of the Boston Symphony Orchestra following their 33rd annual meeting with President Henry B. Cabot and the trustees of the Orchestra on Mar. 15 at 3:30 p.m.

After a short business meeting at Symphony Hall, they will hear a "shirt-sleeve" or working rehearsal of the Orchestra with Evelyne Crochet, pianist, who will be gues tartist at the Symphony concerts the weekend of Mar. 17.

Following the rehearsal, guests will have tea in the lower foyer — an annual event planned by the Council of Friends so ably headed by dynamic Mrs. Norman Cahners of Chesntut Hill and Mrs. Louis Cabot of Wenham.

Mrs. Robert Reiser of Brooklin eis chairman of the tea and reception and Mrs. Henry A. Morss Jr. of Beacon Hill has change of the decor. The former Elisabeth Mixter's imaginative motifs, always appropriate to the concert of the week, have become conversation pieces in the last three years.

SCINTILLATING CONVERSATION over the teacups will probably include much speculation and anticipation of the "fun" and entertaining evening planned by Mrs. Harris Fahnestock of Concord and Mrs. Benjamin Tilghman of Cambridge for friends of music and Symphony.

On Monday, Mar. 27, the crystal chandeliers of the Louis XIV Ballroom at the Somerset Hotel will tinkle with vibrations from a symphonic extravaganza designed to delight all those present.

Henry Cabot will change places with Erich Leinsdorf and raise the music director's baton to conduct the Mozart Toy Symphony. And the customary conductor of the BSO, for this one performance only, will be heard in his debut on the rattle.

PLANNING BIBLIOTHEQUE BALL to benefit Tufts University libraries Saturday, Mar. 18, are (left to right) Mrs. Burton M. Johnson of Boston, president of the Jackson College Association of Tufts Alumnae; Mrs. Frederick M. Ellis of Burlington, general chairman; and Maurene Golden of Winchester, vice president of the association. The ball, to be held on the Medford campus, will be preceded by a social hour and dinner.

Cabot is a man of many talents. Word has it that he is still a proficient skier although he hasn't indulged in the sport much lately. And he just returned from a vacation in Montego Bay, Jamaica, where he enjoyed horseback riding every dya. Most of us have yet to see him wield a baton, however.

And that's not all. Several other corchestra trustees will participate in this singular musical offering. The sound of the nightingale will be by Mrs. James H. Perkins; cuckoo, Harold D. Hodgkinson; quail, Edward A. Taft; on triangle, Sidney Rabb; tin trumpet, Francis W. Hatch. Philip K. Allen will perform as percussionist.

Gen. Robert Cutler will serve as master of ceremonies to introduce the distinguished group whose program will ze heard fillowing dinner at which members of the orchestra and their wives will join the 500 expected guests at their tables.

Mrs. James Jackson and Mrs. Raymond E. Ellis have preared an invitation printed in 18th century type. The final selection on the musical program is to be Haydn's Farewell Symphony, conducted by Leinsdorf. It has a surprise ending for which the orchestra will be in 18th century costume.

The trustees and committee, who have been winter vacationing, are home now preparing for this momentary departure from serious music-making which will be televised by WGBH-TV and other national educational television networks.

Leinsdorf is returning from a week's holiday in Martinique. Robert Cutler had been in Palm Beach. Trustees Henry Laughlin and Abram Berkowitz have been in Antigua and Florida, respectively. Francis Hatch went in the opposite direction — to Castine Me.

Elizabeth Tilghman has been south, too — to Philadelphia — and is planning a trip to Holland, probably in the fall. Mrs. Perkins goes to and from Baltimore to visit her mother.

TIMES (e)
BEVERLY, MASS.
CIRC. 8,450

MAR 9 1967

New England Newsclip

Working Rehearsal Is Highlight Of Meeting

BOSTON — Friends of the Boston Symphony will enjoy a special treat following their 33rd annual meeting and tea at Symphony Hall on Wednesday, March 15 — a working rehearsal of the orchestra.

047

Henry B. Cabot, president of the orchestra will preside at a meeting of the trustees. Following this formality, guests will hear a working rehearsal with Evelyne Crochet, pianist, who will be the guest artist with the orchestra on the weekend of March 17. The orchestra, conducted by Erich Leinsdorf, will play portions of the Mozart Piano Concerto, K456 with Miss Crochet as soloist.

Tea will be served in the lower foyer following the rehearsal. This annual event is planned by the Council of Friends headed by Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham. They have asked Mrs. Robert Reiser of Brookline to be chairman of the tea and reception. Among those she has selected to assist as hostesses is Mrs. Albert Goodhue of Marblehead.

Mrs. Henry A. Morss Jr. is again in charge of the decor of the foyer. Her imaginative motifs, always appropriate to the concert of the week, have became conversatioon pieces in the last three years.

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YOUTH CONCERTS

Clip

The Boston Globe—Friday, September 23, 1966 27

A CLOSE INSPECTION—Teenagers attending Boston Symphony rehearsal hear first harpist Bernard Zhigera tune up. (LeRoy Ryan Photo)

Young View the BSO: 'Definitely Not a Bore'

By RAY RICHARD
Globe Staff Reporter

Ladies and gentlemen of the Boston Symphony Orchestra, rise for some more applause.

Fifty teen-agers from poverty neighborhoods of Boston heard and saw you perform Thursday night at the first open rehearsal concert of the season.

None had ever seen a symphony orchestra before. Most had never heard one, even on records. Many probably never would have had the chance if the Ford Foundation and Action for Boston Community Development, the city's anti-poverty agency, didn't agree that good music is for poor kids as well as the rich.

Here's what the poor kids said about the orchestra during intermission and afterwards, of course, because nobody talks during a performance:

"Some of the time it made you feel happy, then when the music went down real low you got goose pimples," said a 15-year-old girl from South Boston.

"What surprised me was all the surprises. First it would be nice and quiet; then all of a sudden something big would happen," said another.

And these:

"Boy, they must really love music to play it so good."

"I've gotta tell the kids on the corner that it's definitely not a bore. Some of them were shook about us going. They said it was highbrow, and stuff like that. I never thought I would appreciate it so much."

The Boston Symphony Orchestra is "beautifully organized," offered a girl from the Parker Hill Fenway section.

"All the time," declared another, "they kept making me wonder what was going to come at the end."

Many of them compared the orchestra, and the rarely heard Third Symphony of Gustave Mahler, the major work of the evening, with the Beatles. And most of them agreed that the Beales have talent—but not as much as the Boston Symphony Orchestra.

"After all," said one girl with a sigh, "you can't do homework to the Beatle beat. It keeps you moving around all the time."

Could you do it to the Boston Symphony Orchestra? she was asked.

"Well, I guess you could try," she replied. "But it is such beautiful music that after a while, I guess, you'd want to forget about your homework and just listen."

Listen they did. Just as the other 2581 music lovers present in Symphony Hall for the concert, these boys and girls, listened with awe and deep concentration.

These boys and girls who twist and frug and gyrate and jerk as part of their everyday teen-age fun, were delighted by the animation of the conductor as he gestured, pointed and spun on the platform at center-stage.

"I was looking at the man bouncing around that little stage all night," offered a big-eyed Roxbury girl. "I kept saying, boy, he's going to fall off, he's going to fall off."

Leinsdorf, to them, was the star.

"He looked," offered a cute little girl from East Boston, "like every motion he made said to the musicians, "let's show these people out there tonight what we can really do."

"I always thought," said a Dorchester girl, "that all the conductor did was just stand up there and point his arms."

One girl thought "the conductor gets emotional about it, too," but others agreed that feeling had to be put into it by Leinsdorf as well as his musicians.

"After all," a Roxbury girl interjected, "they have to feel it to play it right."

Others were amazed that Leinsdorf conducts the orchestra from memory.

"He must have a good mind," one suggested. Another girl, who once took piano lessons and is "going to try to take them again sometime," took the part of the musicians as to who had the tougher job.

"They've got to look at him and at the same time keep track of their own music. And that can be hard," she said.

The boys and girls, accompanied by 10 adult supervisors, had been selected because of an interest they had showed in music and the fact that all came from families with incomes of under $3000 (for a family of three.).

Their attentiveness proved their interest.

Many had been briefed on how to enjoy a symphony, what to listen for, what to see.

And to many of them, the sight was as awesome as the sound.

"It was beautiful to see all the players of the same instruments, like the violins, say, all play together. It looked so nice to see all their arms going back and forth at the same time," said one girl.

Summarizing the feelings of most of the group was a Jamaica Plain boy, "They're great. "They really beat the Battle of the Bands."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Townsman
WELLESLEY, Mass.
Weekly Circ. 7,841
SEP 15 1966

Youth Symphony Orchestra Returns From Summer Workshop In Maine

Six students from Wellesley returned last week from an eight-day Summer Workshop of the Greater Boston Youth Symphony Orchestras at West Poland, Maine.

One hundred and fifty members of the junior and senior orchestras, all high and junior high school students of Greater Boston and surrounding communities, combined tennis, water-skiing, swimming, and boating with a full schedule of orchestra and chamber ensemble rehearsals, sectional practice and music sight reading, in preparation for their fall and winter concert schedule.

Dr. Artin Arslanian conducted the senior orchestra, and Robert Corley, the junior group. On the workshop staff were five members of the Boston Symphony Orchestra: Manuel Valerio clarinet. Giora Bernstein violin, Leslie Martin double bass, Bernard Kadinoff viola, and Laurence Thorstenberg oboe and english horn. They worked with the young members of the orchestras in section rehearsals and chamber music.

The young musicians concluded their workshop with a concert presented in the Oxford Hills High School gymnasium, receiving a standing ovation at the end of the program from an audience of nearly one thousand persons.

The Greater Boston Youth Symphony was founded in 1958 and is sponsored by the School of Fine and Applied Arts of Boston University, in cooperation with the music departments of junior and senior high schools in Massachusetts, and a Board of Directors from the community.

Wellesley members of the orchestra include Carol Connolly, viola; Nancy Dillard, flute; Deborah Thompson and Erica Whipple, cello; Nathaniel Tetrick, violin; and Scott Corley, French horn.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Sunday, December 11, 1966

30% of Our Symphonies Composed of Teen-Agers!

By DELOS SMITH, *United Press International*

NEW YORK (UPI)—Of 492 American symphony orchestras, 146, or almost 30 per cent, are made up in the main of teen-age and even younger players. This will be a reassuring statistic for all the musical people who are convinced youth is going to the musical dogs.

They have been depressed by the publicity of beatnik guitar strummers and folk-song crooners. If the future of musical culture depends upon the likes of them, say musical people, then goodbye culture.

The reassurance is from a survey of the 1965-66 symphonic season by the American Symphony Orchestra League and Broadcast Music, Inc. Some 800 other orchestras were omitted because their "seasons" comprised only one or a few concerts. The proportion of youth orchestras among them probably is even higher.

Major cities like New York, Chicago, Los Angeles, Boston, Washington, Pittsburgh and Kansas City have full symphonies of 12 to 21-year-old players. But smaller cities have them, too, such as Huntsville, Ala., Greeley, Colo., Flint, Mich., and Beloit, Wis.

The 146 children orchestras of the 492 surveyed included high school and college groups. There were 276 "community" orchestras manned in the main by adult amateurs and 43 professional orchestras called "metropolitan."

The top classification was "major," and 27 other orchestras made it, such as the Philadelphia, the Boston Symphony and the New York Philharmonic.

The 492 orchestras gave 4,871 concerts in their 1965-66 seasons and played a total of 19,375 works of which 6,720 were by the 20th Century composers. Of the 783 composers represented 573 worked or work in this century which gave the "modern" composer a preponderance of almost 3 to 1.

However, Mozart had 1,298 performances, leading all the rest. Then came Beethoven with 1,202 and Brahms with 776. In performances Stravinsky topped the 20th Century composers, with 326 and Ravel was second with 288.

Of composers active since 1938, Aaron Copland did the best with 167 performances. Leonard Bernstein came next with 136 and Samuel Barber and Bela Bartok had 105 each.

The programs of the youth orchestras were no less musically sophisticated and daring than those of the professionals.

As an example of what the children are doing, New York's Youth Symphony, which has 86 players, opened its fourth season in Philharmonic Hall with a program that included the 17th Century Angelo Corelli and the 20th Century Barber and Darius Milhaud.

A 21-year-old conductor presided. He is Leonard Slatkin, son of the late composer-conductor, Felix Slatkin, and a scholarship student at the Juilliard School of Music.

In all the youth groups the top performers are music students—children so gifted that professional careers loom for them. But most players probably will always be "talented amateurs."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News-Tribune (e)
WALTHAM, Mass.
Circ. 16,222
SEP 29 1966

Federal Funds Finance Quest for Arts Council

An arts council for the Greater Boston area is the ultimate goal of those planning a program of cultural enrichment financed by a $113,000 federal grant.

Public, private and parochial school children in six communities, Newton, Waltham, Brookline, Belmont, Lexington and Watertown will benefit from the project intended to develop school curricula in co-operation with cultural organizations, such as the Boston Museum of Fine Arts; Boston Symphony Orchestra and others.

Dr. Charles E. Brown told the Newton School Committee this week that the grant obtained under Title 3 of the Education Act will go for the most part to pay the salaries of a director, and one person representing each community.

Brookline, which submitted the joint proposal, is acting as recipient of the funds. A second proposal for an operating grant will be submitted to the federal government next spring, Dr. Brown said.

DRAW ON AREA

Plans will revolve around methods of integrating the cultural resources available in the Boston area into the school curriculum in a meaningful way, rather than stressing the performance aspect of the various arts.

It is hoped that teachers will be able to draw on the groups involved for instructional materials to fit into courses being offered, and for consultation.

There will also be opportunities for students to hear musicians perform in small groups or watch individual actors or dancers perform.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 234,733

JAN 18 1967

Conductor Harry Dickson, the B.S.O.'s "Music Man" to his Youth Concert fans, goes over the score with Ralf Gjestby, Albert Buckley, Michael Crissmore, Laurie Festor, Hillary Jones.

Mary White, 8, of Cohasset Is With It

PHOTOS BY SAM MASOTTA

Music, Magic for Youth

By MARJORIE SHERMAN
Globe Society Editor

Talk about your "in" groups. You should see Symphony Hall on a Youth Concert day.

Chief magician is founder-conductor Harry Dickson, leader of 60 of the Boston Symphony's supermen.

And one of the best committees around is adept at bringing dozens of pumpkin-color buses filled with children from nearly 100 communities.

The committee will hold the first benefit for this remarkable six-Saturday series on Sunday when the world's famous guitarist Spain's Andres Segovia, makes his only Boston appearance at Symphony Hall.

After his 3 p.m. concert, Spanish Consul General and Mrs. Victor Sanchez-Mesas will give a reception in his honor.

Katherine Prudden, 9, of Hingham Is Charmed

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

MAR 10 1967

New England Newsclip

GOING TO CONCERT

MARLBORO —The third and final Boston Symphony Concert will be attended by members of the Fine Arts group at 11 a.m. Saturday in Boston.

This year's "Festival Program" will open with the festival overture by William Walton. Transportation will be furnished by the Recreation Department and Mrs. Robert Collier heads the committee in charge of arrangements.

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250

MAR 14 1967

New England Newsclip

Junior League Sponsored Youth Concert Trips Enjoyed by 40

The Junior League of Fall River, Inc., sponsored the last in a series of bus trips to the youth concerts at Symphony Hall, Boston, on Saturday to hear a program performed by members of the Boston Symphony Orchestra.

Through the cooperation of Mrs. Lincoln P. Holmes, town chairman of youth symphony concerts, and Miss Helen Ladd, supervisor of music in the public schools, 40 pupils were transported to Boston, under supervision, to hear the concerts which are planned to enrich youth with an appreciation for music.

The concerts were financed by the Community Trust Fund set up within the league. All proceeds from fund-raising activities of the league go into this fund. From it, community projects are supported after the league appraises community needs and finds one that is suited to its financial and volunteer resources.

Every dollar raised by the Junior League is returned to the community. All the administrative expenses are derived from membership dues.

Chaperones for the event were Mrs. James S. Panos, a league member, and Mrs. Frederick Lindquist, music supervisor in the Fall River Public School System.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100

JAN 24 1967

New England Newsclip

SOCIETY

by Miriam Tod

Andres Segovia must be a very generous man. On Sunday afternoon, at his one performance in Boston which was a benefit for the Youth Concerts at Symphony Hall, he returned again and again to the stage of Symphony Hall in response to the applause of his enthusiastic audience. Encore after encore was given by this artist, whose talent amounting to genius with the guitar, a delight not only to hear but to see as well.

He sat, this elderly man whose appearance is the epitome of a "father image", alone in the center of the huge stage, completely relaxed, holding his guitar as if it were a part of him. He sat there patiently while, sad to relate, many ill-mannered members of the audience paraded in, with much stamping of feet, up to half an hour late.

It was mentioned recently in another column that Boston audiences leave much to be desired in the matter of manners towards the visiting artists and each other. Sunday certainly was no exception. Although wildly enthusiastic, they, neverless, thought nothing of walking in and out, coughing continually all through what was, by the very nature of the instrument, a rather intimate performance, and unwrapping crackling candy wrappers. It is to be hoped that the warmth of their applause offset the unfortunate impression that Senor Segovia must have received.

One thing is certain, though, and that is that the young audiences at the Youth Concerts at Symphony Hall, for whose Development Fund the benefit was given could give Sunday's audience a lesson in manners. These children, who are bused in from 85 cities and towns around Boston to hear the Boston Symphony Orchestra perform in three concerts a year just for them, are the most attentive and appreciative audience anyone could wish for. Seats for these concerts are at a premium, and as a result of Sunday's benefit, the committee hopes to be able to widen the entire scope of the concerts in many different ways.

After Senor Segovia's performance, which with his many encores was a long one, a reception was held for the sponsors of the benefit in the Picture Gallery of Symphony Hall. Silver candelabra holding black candles were on two long tables, one of which, through the kindness of the Spanish Consul in Boston, Victor Sanchez-Mesas, held Spanish sherry, and the other "Sangria," a typical Spanish drink made of red wine, fruits and spices. Unfortunately, Senor Sanchez-Mesas and his wife were unable to be at the reception as they are presently in Spain.

Mrs. B. Barton Loomis of Beacon Hill, chairman of the benefit, was greeting guests as they come up the marble stairs and into the gallery. She looked lovely in an off white shantung silk dress and jacket, the red Youth Concert committee ribbon bright on her shoulder. Mrs. Manuel Kurland of Brookline in a dark red suit was taking tickets at the door, and Mrs. David Bird of Cambridge, in a bright pink dress with a paisley design, was talking with friends.

There were many of the younger generation both at the concert and at the reception. Mrs. Robert Dean of Wellesley had brought her little granddaughter, Linda, whose eager face, framed in long brown braids, was watching for Senor Segovia to appear. She is a serious student of the guitar, and had come all the way down from Hanover, N.H. where her father teaches, just for the concert. Mr. and Mrs. R. Willis Leith Jr. of Westwood had brought their tall young sons, Alexander and John, and Mrs. William Morton of Cohasset brought her daughter, Sally, and Kristin Jones, daughter of Mr. and Mrs. Paul Jones Jr. of Cohasset. Millicent Thayer, the daughter of Mr. and Mrs. Sherman Thayer of Chestnut Hill and Cohasset, and a student at the Winsor School, was another there.

Others at this very pleasant reception were Mr. and Mrs. E. Anthony Kutten of Brookline and Mr. and Mrs. Stanford Calderwood of Cambridge, all of whom had been at the big Age of Rembrandt opening at the Museum of Fine Arts the evening before; Mrs. J. Clark Boas of Chestnut Hill, looking most attractive in black; Mr. and Mrs. C. Russell Eddy of Duxbury and Beacon Hill; Mrs. M. Hoffman MacNaught of Hingham; and Mrs. James S. Russell of Milton.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 13 1967
New England Newsclip

YOUTH CONCERT AT SYMPHONY HALL

Saturday and the perennial miracle of the busloads and a Symphony Hall full of small faces and quiet feet, the Youth Concerts and the magic of Harry Ellis Dickson and the Boston Symphony Orchestra shared by nearly a hundred communities round Massachusetts.

Bright yellow table cloths and gay centerpieces of gold and white miniature mums arranged by Mrs. B. Barton Loomis of Lime St. put sunshine into the Picture Gallery of Symphony Hall yesterday noon.

It was pouring outside. But the pouring inside was of aperitifs, clear and crimson, for a reception and luncheon in honor of the town chairmen for Youth Concerts at Symphony Hall.

Not all 87 town chairmen were able to attend. But Mrs. Ralph Katz of Brookline, chairman of the town chairmen, welcomed the happy gathering which included members of the Youth Concert Board and Henry B. Cabot, president of the Trustees of the Boston Symphony Orchestra and chairman of the Youth Concerts in Symphony Hall.

The town chairmen have been most important to the success of the Youth Concerts which each year attract a sell-out audience of young people for two series of three concerts.

"This year we're luckier than usual. We sold out a month before the first concert," Mrs. Katz said.

The first concert of the season will take place Nov. 5 at 11 a.m. in Symphony Hall.

Mrs. Katz also announced that a benefit concert by the Vienna Choir Boys last season raised over $2,500 for the series. And she introduced Betty Loomis who is chairman of this year's benefit, the only Boston performance of classical guitarist Andre Segóvia on Jan. 22 at 3 p.m.

Mrs. Albert Titcomb of Lime St., who was at the luncheon, is in charge of a reception following the Segovia recital. She will be working with Spanish Consul Victor Sanchez-Mesas, appropriately. Sponsors tickets for this event will be $10.

Youth Concerts Music Director Harry Ellis Dickson, a member of the Boston Symphony Orchestra and assistant conductor of the Pops, also spoke to the group and introduced the "dignified" chairman, Henry Cabot.

"I'll report to my wife tonight that I'm dignified.' She doesn't always think so," quipped Cabot, standing directly in front of the stony stare of the bust of Frederick Pickering Cabot, first president of Symphony from 1918-1932.

Among the Youth Concert Board members attending were Mrs. E. Anthony Kutten of Brookline, vice chairman; Mrs. Leo M. Pistorino of Winchester, Mrs. James S. Russell of Milton, Mrs. Sanford Calderwood of Cambridge, Ellen Stillman of Beacon St. and Mrs. David Bird of Cambridge.

Ellen and Jeanne Bird were discussing getting together for a musical evening — a guitar evening, in fact. Jeanne and her husband both play guitar and sing — Russian and Swedish are included in David's repertoire.

Discussing today's youth in general were Mrs. William Morton of Cohasset, Mrs. Manuel Kurland of Brookline and Mrs. Joseph Goldman of Quincy.

SUBURBAN FREE PRESS
AND RECORDER
NATICK, MASS.
BI-WEEKLY
MAR 20 1967
New England Newsclip

Youth Concerts

The final Youth Concert of the 1966-67 season was held at Boston Symphony Hall Mar. 11, with 90 students of grades 5 and 6 and their chaperones attending. The grand finale of the Hallelujah Chorus from Handel's "Messiah," featured the New England Conservatory Chorus.

The programs have been designed to stimulate young people's interest in good music, and the Boston Symphony Orchestra, under the direction of Harry Ellis Dickson, has turned out exciting concerts for this young age group.

The ancient and rare instrument room in Symphony Hall is open each week, and the students are allowed to view this unusual collection of instruments.

Holliston has become a leader in these Youth Concert events, and parents of grade 5 and 6 are urged to return the application forms for next year's concerts. They will be on strictly a first-come, first-serve basis.

Chaperones at the last concert were Miss Linda Jackson, Holliston's Youth Concert representative, Miss Beverly Newberry and Miss Janet Myers.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times
WALPOLE, Mass.
Weekly Circ. 3,300
SEP 15 1966

Youths Attend Music Seminar

Joel Brenner and Albert Sprague of Walpole returned last week from an eight-day Summer Workshop of the Greater Boston Youth Symphony Orchestras at West Poland, Maine.

One hundred and fifty members of the junior and senior orchestras, all high and junior high school students of Greater Boston and surrounding communities, combined tennis, waterskiing, swimming, and boating with a full schedule of orchestra and chamber ensemble rehearsals, sectional practice and music sight reading, in preparation for their fall and winter concert schedule.

Dr. Artin Arslanian conducted the senior orchestra, and Robert Corley, the junior group. On the workshop staff were five members of the Boston Symphony Orchestra: Manuel Valerio, clarinet; Giora Bernstein, violin; Leslie Martin, double bass; Bernard Kadinoff, viola; and Laurence Thorstenberg, oboe and english horn. They worked with the young members of the orchestras in section rehearsals and chamber music.

The young musicians concluded their workshop with a concert presented in the Oxford Hills High School gymnasium, receiving a standing ovation at the end of the program from an audience of nearly 1000 persons.

The Greater Boston Youth Symphony was founded in 1953 and is sponsored by the School of Fine and Applied Arts of Boston University, in cooperation with the music department of junior and senior high schools in Massachusetts, and a Board of Directors from the community.

ENTERPRISE (e)
MARLBORO, MASS.
CIRC. 5,600
MAR 10 1967
New England Newsclip

Boston Symphony Youth Concert To Be Saturday

The third and final Boston Symphony Youth Concert for the 1966-67 Season will be held Saturday, March 11th, at 11:00 a. m., it was announced today by the Town Chairman, Mrs. Robert Collier.

Students are reminded that the bus supplied by the Marlboro Recreation Department will leave the parking area, rear of City Hall, promptly at 9:30 a. m. Chaperones provided by the Fine Arts Group of Marlboro will be Mrs. Albert Blackman and Mrs. William S. Field.

This year's "Festival Program" will open with Festival Overture by William Walton, probably the most celebrated among English composers born in the first decade of the twentieth century. Originally written for the 70th anniversary of Johannesburg, South Africa, Walton has incorporated modern techniques in this music. His individuality is shown in the use of many melodies (polyphony) and clearness of texture or structure, in combination with original harmonies, rhythmic vigor, melodic invention (especially lyric style), and very brilliant orchestration.

The concert continues with a special work commissioned for the Youth Concerts by Tison Street.

Concerto for Tuba and Orchestra by Malcolm Arnold, a Twentieth Century British instrumental composer, will follow. Soloist: Chester Schmitz.

The Boston Symphony Orchestra will continue with "Stomp Your Foot" from the Opera, The Tenter Land by Aaron Copland, a well-known Twentieth Century American composer, whose general style tends toward simplicity and textural clarity. In this composition, Copland has combined with his distinctive style the ingredients of American folklore and borrowed nationalism which he calls "tourist music".

Ending the concert program will be George Frederick Handel's very famous and inspirational Hallelujah from the Oratorio, "Messiah", with the New England Conservatory Chorus directed by Lorna Cook DeVaron.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
AUBURN CITIZEN ADVERTISER
Friday, December 16, 1966

Fourth of Symphony Orchestras Made up of Teen-Age Players

A prime encourager of musical children is American Youth Performs, Inc., which is directed by Charles Abdoo, a concert singer, and sponsored by American Airlines. It has a hand in youthful musical groups in 99 cities, by supplying them with high-quality young professional soloists. AYP's 1966-67 season opened in Phoenix, Ariz., Nov. 30 when Arthur Delmoni of Saint-Saens' violin concerto with the Phoenix Symphonette whose players are 10 to 15 years old.

NEWS (e)
FRAMINGHAM, MASS.
CIRC. 15,900
MAR 15 1967
New England Newsclip

90 Holliston Students Attend Youth Concert

HOLLISTON — The final Youth Concert of the 1966-67 season was held at Boston Symphony Hall last Saturday. Ninety students of grades 5 and 6 and their chaperones attended.

The program included Arnold's "Concerto for Tuba and Orchestra," Copland's "The Tender Land," and the grand finale of the Hallelujah Chorus from Handel's "Messiah," which featured the New England Conservatory Chorus.

These programs have done a great deal to stimulate young people's interest in good music. The Boston Symphony Orchestra, under the direction of Harry Ellis Dickson, has constantly turned out exciting concerts and has catered to this young age group.

The ancient and rare instrument room in Symphony Hall is open each week, and the students are allowed to view this unusual collection of instruments. Holliston has become a leader in these Youth Concert events and parents of grade 5 and 6 are urged to return the application forms for next year's concert as soon as they receive them. They will be on strictly a first-come, first-serve basis. Chaperones Saturday were Miss Linda Jackson, Holliston's Youth Concert representative; Miss Beverly Newberry and Miss Janet Myers.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
FEB 9 1967
New England Newsclip

YOUTH CONCERT

Youth Concert will be held Saturday, Feb. 11, from 2-3 p.m. at Brookline High School, Roberts Auditorium. Program features Harry Ellis Dickson conducting members of the Boston Symphony Orchestra, the Brookline High School Concert Choir, directed by William A. Seymour and two young soloists, Stephen Goble, winner of the Harry Dubbs Memorial Award and Peter Voisin. Remaining tickets will be sold at the door prior to the concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Graphic
NEWTON, Mass.
Weekly Circ. 9,543
SEP 15 1966

Youth Concerts Subscriptions Deadline Friday

Mrs. Herbert Kotzen, 45 Fenwick Rd., Waban, local chairman for Youth Concerts at Symphony Hall, announces that subscriptions for the 1966-67 series must be returned by Friday, Sept. 23.

The Newton PTA Creative Arts Committee will distribute application blanks in all Newton schools, grades 5 through 8, Monday, Sept. 19.

The Youth Concerts, with Harry Ellis Dickson conducting 60 members of the Boston Symphony Orchestra, have been sold out each season since they began in 1959. Two series of three concerts are presented on Saturdays at 11 a. m. at Symphony Hall. Newton schoolchildren will attend Series 2, scheduled for November 12, January 21, and March 18. Tickets are sold by the series only, at $5 for three concerts.

The hour-long programs are planned to stimulate young people's interest in good music by presenting both classical and contemporary compositions played by members of the Boston Symphony Orchestra in the tradition-filled atmosphere of Symphony Hall. In addition, the Ancient Instruments Room, with its priceless collection of rare ad unusual instruments, is open to the young concert-goers; Laning Humphrey of the Symphony staff will give informal talks on the history of the instruments and will demonstrate their use.

For further information call Mrs. Kotzen at DE 2-4706.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Minute Man
LEXINGTON, Mass.
Weekly Circ. 7,405
SEP 29 1966

Concerts Again For Students

Students in the William Diamond Junior High School are again being given the opportunity to attend Youth Concerts at Symphony. This is a series of three concerts under the direction of Harry Ellis Dickson and members of the Boston Symphony Orchestra.

Concerts are held Saturday mornings at Symphony Hall, Boston. The series selected by Lexington includes concerts on November 5, 1966, January 14, 1967 and March 11, 1967. Since the number of tickets is definitely limited, requests for them will be honored on a first-come basis. For any further information parents may contact Miss Cavalieri at Diamond Junior High.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Fence Viewer
SUDBURY, Mass.
Weekly Circ. 2,489
SEP 22 1966

Youth Concerts

Lincoln - Subscription applications for the Youth Concerts at Symphony Hall series must be returned by Friday, September 30, to music instructor Sheila Reid, Brooks School music room, or to the Lincoln chairman, Mrs. M. S. Page, Giles rd., 259-9754. Tickets are sold by series only. For the first concerts, on November 5 and November 12, 60 members of the Boston Symphony Orchestra, with Harry Ellis Dickson conducting, will perform works by Mozart, Prokofieff, Liszt, and Respighi, with Ilan Rogoff, pianist, as soloist. Transportation to and from the concerts will be arranged. For information, call Mrs. Page.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 171,536
NOV 14 1966

Season Opens Nov. 5

Youth Symphony Sell-Out in Sight

A sell-out by subscription is in sight for the Youth Concerts at Symphony Hall, as their eighth season approaches, so conductor Harry Ellis Dickson announces from a vacation hideaway, after being supplied with reports from schools and family groups.

Among schools now joining the subscribers are those of Carlisle, Marblehead, Mattapoisett, Millis, Somerset, Stoughton, Wayland, and Weymouth.

As before, the concerts will take place on Saturday mornings from 11 to 12 o'clock in a series of three programs, each repeated a week later. The dates are to be: Nov. 5 and 12, Jan. 14 and 21; and Mar. 11 and 18, 1967.

As a feature of the opening pair of concerts, Mr. Dickson will present a remarkably gifted young Israeli piano soloist, Ilan Rogoff. He will play the Second Piano Concerto of Liszt.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 9 1966

Symphony Hall Youth Concerts

The first pair of Youth Concerts at Symphony Hall will have the young Israeli pianist, Ilan Rogoff, as soloist in the Liszt Concerto No. 2. The program, on Nov. 5 and 12, begins at 11 a.m. Harry Ellis Dickson will conduct his colleagues in the Boston Symphony.

The program will open with Mozart's Overture to "The Marriage of Figaro." Prokofiev's Classical Symphony and "The Pines of Rome" by Respighi are also listed.

The remaining pairs of concerts, all on Saturday mornings, are Jan. 14 and 21 and Mar. 11 and 18. Subscriptions are available at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,258
OCT 18 1966

In these days of rock 'n roll and the "beat," it is sometimes forgotten how many children enjoy classical music. One of the most popular series by the Boston Symphony Orchestra is the Youth Concerts.

Each of the 83 town chairmen will be honored Oct. 19 at a reception and luncheon in the Picture Gallery of Symphony Hall.

Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra and chairman of the Youth Concerts, will speak to the ladies.

Among Youth Concert board members expected are Mrs. E. Anthony Kutten of Brookline, vice chairman, and Mrs. Hollis Hunnewell, both of Wellesley; Mrs. Ralph Katz of Brookline, Mrs. B. Barton Loomis of Beacon Hill, Miss Ellen Stillman of Boston, Mrs. Leo M Pistorino of Winchester, Mrs. Stanford Calderwood of Cambridge, Mrs. William Morton of Cohasset, Mrs. Justin Driscoll of Scituate, Mrs. David Bird of Cambridge, Mrs. Manuel Kurland of Brookline and Mrs. Albert C. Titcomb of Beacon St.

The first concert of the season is Nov. 5 at 11 a.m. in Symphony Hall. Harry Ellis Dickson, BSO member and assistant conductor of Pops, is music director.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
NOV 2 1966

ISRAELI pianist Ilan Rogoff will play the Liszt Concerto No. 2 at the Boston Symphony Youth Concerts on Nov. 5 and 12 at 11 a.m.

Youth Concert spectacle delights the child's eye

ARTS
ENTERTAINMENT

By Richard J. Cattani

"Do they have no tubas?" the three-year-old asked as we entered Symphony Hall. We arrived early for the Saturday morning Youth Concert given by Harry Ellis Dickson and the Boston Symphony. The musicians had not yet taken their places.

Yes, they would have tubas, I answered.

The boy looked around. The great organ pipes over the stage: "They look like rolls of Life Savers." A piano picture in the program: "When I went to Romper Room I got a picture of Miss Flora."

Then he asked, "Is this where you and Mommy sit when you go to Symphony?"

"Yes, in these very seats."

But I had never seen a performance quite in the way I was about to see that one. At least not since grade school days when I heard Walter Poole lead the Detroit Symphony. But then it was a kettledrum that caught my eye, not a tuba.

The children Saturday morning were entranced by the visual spectacle of the performance — the vigorously bowing arms, the sliding in and out of the trombones, the gleaming hardware. Most of the youngsters, according to a show of hands, had never seen a symphony concert before. They thought it was grand.

Under Mr. Dickson's leadership the orchestra played with great presence, geniality, and taste. Nothing was slack or routine. One was reminded of the musicmaking in the Bach household and the infinite care the Baroque master gave to the musical education of his children.

The hour-long program began with the overture to Mozart's "Marriage of Figaro." The orchestra demonstrated the work's two themes before getting under way. Prokofiev's sense of humor was stressed in his "Classical" Symphony. The young audience was delighted with the rich array of sounds, most notably in the angular, galumphing Gavotte.

Liszt's Piano Concerto No. 2 in A major was performed by the young Israeli pianist Ilan Rogoff. His interpretation was broad and affirmative, even bold—qualities obviously discerned by the young audience.

Respighi's symphonic poem "The Pines of Rome" was yet another success. There was a buzz of approval for the snappy march in the "Villa Borghese" section and the nightingale's song in the "Janiculum"—with a taped solo by a real Rome nightingale.

But the concluding "Appian Way" section had the greatest impact: the huge drums and gongs, the organ, trumpets, trombones gave a mighty tonal picture of Roman legions marching triumphantly into the empire's capital. For sheer noise it was splendid.

The three-year-old noticed they even used a tuba.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Assabet Valley Beacon
MAYNARD, Mass.
Weekly Circ. 5,192
NOV 3 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Enterprise (e)
MARLBORO, Mass.
Circ. 5,575
NOV 3 1966

Maynard Students To Hear Symphony

MAYNARD — Thirty-four Maynard students will leave for Symphony Hall on Saturday morning, November 12, to hear the Boston Symphony Orchestra perform in the first of three Youth Concerts to be present during the season. The bus will leave from the High School at 9:15 a.m. for the 11:00 a.m. concert in Boston. This first program will be as follows:

Overture to "The Marriage of Figaro" . . . . Mozart

Symphony No. 1 in D ("Classical") . . . . Prokofieff

a. Allegro
b. Larghetto
c. Gavotte
d. Molto Vivace

Concerto No. 2 in A Major for Piano and Orchestra . . . Liszt

Soloist: Ilan Rogoff

The Pines of Rome. . .Respighi

Students from Maynard who will attend are:

Richard Orsi, Faith Taylor, Roxanne Rogers, Rae Eileen Wuorio, Elizabeth Popieniuck, Kevin Mulcahy, Ellen Forster, Deborah Barilone, John O'Buck, Antonina Tarara, Susan Morrissey Lise LeBlanc, Gail Marshall, Debra Poirier, Ann Marie Costanzo, Mark Dionne, Stephen Perkins, Marguerite Buckley, Ellen Rizzo, Clifford Hicks, Robert Pinolehto, Karen Yuchnevich, Michael Reiniger, Dale Carruth, Kenneth Regan, Debra Regan, Christopher Cutaia, Kurt Helander, Michael Karpiechick, Lynn Toppe, Glynnis Aromaa, Mark Gaspari, Jane Hebert, Ann Lent.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 30 1966

SATURDAY

Children

YOUTH CONCERT — Symphony Hall, Boston; Boston Symphony Orchestra; conductor, Harry Ellis Dickson; soloist, Ilan Rogoff; 11 a.m.; subscriptions at Symphony Hall. . . "SARA CREWE" by Eleanor Boylan.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 21 1966

SOCIETY

by Miriam Tod

Congratulations were very much in order on Wednesday at Symphony Hall. The good news was passed around that the two series of Youth Concerts given by the Boston Symphony Orchestra were complete sell-outs this year.

This is due in no small measure to the hard work of the local town chairmen who were honored on Wednesday at a reception and luncheon at Symphony Hall.

The telephones have rung and the wires hummed as these 87 ladies spread the good word about the concerts for young people, and Wednesday was their day of appreciation. From Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra to Mrs. Ralph Katz of Brookline, chairman of the series, and Mrs. E. Anthony Kutten, vice-chairman, the ladies were lauded for their achievements.

Yellow cloths covered the small tables for the lunch and centerpieces of gold and white chrysanthemums echoed the color scheme. Two huge "lily trees" flanked the speaker's rostrum, and around the walls typical New England scenes by New England artists looked down on the cheerful event.

Mrs. B. Barton Loomis of Beacon Hill had been responsible for the decorations, and she also will be the chairman for the benefit for the Youth Concerts which is planned for Jan. 22 in Symphony Hall. Tall, attractive, with prematurely grey hair, she told her audience of plans for this Andre Segovia, guitarist, benefit and for the reception to follow the performance, for which Mrs. Albert Titcomb of Boston will be chairman.

Among the guests at this very pleasant luncheon were Ivor Nelson, superintendent of music in the Quincy schools, Mrs. William Gibson of Needham, Mrs. James Russell of Milton, Mrs. Stanford Calderwood of Cambridge, wearing an attractive bright pink wool dress, cheerful on such a dreary day; Miss Ellen Stillman of Boston, Mrs. David Bird of Cambridge and Mrs. Charles Maloney and Mrs. William Morton of Cohasset.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
SEP 15 1966

As Symphony begins its 86th season on Sept. 23, all manner of good things get under way with it.

The Youth Concerts start Nov. 5, with eight additional communities joining the bus parade in to Symphony Hall from around the state.

Mattapoisett will be a newcomer this season, as will Weymouth, Wayland, and Stoughton, Carlisle, Somerset, Marblehead, and Millis.

The far-thinking committee, headed by Mrs. Hollis Hunnewell, will meet Monday at Mrs. Anthony Kutten's to complete plans with that wizard who keeps thousands of tickets in apple-pie order, Mrs. Manuel Kurland.

Symphony's Council of Friends, which has given major service since its founding three years ago, will pay special tribute to 500 donors who have contributed to the Boston Symphony for 25 years or more at a concert by the Symphony Chamber Players, who have just returned from a tour of the United States.

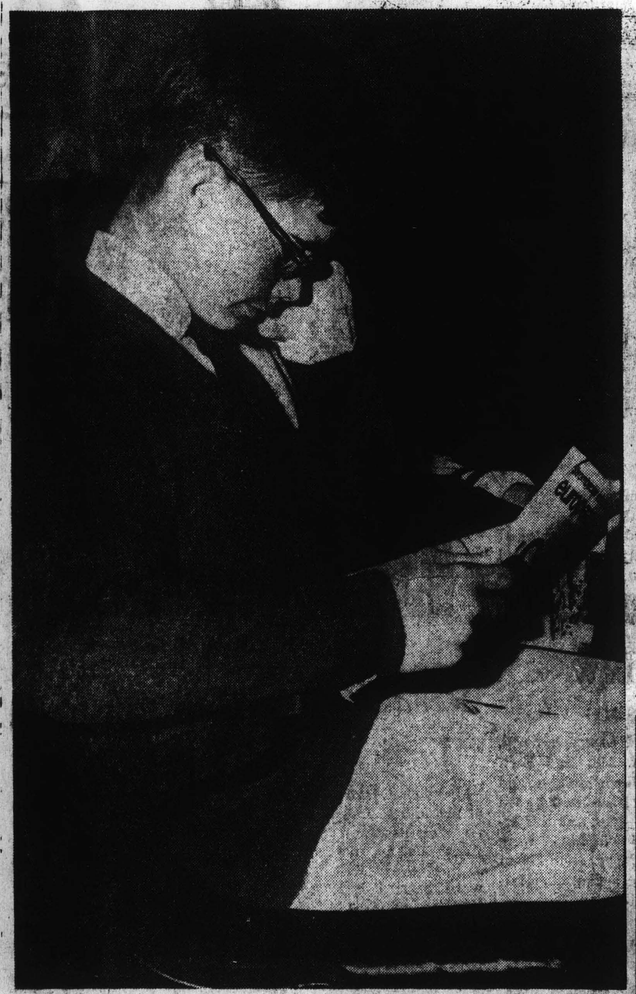
Through the courtesy of the Trustees of the Gardner Museum, the concert will be given there Nov. 7 at 3:30.

Henry B. Cabot, president of the Symphony Board of Trustees, will welcome the guests.

So, too, will Music Director and Mrs. Erich Leinsdorf, Mrs. Norman Cahners and Mrs. Louis Cabot, co-chairmen of the council, and Mrs. Jerome Rosenfeld, chairman of this Silver Anniversary occasion.

83

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 13 1966



Youth Concert patrons are prompt, unlike many an adult audience in Symphony Hall. Ted Hathaway of Cohasset catches up on his reading while the orchestra tunes up. (Photos by Bill Brett)

Mrs. George Blackland of Brookline and son, Ian.

Concert soloist Ilan Rogoff shares piano backstage with Bruce Adams and his sister, Joan, of Lexington.

Absorbed listener is Brian Farrington of Andover.

Youth Concerts 'Amazi

By MARJORIE W. SHERMAN
Society Editor

Few productions, even in this multiple age, have 87 heroines.

And there is no other word for the patient and dedicated women who give uncalculated hours to tickets, bus transportation, and personal responsibility for the thousands of boys and girls who fill every seat at Symphony Hall for six Youth Concerts a year.

The enthusiasm with which these town chairmen tackle their year-round planning is contagious—every year the list grows.

The one-woman "committee" who made this unified effort possible is Mrs. Manuel Kurland, who started with a handful of mothers willing to canvass their own towns to drum up interest in attending these unique music programs.

Founded eight years ago by Boston Symphony player Harry Ellis Dickson, who conducts the series and captivates his audience, the series was completely sold out weeks before it opened.

Why does this brilliant musician, speaker, and writer add to his already overwhelming schedule these many hours of painstaking research and programming?

"Because it is one of the most rewarding experiences I have known" is the prompt answer of the man who was this month awarded France's distinguished Medal of Arts and Letters.

What special ingredient keeps those young faces lifted toward the stage, those restless feet still, even to the six-year-old scufflers?

"These are people — we don't underestimate their intelligent interest and we always have it," said conductor Dickson. His first program included Mozart, Prokofiev, Liszt, and Respighi, and throughout the big familiar hall, small hands clapped and clapped.

Watching with particular delight officers and directors of the committees, who worked together with such affinity of purpose, find their reward, too, in the eager young faces, row after row after row.

Symphony Conductor Erich Leinsdorf likes to quote Sir John Barbirolli's "Amazing—I've seldom seen—or heard — its equal," when the eminent British conductor came to Symphony Hall especially for the Saturday morning concert.

Serving with Mr. Leinsdorf as executive members are Symphony Trustees President Henry Cabot, Mrs. E. Anthony Kutten, Stephen Paine, James Brosnahan, Benjamin H. Lacy, and John N. Burk.

Mrs. Hollis Hunnewell is chairman of the advisory committee, and Mrs. William Morton is her co-chairman. Mrs. Ralph Katz is Town Chairman Coordinator.

An unusual benefit will bring Spain's notable guitarist, Andres Segovia, for a single performance at Symphony Hall on Jan. 22 in the interests of these wonderful concerts. A sponsors' reception for Mr. Segovia will follow the concert.

Mrs. Albert C. Titcomb and Mrs. B. Barton Loomis, both original patrons of the Youth Concerts, will be chairmen for the benefit.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JAN 12 1967

Symphony Hall Youth Concerts

The Boston Symphony concertmaster Joseph Silverstein and principal cellist Jules Eskin will be soloists at the Youth Concerts at Symphony Hall Jan. 14 and 21. Under Harry Ellis Dickson's direction they will play the first movement of the Brahms Double Concerto.

The program, which begins at 11 a.m. and lasts about an hour, includes the Overture to Rossini's "Semiramide," the Bach-Stokowski Passacaglia, and Ravel's "La Valse" and excerpts from his "Mother Goose" Suite.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
JAN 15 1967

Youth Concerts At Symphony Hall

The Boston Symphony's concertmaster, Joseph Silverstein and principal cellist Jules Eskin will be soloists at the Youth Concert at Symphony Hall, Jan. 21. Under Harry Ellis Dickson's direction, they will play the first movement of the Brams Double Concerto.

The program, which begins at 11 a.m. and lasts about an hour, includes the Overture to Rossini's "Semiramide," the Bach-Stokowski Passacaglia, and Ravel's "La Valse" and excerpts from his "Mother Goose" Suite.

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Shoppers' News
LYNNFIELD, Mass.
Weekly Circ. 4,600
JAN 12 1967

SYMPHONY HALL YOUTH CONCERT

On Saturday morning, Jan. 14th, the 2nd program offered by the Youth Concerts at Symphony Hall in Boston will feature a violin solo by Joseph Silverstein, concertmaster of the Boston Symphony Orchestra. Another soloist will be Jules Eskin, its principal cellist. They will present Brahms' Concerto for Violin, Cello and Orchestra.

Harry Ellis Dickson, music director and conductor, will also lead members of the Boston Symphony in excerpts from other famous classical works selected for their appeal to the youthful audience. Musical selections composed by Rossini, Bach, Stokowski, Brahms and Ravel will be played. Excerpts from Ravel's Mother Goose should prove especially absorbing to the young concert-goers.

The program starts at 11 and lasts until noon. The bus will leave Lynnfield Jr. High School at 9:45 a.m., and Huckleberry Hill School at 10 a.m. It will return to the same schools about 1 p.m. Chaperones accompanying the children will be Mrs. Wilmot Decker, Mr. & Mrs. Hugh B. Dickey and Mrs. Manton Spear.

The Youth Concert is completely sold out. The 3rd and final program will be presented on Saturday, March 11.

OPEN REHEARSALS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
SEP 23 1966

A CLOSE INSPECTION—Teenagers attending Boston Symphony rehearsal hear first harpist Bernard Zhigera tune up. (LeRoy Ryan Photo)

Young View the BSO: 'Definitely Not a Bore'

By RAY RICHARD
Globe Staff Reporter

Ladies and gentlemen of the Boston Symphony Orchestra, rise for some more applause.

Fifty teen-agers from poverty neighborhoods of Boston heard and saw you perform Thursday night at the first open rehearsal concert of the season.

None had ever seen a symphony orchestra before. Most had never heard one, even on records. Many probably never would have had the chance if the Ford Foundation and Action for Boston Community Development, the city's anti-poverty agency, didn't agree that good music is for poor kids as well as the rich.

Here's what the poor kids said about the orchestra during intermission and afterwards, of course, because nobody talks during a performance:

"Some of the time it made you feel happy, then when the music went down real low you got goose pimples," said a 15-year-old girl from South Boston.

"What surprised me was all the surprises. First it would be nice and quiet; then all of a sudden something big would happen," said another.

And these:

"Boy, they must really love music to play it so good."

"I've gotta tell the kids on the corner that it's definitely not a bore. Some of them were shook about us going. They said it was highbrow, and stuff like that. I never thought I would appreciate it so much."

The Boston Symphony Orchestra is "beautifully organized," offered a girl from the Parker Hill Fenway section.

"All the time," declared another, "they kept making me wonder what was going to come at the end."

Many of them compared the orchestra, and the rarely heard Third Symphony of Gustave Mahler, the major work of the evening, with the Beatles. And most of them agreed that the Beales have talent—but not as much as the Boston Symphony Orchestra.

"After all," said one girl with a sigh, "you can't do homework to the Beatle beat. It keeps you moving around all the time."

Could you do it to the Boston Symphony Orchestra? she was asked.

"Well, I guess you could try," she replied. "But it is such beautiful music that after a while, I guess, you'd want to forget about your homework and just listen."

Listen they did. Just as the other 2581 music lovers present in Symphony Hall for the concert, these boys and girls, listened with awe and deep concentration.

These boys and girls who twist and frug and gyrate and jerk as part of their everyday teen-age fun, were delighted by the animation of the conductor as he gestured, pointed and spun on the platform at center-stage.

"I was looking at the man bouncing around that little stage all night," offered a big-eyed Roxbury girl. "I kept saying, boy, he's going to fall off, he's going to fall off."

Leinsdorf, to them, was the star.

"He looked," offered a cute little girl from East Boston, "like every motion he made said to the musicians, "let's show these people out there tonight what we can really do."

"I always thought," said a Dorchester girl, "that all the conductor did was just stand up there and point his arms."

One girl thought "the conductor gets emotional about it, too," but others agreed that feeling had to be put into it by Leinsdorf as well as his musicians.

"After all," a Roxbury girl interjected, "they have to feel it to play it right."

Others were amazed that Leinsdorf conducts the orchestra from memory.

"He must have a good mind," one suggested. Another girl, who once took piano lessons and is "going to try to take them again sometime," took the part of the musicians as to who had the tougher job.

"They've got to look at him and at the same time keep track of their own music. And that can be hard," she said.

The boys and girls, accompanied by 10 adult supervisors, had been selected because of an interest they had showed in music and the fact that all came from families with incomes of under $3000 (for a family of three.).

Their attentiveness proved their interest.

Many had been briefed on how to enjoy a symphony, what to listen for, what to see.

And to many of them, the sight was as awesome as the sound.

"It was beautiful to see all the players of the same instruments, like the violins, say, all play together. It looked so nice to see all their arms going back and forth at the same time," said one girl.

Summarizing the feelings of most of the group was a Jamaica Plain boy, "They're great. "They really beat the Battle of the Bands."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
SEP 23 1966

(Traveler Staff Photo by Frank Cushing)

ATTENDING OPEN REHEARSAL of the Boston Symphony Orchestra under the direction of Erich Leinsdorf are, from left, Toni Francis, 16, Donna Letteriello, 15, and Angela Tirone, 15, all of East Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
SEP 22 1966

60 Children Of Poor to Get Symphony Treat

By RAY RICHARD

Sixty children from poverty-level families will attend a rehearsal performance of the Boston Symphony Orchestra tonight under a cultural improvement program sponsored by Action for Boston Community Development.

The youngsters, who otherwise might have gone a lifetime without seeing or hearing the famed orchestra, will be treated to more than music.

They'll sit in on tonight's open rehearsal at Symphony Hall, meet Conductor Erich Leinsdorf and inspect the museum of ancient instruments.

The trip is the first of seven planned by the city's anti-poverty agency for culturally-deprived children in the 10 "target areas" serviced by ABCD.

A different group will attend each of the seven rehearsals and, in all, 420 boys and girls will benefit.

A total of $1020 spent for the series tickets by the ABCD will come from Ford Foundation funds.

Each of the city's "target areas" will be represented by a supervisor and five adolescents, two of whom must have been enrolled in the Summer Work Program that employed 600 throughout the city during school vacation under ABCD sponsorship.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,441
SEP 22 1966

St. Mary's Choir To Sing With Boston Symphony

The Boy's Choir from St. Mary of the Assumption School in Brookline will sing with the Boston Symphony Orchestra under the direction of Erich Leinsdorf tonight Sept. 22, at Symphony Hall.

Sept. 22, at Symphony all in an open rehearsal.

Orchestra with the Boy's Choir of the Church of the Transfiguration.

Future plans call for a televised program on Oct. 18 and a plan trip to Carnegie Hall where the St. Mary's Boys Choir will again join with the Symphony Orchestra and Erich Leinsdorf for a guest appearance.

In late November the boys will appear at Jordan Hall.

The boys will join their voices with the Women's Chorus from the New England Conservatory of Music to sing in the "Bell Chorus" from the Fifth Movement of Mahler's "Third Symphony."

Under the guidance of Sister M. Julian, music director of Saint Mary's School, 28 boys from grades five through eight have been rehearsing since Aug. 24.

The Boy's Choir was selected to sing the "Bell Chorus" with the Boston Symphony Orchestra upon the recomendation of several choir directors and music critics.

Performances are scheduled

(Continued On Page Eight)

85

ORGAN CONCERTS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
DEC 18 1966

Charles Wilson to Conduct Boston Organ Concert Series

The Boston Symphony Orchestra has made an early announcement of plans for the 1967 Symphony Hall Organ Concerts, and tickets are already available at the Symphony Hall Box Office for holiday gift purchases.

1967 Series

The 1967 series will consist of three concerts, each with E. Power Biggs as organist and members of the Boston Symphony Orchestra assisting.

Each program will be a full-length evening concert beginning at 8:30 p. m., in contrast to the one-hour programs at 6 p. m. of former seasons.

First Concert

The first Symphony Hall Organ Concert will be Sunday evening, Feb. 19, featuring music for organ and strings. The second concert, Monday, March 27, will consist of music for organ, brass and double chorus.

The third and final program will be Sunday evening, April 19, featuring organ, trumpets, obes and timpani.

New Conductor

All three programs will be conducted by Charles Wilson, newly appointed assistant conductor of the Boston Symphony Orchestra.

Series tickets for the three concerts will be available tomorrow morning at the Symphony Hall Box Office at $8, $5, and $5.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
FEB 15 1967
New England Newsclip

the performing arts

Open Sunday Evening

3 Organ Concerts At Symphony Hall

BOSTON — E. Power Biggs, who will be the organist for the three programs, and members of the Boston Symphony Orchestra, conducted by Charles Wilson will give the first concert of this season's Symphony Hall Organ Concert series this Sunday evening at 8:30.

The concerts will be full length programs with all seats in Symphony Hall reserved.

Sunday's program will begin with Franz Joseph Haydn's Concerto in C major for Organ, Strings, Trumpets and Timpani followed by Jan Sweelinck's The Grand Duke's Ballet.

Also to be heard prior to the intermission will be Vivaldi's Concerto in A minor for Strings and Continuo and "Festival" Sonatas for Orchestra and Organ by Mozart.

The concert will resume after intermission with the Concerto in G major by Johann Ernst as adapted by J. S. Bach. This first program of the organ concert series concludes with Bach's Sinfonia to Cantata No. 29, "Wir danken dir, Gott", and the Concerto in G minor for Organ, Strings and Timpani by Poulenc.

Tickets are available at the Symphony Hall Box Office at $8, $6.50 and $5 for the three programs.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 26 1967
New England Newsclip

MONDAY—Boston Symphony Organ Series, with E. Power Biggs as soloist, conducted by Charles Wilson. Corelli's Concerto in C, Vivaldi's Concerto in A minor, Handel's Concerto in C, Hindemith's Sonata No. 2, Piston's Prelude and Allegro, and "Festival" Sonatas by Mozart. Symphony Hall at 8:30.

TUESDAY — Boston Symphony, Erich Leinsdorf conducting Mozart's Overture to "The Abduction from the Seraglio" and Piano Concerto, K. 456, with Evelyne Crochet as soloist, and the Bruckner Symphony No. 9 in D major. Symphony Hall at 8:30.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
FEB 13 1967
New England Newsclip

Organ Concert To Open Series Sunday in Hub

BOSTON — E. Power Biggs, who will be organist for the three programs, and members of Boston Symphony Orchestra conducted by Charles Wilson will give the first concert of the season's Symphony Hall organ concert series Sunday at 8.30. All seats in Symphony Hall will be reserved.

Sunday's program will include Franz Joseph Haydn's "Concerto in C major for Organ, Strings, Trumpets, and Tympani"; Jan Sweelinck's "Grand Duke's Ballet," Vivaldi's "Concerto in A minor for Strings and Continuo," "Festival" sonatas for orchestra and organ by Mozart, Concerto in G major by Johann Ernst as adapted by J. S. Bach and Bach's sinfonia to Cantata No. 29, "Wir danken dir, Gott," and the "Concerto in G minor for Organ, Strings, and Timpani" by Poulenc.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
APR 9 1967
New England Newsclip

Final Organ Concert Next Sunday Night

On Sunday evening, April 16, the closing concert of the Symphony Hall Organ Concert series will take place at 8:30 with E. Power Biggs and members of the Boston Symphony Orchestra, Charles Wilson conducting. Music by Bach and Gabrieli will be performed, with the Boston University Chorus, James Cunningham, director, assisting in the series for the first time.

The program for this concert includes Bach's Toccata in F major; Pastorale in F major; the Chorale Prelude, "Schmucke dich, O liebe Seele"; and Passacaglia and Fugue in C minor, and by Gabrieli Two Canzoni for Brass and Organ and Intonations for Organ.

Wednesday evening, April 19, in Jordan Hall the Boston Symphony String Quartet will give the final concert in the New England Conservatory and Boston Symphony Orchestra Chamber Music Series. The program begins at 8:30 and consists of Haydn's String Quartet in F-sharp minor, Op. 50, No. 4; the Quartet in C minor, Op. 18, No. 4 by Beethoven and Mendelssohn's Quartet in A major, Op. 13. The members of the Boston Symphony String Quartet are Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola and Jules Eskin, cello.

Also on April 19 at 8:30 in Symphony Hall, Richard Bouchett will give an organ recital under the joint sponsorship of the Boston Symphony Orchestra and the Boston Chapter of the American Guild of Organists.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 9 1967
New England Newsclip

NEWS (e)
NEWBURYPORT, MASS.
CIRC. 6,600
MAR 25 1967
New England Newsclip

Music

Easter Concert — By Kenneth Wilson, Sunday, March 26, at 4 p.m. at Hammond Museum, Hesperus Avenue, Gloucester. Tour of castle at 2 p.m. on Easter.

Organ Concert — E. Power Biggs with members of the Boston Symphony Orchestra conducted by Charles Wilson at Symphony Hall, Boston, on Monday, March 27 at 8:30 p.m.

Chamber Music Series — New England Conservatory and Boston Symphony Orchestra present Boston Symphony Chamber Players at Jordan Hall, Boston, on Wednesday, March 29, at 8:30 p.m. in program of Mozart, Barber of Schubert.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 9 1967
New England Newsclip

BSO Series: Organ Concert, String Quartet

Final concerts in two Boston Symphony sponsored series of programs will take place this month. Sunday evening, Apr. 16, E. Power Biggs will join members of the orchestra in Symphony Hall for the season's last organ concert. And Wednesday evening, Apr. 19, in Jordan Hall, the Boston Symphony String Quartet will conclude its season.

The organ concert will be conducted by Charles Wilson, assistant conductor of the B.S.O. Participating will be the Boston University Chorus, James Cunningham, musical director. The program for this concert will include Bach's Toccata in F major, Pastorale in F major, Chorale Prelude "Schmucke dich, O liebe Seele," and Passacaglia and Fugue in C minor. Two works by Gabrieli will also be heard, Two Canzoni for Brass and Orchestra and Intonations for Organ.

The Boston Symphony Quartet will perform three works. They are Haydn's F sharp minor, Op. 50, No. 4; Beethoven's C minor, Op. 18, No. 4; and the Mendelssohn A major, Op. 13. Quartet members are Joseph Silverstein and George Zazofsky, violins, Burton Fine, viola, and Jules Eskin, cello.

Also Apr. 19, in Symphony Hall, Richard Bouchett will give a solo organ recital. He was the 1966 winner of the young artists' competition co-sponsored by the Boston Symphony and the Boston Chapter of the American Guild of Organists. His program lists works by Bach, Dupre, Verne, Alain and Liszt.

These three concerts are at 8:30.

The Boston Symphony is currently on tour. The orchestra gave concerts last week in Rochester, Toledo, Bloomington, Chicago and Ann Arbor. This week they are in New London, Philadelphia and New York.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 20 1967
New England Newsclip

E. Power Biggs Plays At Symphony Hall

By RENA FRUCHTER

Last night's Symphony Hall program presented by E. Power Biggs and members of the Boston Symphony Orchestra was victim of that sad concert tradition of saving the best performance for the end. Unfortunately, in this case the best performance was given to the inferior—at best comical—Poulenc Concerto for Organ, String and Timpani. The Poulenc Concerto might best be described as a work which, hopefully written tongue in cheek, alternates between passionately tortured serious wails and barroom song. Adding to the effect of this musical content is the scoring for booming organ, strings, and timpani.

As performed last night, it was evident that the lyrical and stirring rendition which would have enhanced the performances of the other works on the program was employed only in the Poulenc. The dynamic range, phrasing, and orchestral unity were excellent in the Poulenc, which was, incidentally, the only work in which the cello section could be heard at all.

In many respects the inadequacies in the overall effect of the works for organ and orchestra were due to the heavy and rhythmically stiff approach of Mr. Biggs. In the Haydn concerto, the Bach Sinfonia, and the Mozart Sonatas, and occasionally in the Poulenc, he lagged behind the orchestra. His interpretation contrasted strongly with that of Mr. Wilson, who conducted with a considerably lighter approach. In the Vivaldi Concerto for Strings and Continuo, with Alfred Krips as violin soloist, Mr. Wilson achieved much of the freedom which was lacking in the organ works. He showed good understanding of the structure and textural variety of the work.

The Sweelinck Balletto del Granduca for solo organ and the Ernst Concerto in G Major for pedal harpsichord were given straightforward, at times ostentatious performances. In the Sweelinck, Mr. Biggs obliterated much of the music by using the loudest possible volume. He performed the Ernst Concerto with a much greater degree of clarity, and exhibited excellent technical control of the instrument, but his performance was disappointing in its lack of variety.

The Program

E. Power Biggs and members of the Boston Symphony, conducted by Charles Wilson, presented a program in Symphony Hall on Sunday evening, February 19.

Concerto No. 2 in C major for Organ, Strings, Trumpets and Timpani — Haydn
The Grand Duke's Ballet — Sweelinck
Concerto in A minor for Strings and Continuo — Vivaldi
"Festival" Sonatas for Orchestra and Organ — Mozart
Concerto in G major (Adapted J. S. Bach) — Ernst
Sinfonia to Cantata No. 29, "Wir danken dir, Gott" — Bach
Concerto in G minor, for Organ, String and Timpani — Poulenc

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 28 1967
New England Newsclip

Biggs Excels As Organist At Symphony

By DANIEL ROSEN

E. Power Biggs gave his second concert in a series of three with members of the Boston Symphony conducted by Charles Wilson Monday night. Biggs long ago proved himself as a first-rate musician and exponent of his instrument and his latest concert was no exception.

The Handel Concerto with its famous Cuckoo and the Nightingale appellation was played with great charm and warmth. The Corelli and Haydn concerti were also negotiated in the no nonsense manner that has become Biggs' trademark.

He had several moments though when his playing seemed to suffer from a lack of articulation. This might have been the instrument's fault rather than the player's but passages of the organ solo in the Handel and the first movement of the Hindemith were disconcertingly muffled.

The Program

E. Power Biggs, organist, and members of the Boston Symphony conducted by Charles Wilson gave a concert at Symphony Hall Monday night. The program:

Concerto in C major for organ and strings — Corelli
Concerto in A minor (played on the pedal harpsichord) — Vivaldi
Concerto No. 13 in F major — Handel
Concerto No. 3 in C major for organ and strings — Haydn
Sonata No. 2 for Organ (1937) — Hindemith
Prelude and Allegro for Organ and Strings — Piston
Festival Sonatas for Strings and Organ — Mozart
Sonata in D major, K. 245
Sonata in C major, K. 336
Sonata in C major, K. 328

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,200
MAR 25 1967
New England Newsclip

Organ Concert — E. Power Biggs with members of the Boston Symphony Orchestra conducted by Charles Wilson at Symphony Hall, Boston, on Monday, March 27 at 8:30 p.m.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 5 1967
New England Newsclip

Organ Series Adds Orchestra

This season's Symphony Hall Organ Series will feature E. Power Biggs with members of the Boston Symphony under the direction of the orchestra's assstant conductor, Charles Wilson.

Concerts will begin at 8:30 Feb. 19, Mar. 27 and April 16. The first program will include concertos and sonatas by Bach, Haydn, Mozart, Poulenc and Vivaldi.

In previous years, the organ series was made up of one-hour recitals by various performers.

85

ORGAN CONCERTS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
DEC 18 1966

Charles Wilson to Conduct Boston Organ Concert Series

The Boston Symphony Orchestra has made an early announcement of plans for the 1967 Symphony Hall Organ Concerts, and tickets are already available at the Symphony Hall Box Office for holiday gift purchases.

1967 Series

The 1967 series will consist of three concerts, each with E. Power Biggs as organist and members of the Boston Symphony Orchestra assisting.

Each program will be a full-length evening concert beginning at 8:30 p. m., in contrast to the one-hour programs at 6 p. m. of former seasons.

First Concert

The first Symphony Hall Organ Concert will be Sunday evening, Feb. 19, featuring music for organ and strings. The second concert, Monday, March 27, will consist of music for organ, brass and double chorus.

The third and final program will be Sunday evening, April 19, featuring organ, trumpets, obes and timpani.

New Conductor

All three programs will be conducted by Charles Wilson, newly appointed assistant conductor of the Boston Symphony Orchestra.

Series tickets for the three concerts will be available tomorrow morning at the Symphony Hall Box Office at $8, $5, and $5.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
APR 9 1967
New England Newsclip

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 9 1967
New England Newsclip

Final Organ Concert Next Sunday Night

On Sunday evening, April 16, the closing concert of the Symphony Hall Organ Concert series will take place at 8:30 with E. Power Biggs and members of the Boston Symphony Orchestra, Charles Wilson conducting. Music by Bach and Gabrieli will be performed, with the Boston University Chorus, James Cunningham, director, assisting in the series for the first time.

The program for this concert includes Bach's Toccata in F major; Pastorale in F major; the Chorale Prelude, "Schmucke dich, O liebe Seele"; and Passacaglia and Fugue in C minor, and by Gabrieli Two Canzoni for Brass and Organ and Intonations for Organ.

Wednesday evening, April 19, in Jordan Hall the Boston Symphony String Quartet will give the final concert in the New England Conservatory and Boston Symphony Orchestra Chamber Music Series. The program begins at 8:30 and consists of Haydn's String Quartet in F-sharp minor, Op. 50, No. 4; the Quartet in C minor, Op. 18, No. 4 by Beethoven; and Mendelssohn's Quartet in A major, Op. 13. The members of the Boston Symphony String Quartet are Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola and Jules Eskin, cello.

Also on April 19 at 8:30 in Symphony Hall, Richard Bouchett will give an organ recital under the joint sponsorship of the Boston Symphony Orchestra and the Boston Chapter of the American Guild of Organists.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 20 1967
New England Newsclip

E. Power Biggs Plays At Symphony Hall

By RENA FRUCHTER

Last night's Symphony Hall program presented by E. Power Biggs and members of the Boston Symphony Orchestra was victim of that sad concert tradition of saving the best performance for the end. Unfortunately, in this case the best performance was given to the inferior—at best comical—Poulenc Concerto for Organ, String and Timpani. The Poulenc Concerto might best be described as a work which, hopefully written tongue in cheek, alternates between passionately tortured serious wails and barroom song. Adding to the effect of this musical content is the scoring for booming organ, strings, and timpani.

As performed last night, it was evident that the lyrical and stirring rendition which would have enhanced the performances of the other works on the program was employed only in the Poulenc. The dynamic range, phrasing, and orchestral unity were excellent in the Poulenc, which was, incidentally, the only work in which the cello section could be heard at all.

In many respects the inadequacies in the overall effect of the works for organ and orchestra were due to the heavy and rhythmically stiff approach of Mr. Biggs. In the Haydn concerto, the Bach Sinfonia, and the Mozart Sonatas, and occasionally in the Poulenc, he lagged behind the orchestra. His interpretation contrasted strongly with that of Mr. Wilson, who conducted with a considerably lighter approach. In the Vivaldi Concerto for Strings and Continuo, with Alfred Krips as violin soloist, Mr. Wilson achieved much of the freedom which was lacking in the organ works. He showed good understanding of the structure and textural variety of the work.

The Sweelinck Balletto del Granduca for solo organ and the Ernst Concerto in G Major for pedal harpsichord were given straightforward, at times ostentatious performances. In the Sweelinck, Mr. Biggs obliterated much of the music by using the loudest possible volume. He performed the Ernst Concerto with a much greater degree of clarity, and exhibited excellent technical control of the instrument, but his performance was disappointing in its lack of variety.

The Program

E. Power Biggs and members of the Boston Symphony, conducted by Charles Wilson, presented a program in Symphony Hall on Sunday evening, February 19.

Concerto No. 2 in C maior for Organ, Strings, Trumpets and Timpani — Haydn
The Grand Duke's Ballet — Sweelinck
Concerto in A minor for Strings and Continuo — Vivaldi
"Festival" Sonates for Orchestra and Organ — Mozart
Concerto in G maior (Adapted J. S. Bach) — Ernst
Sinfonia to Cantata No. 29, "Wir danken dir, Gott" — Bach
Concerto in G minor, for Organ, String and Timpani — Poulenc

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 28 1967
New England Newsclip

Biggs Excels As Organist At Symphony

By DANIEL ROSEN

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The Handel Concerto with its famous Cuckoo and the Nightingale appellation was played with great charm and warmth. The Corelli and Haydn concerti were also negotiated in the no nonsense manner that has become Biggs' trademark.

He had several moments though when his playing seemed to suffer from a lack of articulation. This might have been the instrument's fault rather than the player's but passages of the organ solo in the Handel and the first movement of the Hindemith were disconcertingly muffled.

The Program

E. Power Biggs, organist, and members of the Boston Symphony conducted by Charles Wilson gave a concert at Symphony Hall Monday night. The program:

Concerto in C maior for organ and strings — Corelli
Concerto in A minor (played on the pedal harpsichord) — Vivaldi
Concerto No. 13 in F major — Handel
Concerto No. 3 in C major for organ and strings — Haydn
Sonata No. 2 for Organ (1937) — Hindemith
Prelude and Allegro for Organ and Strings — Piston
Festival Sonatas for Strings and Organ — Mozart
Sonata in D major, K. 245
Sonata in C major, K. 336
Sonata in C major, K. 328

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
FEB 15 1967
New England Newsclip

the performing arts

Open Sunday Evening

3 Organ Concerts At Symphony Hall

BOSTON — E. Power Biggs, who will be the organist for the three programs, and members of the Boston Symphony Orchestra, conducted by Charles Wilson will give the first concert of this season's Symphony Hall Organ Concert series this Sunday evening at 8:30.

The concerts will be full length programs with all seats in Symphony Hall reserved.

Sunday's program will begin with Franz Joseph Haydn's Concerto in C major for Organ, Strings, Trumpets and Timpani followed by Jan Sweelinck's The Grand Duke's Ballet.

Also to be heard prior to the intermission will be Vivaldi's Concerto in A minor for Strings and Continuo and "Festival" Sonatas for Orchestra and Organ by Mozart.

The concert will resume after intermission with the Concerto in G major by Johann Ernst as adapted by J. S. Bach. This first program of the organ concert series concludes with Bach's Sinfonia to Cantata No. 29, "Wir danken dir, Gott", and the Concerto in G minor for Organ, Strings and Timpani by Poulenc.

Tickets are available at the Symphony Hall Box Office at $8, $6.50 and $5 for the three programs.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 26 1967
New England Newsclip

MONDAY—Boston Symphony Organ Series, with E. Power Biggs as soloist, conducted by Charles Wilson. Corelli's Concerto in C, Vivaldi's Concerto in A minor, Handel's Concerto in C, Hindemith's Sonata No. 2, Piston's Prelude and Allegro, and "Festival" Sonatas by Mozart. Symphony Hall at 8:30.

TUESDAY — Boston Symphony, Erich Leinsdorf conducting Mozart's Overture to "The Abduction from the Seraglio" and Piano Concerto, K. 456, with Evelyne Crochet as soloist, and the Bruckner Symphony No. 9 in D major. Symphony Hall at 8:30.

NEWS (e)
NEWBURYPORT, MASS.
CIRC. 6,600
MAR 25 1967
New England Newsclip

Music

Easter Concert — By Kenneth Wilson, Sunday, March 26, at 4 p.m. at Hammond Museum, Hesperus Avenue, Gloucester. Tour of castle at 2 p.m. on Easter.

Organ Concert — E. Power Biggs with members of the Boston Symphony Orchestra conducted by Charles Wilson at Symphony Hall, Boston, on Monday, March 27 at 8:30 p.m.

Chamber Music Series — New England Conservatory and Boston Symphony Orchestra present Boston Symphony Chamber Players at Jordan Hall, Boston, on Wednesday, March 29, at 8:30 p.m. in program of Mozart, Barber of Schubert.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 9 1967
New England Newsclip

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
FEB 13 1967
New England Newsclip

Organ Concert To Open Series Sunday in Hub

BOSTON — E. Power Biggs, who will be organist for the three programs, and members of Boston Symphony Orchestra conducted by Charles Wilson will give the first concert of the season's Symphony Hall organ concert series Sunday at 8.30. All seats in Symphony Hall will be reserved.

Sunday's program will include Franz Joseph Haydn's "Concerto in C major for Organ, Strings, Trumpets, and Tympani"; Jan Sweelinck's "Grand Duke's Ballet," Vivaldi's "Concerto in A minor for Strings and Continuo," "Festival" sonatas for orchestra and organ by Mozart, Concerto in G major by Johann Ernst as adapted by J. S. Bach and Bach's sinfonia to Cantata No. 29, "Wir danken dir, Gott," and the "Concerto in G minor for Organ, Strings, and Timpani" by Poulenc.

BSO Series: Organ Concert, String Quartet

Final concerts in two Boston Symphony sponsored series of programs will take place this month. Sunday evening, Apr. 16, E. Power Biggs will join members of the orchestra in Symphony Hall for the season's last organ concert. And Wednesday evening, Apr. 19, in Jordan Hall, the Boston Symphony String Quartet will conclude its season.

The organ concert will be conducted by Charles Wilson, assistant conductor of the B.S.O. Participating will be the Boston University Chorus, James Cunningham, musical director. The program for this concert will include Bach's Toccata in F major, Pastorale in F major, Chorale Prelude "Schmucke dich, O liebe Seele," and Passacaglia and Fugue in C minor. Two works by Gabrieli will also be heard, Two Canzoni for Brass and Orchestra and Intonations for Organ.

The Boston Symphony Quartet will perform three works. They are Haydn's F sharp minor, Op. 50, No. 4; Beethoven's C minor, Op. 18, No. 4; and the Mendelssohn A major, Op. 13. Quartet members are Joseph Silverstein and George Zazofsky, violins, Burton Fine, viola, and Jules Eskin, cello.

Also Apr. 19, in Symphony Hall, Richard Bouchett will give a solo organ recital. He was the 1966 winner of the young artists' competition co-sponsored by the Boston Symphony and the Boston Chapter of the American Guild of Organists. His program lists works by Bach, Dupre, Verne, Alain and Liszt.

These three concerts are at 8:30.

The Boston Symphony is currently on tour. The orchestra gave concerts last week in Rochester, Toledo, Bloomington, Chicago and Ann Arbor. This week they are in New London, Philadelphia and New York.

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,200
MAR 25 1967
New England Newsclip

Organ Concert — E. Power Biggs with members of the Boston Symphony Orchestra conducted by Charles Wilson at Symphony Hall, Boston, on Monday, March 27 at 8:30 p.m.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
FEB 5 1967
New England Newsclip

Organ Series Adds Orchestra

This season's Symphony Hall Organ Series will feature E. Power Biggs with members of the Boston Symphony under the direction of the orchestra's assstant conductor, Charles Wilson.

Concerts will begin at 8:30 Feb. 19, Mar. 27 and April 16. The first program will include concertos and sonatas by Bach, Haydn, Mozart, Poulenc and Vivaldi.

In previous years, the organ series was made up of one-hour recitals by various performers.

PENSION FUND CONCERT

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
DEC 6 1966

'Unusual 'First' In Decor Is Handiwork Of 16 Wives

Symphony Hall To Be Decked With Christmas Greenery

By PEGGY BROWN
Society Editor

Regular Friday Symphony-goers will have a special treat this week. Symphony Hall decked with holly — or at least Christmas greenery.

"This unusual "first" in decor for staid Symphony Hall (which has been blossoming out ever since the magnificent transformation at the Golden Trumpet Ball last year) is through the courtesy of Mrs. Thomas D. Perry Jr., wife of the Orchestra's manager, and 15 wives of Symphony players who will create the holiday motif on Thursday.

Originally the decorating was to have been done Saturday for Sunday night's Pension Fund Concert and reception. Fortunately for Friday subscribers, the ladies found Saturday less convenient.

So their handiwork, which will see seasonal greens used throughout the foyers and gallery including around the base of the statue of Henry Lee Higginson (founder of the Boston Symphony Orchestra), will be enjoyed by many more

Friday's concert, by the way, with Dr. Charles Munch as guest conductor, features Berlioz's "L'Enfance du Christ," which he is conducting for the first time in 10 years.

The special Pension Fund Concert on Sunday features three artists — Sen. Edward M. Kennedy, pianist Misha Dichter and cellist Stephen Kates.

Sen. Kennedy will narrate Aaron Copland's "A Lincoln Portrait." The senator first appeared with the Boston Symphony last summer when he

[redacted]

turns to the U. S. this summer after winning prizes at the famed Tchaikovsky Competition in Moscow.

All the participants, including the players, guest artists and music director, will contribute their services to this concert for the benefit of the Pension Fund. The fund pays out some $240,000 each year to help support over 95 retired orchestra members or their widows.

The Council of Friends of the Boston Symphony Orchestra, co-chairmanned by Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham, has planned a reception for the guest artists following the concert. Mrs. Richard R. Higgins of Dedham is heading the reception committee.

Tickets for the concert are on sale at Symphony Hall Box Office, 266-1492.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
DEC 2 1966

BOSTON SYMPHONY SPECIAL FUND CONCERT

The members of the Boston Symphony Orchestra take particular interest in the selection of artists for their Pension Fund Concerts. They know that the Boston Symphony Pension Fund supports some 95 retired members and widows annually—almost the equivalent of an entire second orchestra. The orchestra members and Music Director contribute their services for these concerts, and give warm welcome to the guest artists who help them add to the Fund, which pays out some $240,000 each year.

For their Pension Fund concert Sunday evening, December 11, Erich Leinsdorf and the Orchestra have invited no less than three artists to appear: Misha Dichter, pianist, Stephen Kates, cellist, and Sen. Edward M. Kennedy, narrator. The two young musicians made a triumphant return to the United States this summer after winning prizes in Moscow at the famed Tchaikovsky Competition. In September they performed at a special concert in the White House at which President and Mrs. Johnson honored the American winners of the contest. Mr. Kates will open the Symphony Hall concert with Dvorak's Cello Concerto in B minor, Op. 104. Mr. Dichter will close the program with the Tchaikovsky Piano Concerto No. 1.

Senator Kennedy has accepted the Orchestra's invitation to narrate Aaron Copland's "A Lincoln Portrait." The Senator first appeared with the Boston Symphony Orchestra at Tanglewood last summer when he also was narrator in "A Lincoln Portrait" at a benefit concert for the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,258
NOV 30 1966

Kennedy to Read At Concert for Pension Fund

BOSTON (UPI) — Sen. Edward M. Kennedy, D-Mass., in the unusual role of dramatic reader, will share the stage with two young Moscow competition winners at a benefit concert Dec. 11.

Kennedy will be narrator in Aaron Copland's "A Lincoln Portrait" during a Boston Symphony Orchestra pension fund concert.

The other featured soloists will be pianist Misha Dichter and cellist Stephen Kates, both winners in last summer's Tchaikovsky competition. They will perform concertos by Tchaikovsky and Dvorak in the program conducted by Erich Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 5 1966

Senator Edward Kennedy and his Joan, just returning from the African trip Joan discussed in this column in October, will be top-spot in two parties this coming weekend, one here and one in Washington.

On Friday, the senator will be master of ceremonies with Gilbert Hahn Jr. in a byplay written by Art Buchwald especially for the Symphony Ball at Washington's Sheraton Park ballroom. Joan Kennedy is co-chairman of the ball with Mrs. Hahn, and their table of guests will include Italian Ambassador and Mrs. Fenoaltea and Vice President and Mrs. Humphrey. French Ambassador and Mme. Lucet, who were in Boston last weekend for the Legion of Honor reception at the French Consulate, will also join the diplomatic guests, and the Sargent Shrivers plan to join the Kennedys for this thousand-guest party.

On Sunday the senator and his wife will of course be in Boston, where he is repeating his impressive Tanglewood narration of Aaron Copland's "A Lincoln Portrait" with the BSO. There won't be a repetition of the memorable party that Mme. Serge Koussevitzky gave at her beautiful Lenox house, but the Council of Friends of the BSO will give a reception after the concert, which benefits the orchestra's Pension Fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 6 1966

Dichter Not a Contest Trotter

PIANIST MISHA DICHTER
. . . B.S.O. Pension Fund soloist

By MARGO MILLER
Globe Critic

Misha Dichter spent a month last Summer in Moscow and came home with a silver medal in the piano division of the Tchaikovsky Competition, some observations about Russian student life and the hope he wouldn't be tied to one concerto.

This was in reference to Van Cliburn and the Rachmaninoff Third, a combination which shot the Texan to the top Tchaikovsky prize and a non-stop concert career.

Dichter, who is 21 and Juilliard '68, says every performance date now means several weeks away from his work on building a repertoire.

Dichter and the cellist Stephen Kates, also a second prize winner in Moscow, will be soloists at Sunday's evening Boston Symphony Pension Fund concert.

Kates will open the program with the Dvorak Concerto and after intermission Dichter will play the Tchaikovsky Piano Concerto No. 1. This work and Beethoven's "Emperor" were the concertos played by Dichter in Moscow.

"I'd like to learn some of the early Mozart concertos and more Schubert for recitals. I don't listen much to records, except Schnabel. There isn't a great deal of contemporary music that interests me. For the moment I'll leave that to the others."

Dichter was born in Shanghai. His parents were Poles who left war-torn Europe via Shanghai. They accompanied him to the Moscow competition and then took him to see their former home in "a beautiful little city on the Baltic near Danzig."

Dichter, brought up in Beverly Hills, considered majoring in English at U.C.L.A. When he decided on music, he transferred to Juilliard, where he is a student of Rosina Lhevinne.

Moscow, Dichter recalls, was all work and little sightseeing or socializing. For many Europeans and all Russians, competitions like the Tchaikovsky are the first step in an artist's career and something they work toward from the moment they are selected to enter the state conservatories.

"They (the Russians) don't understand that we are free to enter or not, that we aren't sent by some official selection committee. It puzzled them that so many Americans, who weren't up to competition standards, came to Moscow."

Dichter is not a competition trotter. Their chief value, he thinks, is the publicity which helps a prize winner come to the attention of concert managers.

"The top people at Moscow are all of such a high level technically that you don't speak of technique but of artistic sensitivity."

Besides performing set competition pieces in Moscow, contestants were also asked to give their opinions on the first Russian concert grand.

"There was a piano pool of German Steinways. We could choose from four. Then there was this new Russian piano, the 'Red August.' Right out of the factory. Very rough in sound. Thumbs down on that one."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hellenic Chronicle
BOSTON, Mass.
Weekly Circ. 22,068
DEC 1 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Boston
BOSTON, Mass.
Monthly Circ. 6,000
DEC 1966

Orchestras

A Lincoln Portrait, by Aaron Copland, will be narrated by Senator Edward M. Kennedy at the annual Pension Fund Concert of Boston Symphony Orchestra, Sunday, December 11, 8:30 p.m., at Symphony Hall (CO 6-1492). Misha Dichter, pianist, and Stephen Kates, cellist, both winners in last year's Tchaikowsky competition in Moscow, will be soloists. Erich Leinsdorf, music director, will conduct.

Mr. Leinsdorf will conduct the Friday afternoon (2 p.m.) Saturday evening (8:30 p.m.) concerts of December 16-17 and also the Tuesday evening (7:30 p.m.) concert of December 20. Charles Munch will be guest conductor for the remaining concerts: December 2, 3, 6, 8, 9, 10, 13, 15, 27, 29, 30 and 31. There will be an open rehearsal at 7:30 p.m. on Thursday, December 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
NOV 27 1966

★

Boston Symphony Orchestra's Pension Fund concert on Sunday, Dec. 11, in Symphony Hall will feature three artists, in addition to Erich Leinsdorf, music director, and members of the Boston Symphony.

Misha Dichter, pianist, and Stephen Kates, cellist (both of whom made a triumphant return to the U. S. this summer after winning prizes in Moscow at the famed Tchaikovsky Competition) will appear in the concert. And Sen. Edward M. Kennedy will narrate Aaron Copland's "A Lincoln Portrait".

Mr. Leinsdorf and the orchestra members will contribute their services for the Pension concerts, which support some 95 retired members and widows annually.

New England Newsclip Agency, Inc.
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Pension Concert

THE BOSTON SYMPHONY Orchestra is an institution which makes Boston—and all New England—a better place in which to live.

One reason why this orchestra is able to attract the best musicians and thus maintain its world-renowned rating is because it operates its own pension fund to care for the musicians in their retirement. Currently, this fund provides some $239,000 each year to 95 BSO pensioners.

On Sunday evening, Dec. 11, the orchestra will present a special Sunday evening concert for the benefit of its Pension Fund. Here is a symphony of cause and concert deserving of everyone's support.

New England Newsclip Agency, Inc.
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Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
DEC 4 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
South Boston Tribune
BOSTON, Mass.
Weekly Circ. 7,263
NOV 22 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
NOV 25 1966

SYMPHONY PENSION FUND CONCERT

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has announced that the Orchestra will present a special concert Sunday evening, Dec. 11, for the benefit of its Pension Fund. Three guest artists have been invited to participate: Stephen Kates, cellist; Misha Dichter, pianist; and Sen. Edward M. Kennedy. Mr. Kates will be soloist in Dvorak's Cello Concerto in B minor, Op. 104. Mr. Dichter will be heard in Tchaikovsky's Piano Concerto No. 1, and Sen. Kennedy will be narrator in the Orchesta's performance of A Lincion Portrait by Aaron Copland.

Mr. Kates and Mr. Dichter were two of the winners this Summer in the Third Tchaikovsky Music Competition in Moscow. Each will be heard for the first time with orchestra in Boston. Senator Kennedy was also narrator with the Orchestra in A Lincoln Portrait this Summer at Tanglewood in a benefit concert for the Berkshire Music Center.

Mr. Leinsdorf and the members of the Orchestra will contribute their services to aid the Pension Fund, which currently provides approximately $239,000 each year to some 95 Boston Symphony Orchestra pensioners.

The public sale of tickets for the December 11th Pension Fund Concert will begin tomorrow morning (Monday, Nov. 21) at 10 a.m. at the Symphony Hall Box Office.

PENSION FUND CONCERT

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
DEC 6 1966

'Unusual 'First' In Decor Is Handiwork Of 16 Wives

Symphony Hall To Be Decked With Christmas Greenery

By PEGGY BROWN
Society Editor

Regular Friday Symphony-goers will have a special treat this week: Symphony Hall decked with holly — or at least Christmas greenery.

"This unusual "first" in decor for staid Symphony Hall (which has been blossoming out ever since the magnificent transformation at the Golden Trumpet Ball last year) is through the courtesy of Mrs. Thomas D. Perry Jr., wife of the Orchestra's manager, and 15 wives of Symphony players who will create the holiday motif on Thursday.

Originally the decorating was to have been done Saturday for Sunday night's Pension Fund Concert and reception. Fortunately for Friday subscribers, the ladies found Saturday less convenient.

So their handiwork, which will see seasonal greens used throughout the foyers and gallery including around the base of the statue of Henry Lee Higginson (founder of the Boston Symphony Orchestra), will be enjoyed by many more

Friday's concert, by the way, with Dr. Charles Munch as guest conductor, features Berlioz's "L'Enfance du Christ," which he is conducting for the first time in 10 years.

The special Pension Fund Concert on Sunday features three artists — Sen. Edward M. Kennedy, pianist Misha Dichter and cellist Stephen Kates.

Sen. Kennedy will narrate Aaron Copland's "A Lincoln Portrait." The senator first appeared with the Boston Symphony last summer when he narrated the same work at a benefit concert for the Berkshire Music Center. Kates and Dichter, made triumphant returns to the U. S. this summer after winning prizes at the famed Tchaikovsky Competition in Moscow.

All the participants, including the players, guest artists and music director, will contribute their services to this concert for the benefit of the Pension Fund. The fund pays out some $240,000 each year to help support over 95 retired orchestra members or their widows.

The Council of Friends of the Boston Symphony Orchestra, co-chairmanned by Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham, has planned a reception for the guest artists following the concert. Mrs. Richard R. Higgins of Dedham is heading the reception committee.

Tickets for the concert are on sale at Symphony Hall Box Office, 266-1492.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
DEC 2 1966

BOSTON SYMPHONY SPECIAL FUND CONCERT

The members of the Boston Symphony Orchestra take particular interest in the selection of artists for their Pension Fund Concerts. They know that the Boston Symphony Pension Fund supports some 95 retired members and widows annually—almost the equivalent of an entire second orchestra. The orchestra members and Music Director contribute their services for these concerts, and give warm welcome to the guest artists who help them add to the Fund, which pays out some $240,000 each year.

For their Pension Fund concert Sunday evening, December 11, Erich Leinsdorf and the Orchestra have invited no less than three artists to appear: Misha Dichter, pianist, Stephen Kates, cellist, and Sen. Edward M. Kennedy, narrator. The two young musicians made a triumphant return to the United States this summer after winning prizes in Moscow at the famed Tchaikovsky Competition. In September they performed at a special concert in the White House at which President and Mrs. Johnson honored the American winners of the contest. Mr. Kates will open the Symphony Hall concert with Dvorak's Cello Concerto in B minor, Op. 104. Mr. Dichter will close the program with the Tchaikovsky Piano Concerto No. 1.

Senator Kennedy has accepted the Orchestra's invitation to narrate Aaron Copland's "A Lincoln Portrait." The Senator first appeared with the Boston Symphony Orchestra at Tanglewood last summer when he also was narrator in "A Lincoln Portrait" at a benefit concert for the Berkshire Music Center.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald News (e)
FALL RIVER, Mass.
Circ. 40,258
NOV 30 1966

Kennedy to Read At Concert for Pension Fund

BOSTON (UPI) — Sen. Edward M. Kennedy, D-Mass., in the unusual role of dramatic reader, will share the stage with two young Moscow competition winners at a benefit concert Dec. 11.

Kennedy will be narrator in Aaron Copland's "A Lincoln Portrait" during a Boston Symphony Orchestra pension fund concert.

The other featured soloists will be pianist Misha Dichter and cellist Stephen Kates, both winners in last summer's Tchaikovsky competition. They will perform concertos by Tchaikovsky and Dvorak in the program conducted by Erich Leinsdorf.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 5 1966

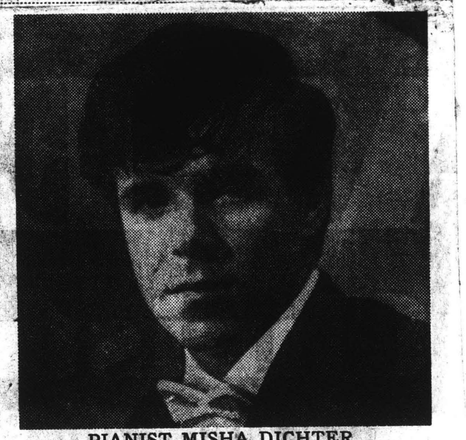
Senator Edward Kennedy and his Joan, just returning from the African trip Joan discussed in this column in October, will be top-spot in two parties this coming weekend, one here and one in Washington.

On Friday, the senator will be master of ceremonies with Gilbert Hahn Jr. in a byplay written by Art Buchwald especially for the Symphony Ball at Washington's Sheraton Park ballroom. Joan Kennedy is co-chairman of the ball with Mrs. Hahn, and their table of guests will include Italian Ambassador and Mrs. Fenoaltea and Vice President and Mrs. Humphrey. French Ambassador and Mme. Lucet, who were in Boston last weekend for the Legion of Honor reception at the French Consulate, will also join the diplomatic guests, and the Sargent Shrivers plan to join the Kennedys for this thousand-guest party.

On Sunday the senator and his wife will of course be in Boston, where he is repeating his impressive Tanglewood narration of Aaron Copland's "A Lincoln Portrait" with the BSO. There won't be a repetition of the memorable party that Mme. Serge Koussevitzky gave at her beautiful Lenox house, but the Council of Friends of the BSO will give a reception after the concert, which benefits the orchestra's Pension Fund.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 6 1966

Dichter Not a Contest Trotter



PIANIST MISHA DICHTER
... B.S.O. Pension Fund soloist

By MARGO MILLER
Globe Critic

Misha Dichter spent a month last Summer in Moscow and came home with a silver medal in the piano division of the Tchaikovsky Competition, some observations about Russian student life and the hope he wouldn't be tied to one concerto.

This was in reference to Van Cliburn and the Rachmaninoff Third, a combination which shot the Texan to the top Tchaikovsky prize and a non-stop concert career.

Dichter, who is 21 and Juilliard '68, says every performance date now means several weeks away from his work on building a repertoire.

Dichter and the cellist Stephen Kates, also a second prize winner in Moscow, will be soloists at Sunday's evening Boston Symphony Pension Fund concert.

Kates will open the program with the Dvorak Concerto and after intermission Dichter will play the Tchaikovsky Piano Concerto No. 1. This work and Beethoven's "Emperor" were the concertos played by Dichter in Moscow.

"I'd like to learn some of the early Mozart concertos and more Schubert for recitals. I don't listen much to records, except Schnabel. There isn't a great deal of contemporary music that interests me. For the moment I'll leave that to the others."

Dichter was born in Shanghai. His parents were Poles who left war-torn Europe via Shanghai. They accompanied him to the Moscow competition and then took him to see their former home in "a beautiful little city on the Baltic near Danzig."

Dichter, brought up in Beverly Hills, considered majoring in English at U.C.L.A. When he decided on music, he transferred to Juilliard, where he is a student of Rosina Lhevinne.

Moscow, Dichter recalls, was all work and little sightseeing or socializing. For many Europeans and all Russians, competitions like the Tchaikovsky are the first step in an artist's career and something they work toward from the moment they are selected to enter the state conservatories.

"They (the Russians) don't understand that we are free to enter or not, that we aren't sent by some official selection committee. It puzzled them that so many Americans, who weren't up to competition standards, came to Moscow."

Dichter is not a competition trotter. Their chief value, he thinks, is the publicity which helps a prize winner come to the attention of concert managers.

"The top people at Moscow are all of such a high level technically that you don't speak of technique but of artistic sensitivity."

Besides performing set competition pieces in Moscow, contestants were also asked to give their opinions on the first Russian concert grand.

"There was a piano pool of German Steinways. We could choose from four. Then there was this new Russian piano, the 'Red August.' Right out of the factory. Very rough in sound. Thumbs down on that one."

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Hellenic Chronicle
BOSTON, Mass.
Weekly Circ. 22,068
DEC 1 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Boston
BOSTON, Mass.
Monthly Circ. 6,000
DEC 1966

Orchestras

A Lincoln Portrait, by Aaron Copland, will be narrated by Senator Edward M. Kennedy at the annual Pension Fund Concert of Boston Symphony Orchestra, Sunday, December 11, 8:30 p.m., at Symphony Hall (CO 6-1492). Misha Dichter, pianist, and Stephen Kates, cellist, both winners in last year's Tchaikowsky competition in Moscow, will be soloists. Erich Leinsdorf, music director, will conduct.

Mr. Leinsdorf will conduct the Friday afternoon (2 p.m.) Saturday evening (8:30 p.m.) concerts of December 16-17 and also the Tuesday evening (7:30 p.m.) concert of December 20. Charles Munch will be guest conductor for the remaining concerts: December 2, 3, 6, 8, 9, 10, 13, 15, 27, 29, 30 and 31. There will be an open rehearsal at 7:30 p.m. on Thursday, December 1.

New England Newsclip Agency, Inc.
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Sunday Advertiser
BOSTON, Mass.
Circ. 432,648
NOV 27 1966

★

Boston Symphony Orchestra's Pension Fund concert on Sunday, Dec. 11, in Symphony Hall will feature three artists, in addition to Erich Leinsdorf, music director, and members of the Boston Symphony.

Misha Dichter, pianist, and Stephen Kates, cellist (both of whom made a triumphant return to the U. S. this summer after winning prizes in Moscow at the famed Tchaikovsky Competition) will appear in the concert. And Sen. Edward M. Kennedy will narrate Aaron Copland's "A Lincoln Portrait".

Mr. Leinsdorf and the orchestra members will contribute their services for the Pension concerts, which support some 95 retired members and widows annually.

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DEC 2 1966

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Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
NOV 24 1966

Pension Concert

THE BOSTON SYMPHONY Orchestra is an institution which makes Boston—and all New England—a better place in which to live.

One reason why this orchestra is able to attract the best musicians and thus maintain its world-renowned rating is because it operates its own pension fund to care for the musicians in their retirement. Currently, this fund provides some $239,000 each year to 95 BSO pensioners.

On Sunday evening, Dec. 11, the orchestra will present a special Sunday evening concert for the benefit of its Pension Fund. Here is a symphony of cause and concert deserving of everyone's support.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
DEC 4 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
South Boston Tribune
BOSTON, Mass.
Weekly Circ. 7,263
NOV 22 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
NOV 25 1966

SYMPHONY PENSION FUND CONCERT

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has announced that the Orchestra will present a special concert Sunday evening, Dec. 11, for the benefit of its Pension Fund. Three guest artists have been invited to participate: Stephen Kates, cellist; Misha Dichter, pianist; and Sen. Edward M. Kennedy. Mr. Kates will be soloist in Dvorak's Cello Concerto in B minor, Op. 104. Mr. Dichter will be heard in Tchaikovsky's Piano Concerto No. 1, and Sen. Kennedy will be narrator in the Orchesta's performance of A Linclon Portrait by Aaron Copland.

Mr. Kates and Mr. Dichter were two of the winners this Summer in the Third Tchaikovsky Music Competition in Moscow. Each will be heard for the first time with orchestra in Boston. Senator Kennedy was also narrator with the Orchestra in A Lincoln Portrait this Summer at Tanglewood in a benefit concert for the Berkshire Music Center.

Mr. Leinsdorf and the members of the Orchestra will contribute their services to aid the Pension Fund, which currently provides approximately $239,000 each year to some 95 Bos-Symphony Orchestra pensioners.

The public sale of tickets for the December 11th Pension Fund Concert will begin tomorrow morning (Monday, Nov. 21) at 10 a.m. at the Symphony Hall Box Office.

87

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 12 1966
18

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
DEC 12 1966

From Senator to Artist, for 30 Minutes

By ALAN LUPO
Staff Reporter

The biggest Democrat in the state paid homage Sunday night to a Republican, and the audience called him back twice in appreciation.

But there was nothing political about the occasion. It was purely poetry and music and history.

For the second time this year, Sen. Edward M. Kennedy was standing before the Boston Symphony Orchestra and narrating Aaron Copland's "Lincoln Portrait."

Sen. Kennedy first narrated the piece last Summer at Tanglewood. On Sunday night, he performed at Symphony Hall, where he followed celloist Stephen Kates and preceded pianist Misha Dichter.

At 9:20 p.m. the senator walked out in front of the orchestra with stage presence and a shy smile.

He acknowledged the applause, bowed slightly, nodded to the conductor, sat down, pinned a small microphone around his neck, crossed his legs and waited.

For seven minutes, Erich Leinsdorf led his orchestra in Copland's melodic tribute to Abraham Lincoln. Then the senator, dressed in a black tuxedo, approached the red podium and began reading from a sheet of paper.

"'Fellow citizens, we cannot escape history.' That is what he said, that is what Abraham Lincoln said . . ."

Occasionally, the orchestra would drown out the senator, even though he would raise his voice at the proper places.

At first, the reading appeared just a little bit strained, but the senator overcame this quickly.

"He was born in Kentucky, raised in Indiana and lived in Illinois," Kennedy read in the broad Massachusetts dialect.

The senator rocked his body slightly from left to right.

"When standing erect he was six feet four inches tall. And this is what he said:

" 'It is the eternal struggle between two principals — right and wrong — throughout the world . . . No matter in what shape it comes, whether from the mouth of a king who seeks to bestride the people of his own nation and live by the fruit of their labor, or from one race of men as an apology for enslaving another race, it is the same tyrannical principle!' "

When Kennedy approached the end of his text, he was quoting Lincoln's Gettysburg Address, and the orchestra built up to a massive crescendo that was followed quickly with an equally massive round of applause.

Kennedy shook hands with the conductor, then with the first violinist and strode off the stage. He could not resist a short political wave of the right hand to an orchestra member.

Kennedy's wife, Joan, and his mother, Rose, were in the audience that called the senator back twice for bows.

But even in this atmosphere the senator was unable to completely shun his workday role.

When he had entered the hall earlier he was approached by eight Northeastern University College of Nursing students who pleaded that he help them in a current dispute with the school's administration.

The girls have contended that the University reneged on a promise to extend the three-year nursing course to a five-year course that would include a B.S. degree. The matter has been taken to court.

Kennedy listened for awhile, then went back stage to prepare for his appearance, but he consented to see one student spokesman, Victoria Alla, 21, of Wayland.

Miss Alla said the senator promised he would discuss the problem with Asa Knowles, Northeastern president.

A few moments later the senator went on stage and for a half hour that night he shed his political role for that of the artist.

SEN. KENNEDY READS: LEINSDORF CONDUCTS BOSTON SYMPHONY IN A LINCOLN MEMORIAL
(Bill Brett Photo)

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Boston University News
BOSTON, Mass.
Weekly Circ. 9,500
DEC 7 1966

Benefit Concert

Half-price tickets to a special benefit concert by the Boston Symphony Orchestra are available to students at the Symphony Hall box office.

The concert, to be given at 8:30 pm Sunday, will feature two prize-winning soloists from the 1966 Tchaikovsky Competition in Moscow, performing works by Tchaikovsky and Dvorak, and Copland's "A Lincoln Portrait," featuring narration by Sen. Edward M. Kennedy. Erich Leinsdorf will conduct.

Proceeds will benefit the BSO pension fund.

The Pension Concert Stayed with Tradition

BOSTON SYMPHONY ORCHESTRA: Pension Fund Concert. Erich Leinsdorf, Music Director, playing Dvorak's Concerto for cello, in B minor, Op. 104, with Stephen Kates, cellist; Coplandt's Lincoln Portrait, with Sen. Edward M. Kennedy, narrator; Tchaikovsky's Piano Concerto No. 1, in B-flat minor, Op. 23, with Misha Dichter, pianist. Sunday evening at Symphony Hall.

By JOHN TEMPLE
Contributing Critic

The grand tradition of the B.S.O. Pension Fund concerts is one of pleasing the crowd with sure-fire celebrities. At first thought, therefore, the introduction of new performers at these concerts would hardly seem logical.

Stephen Kates and Misha Dichter, however, as Tchaikovsky Competition prize-winners, have fast become celebrities, and Sen. Kennedy needs no introduction. Working in basically romantic repertory, then, they wound up pretty close to the tradition after all.

The Copland and Tchaikovsky performances were both presented at Tanglewood last Summer, so the main event of note was Stephen Kates' reading of the Dvorak Cello Concerto.

It is a difficult work to carry off well. The orchestra raises itself to impulsive climaxes against which the soloist seems practically defenseless. As a result, the dialogue of the participants continually threatens to become meaningless.

Much of the work's most effective writing is to be found in its softer, more lyrical sections.

In addition, the cellist must compete against some delightful woodwind writing in just these sections, and so here, too, the work resists use as a display vehicle.

Kates' approach to the work was grand and intense, but he seemed unable to produce a tone large enough to match it. In a sense, the problems in the piece itself were mirrored in his own playing, and it was the warmth of his second movement that stood out most successfully.

It was unfortunate that the orchestra's winds could not always speak in his intimate tones, and tended to obscure his subtler touches.

Perhaps Kates and Dichter, who made a great thing of the slow movement of the Tchaikovsky, should really be playing the Beethoven cello sonatas together. Let us hope they do.

New England Newsclip Agency, Inc.
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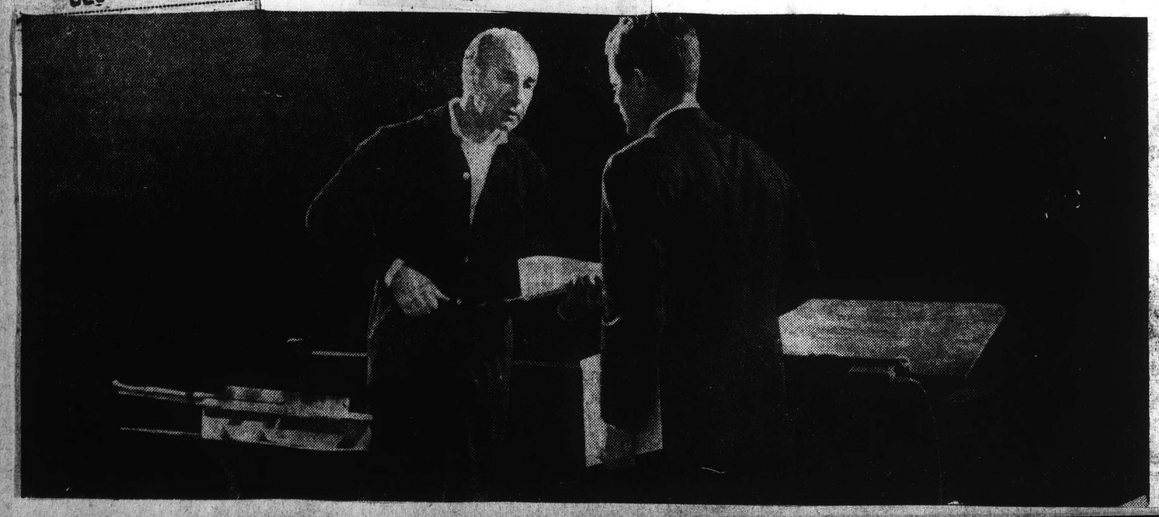
Sunday Globe
BOSTON, Mass.
Circ. 532,600
DEC 11 1966



BOSTON SYMPHONY conductor Eric Leinsdorf and Sen. Edward Kennedy are shown at Symphony Hall rehearsal Saturday. They were preparing for the John F. Kennedy Memorial Program to be performed today. (Ollie Noonan Jr. Photo)

Music 12-10-66 Lowell Sun

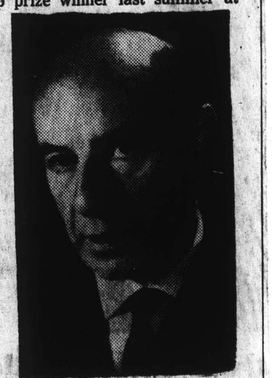
Boston Symphony to Present Pension Concert

By Alfred Burke

LOWELL—A special pension fund concert will be played tomorrow evening in Symphony hall, Boston, by the Boston Symphony orchestra, Erich Leinsdorf, music director.

Appearing as guest artists will be Misha Dichter, pianist; Stephen Kates, cellist, and Senator Edward M. Kennedy who will serve as narrator during a performance of "A Lincoln Portrait," which was composed by Aaron Copland.

To open the program the orchestra will perform the Dvorak "Cello Concerto in B minor" with Stephen Kates as soloist. Mr. Kates was a top prize winner last summer at the Tchaikovsky Competition in Moscow. The Copland score will follow, and the program will close with the Tchaikovsky "Piano Concerto No. 1" with Misha Dichter in the role of soloist. The pianist was another American artist who was declared a prize winner in the competition in Moscow.



Erich Leinsdorf

DR. CHARLES MUNCH returns to the Boston Symphony as guest conductor for the concerts of Tuesday and Thursday of next week. In the Tuesday concert, the third in the "Cambridge" series, and again on Thursday, Dr. Munch and the Orchestra will present a complete performance of "L'Enfance du Christ" by Berlioz. The Orchestra will be assisted by John McCollum, tenor; Florence Kopleff, contralto; Theodor Uppman, baritone, and Donald Gramm, bass. The Harvard Glee Club Radcliff Choral society wil essay the ensemble passages.

For Friday and Saturday's concerts Erich Leinsdorf has invited violinist, Itzahak Perlman to appear as guest soloist. Mr. Perlman who is a musical product of both Israel and America will be heard in a performance of Prokofiev's "Violin Concerto No. 2 in G minor."

Itzahak Perlman was born in Tel-Aviv in 1945, the son of Polish Jews who emigrated to Israel in the mid 1930's. His musical studies were at Tel-Aviv Academy of Music, during which years he also gave concerts in the city and played frequently for the state broadcasting company. In early childhood he was stricken with polio, and as a result plays the violin in a seated position.

HIS FIRST APPEARANCE in the United States was at the age of 13 on the Sullivan TV show, along with Israeli musicians. He was immediately accepted for study at the Juilliard school, where he worked with Ivan Galamian and Dorothy DeLay. His New York debut took place in 1963 at Carnegie hall, and the following year he won the coveted Leventritt Award. Last season he made his first major concert tour. He has played with the orchestras of Cleveland, Indianapolis, Los Angeles, Minneapolis, Montreal, Honolulu, St. Louis and Seattle, among others.

For the remaining parts of the Friday and Saturday concerts, Dr. Leinsdorf has listed the Beethoven Leonore Overture, No. 2; the Symphony No. 4, in B flat major, Op. 60, by the same composer, and the Weber-Berlioz Invitation to the Dance.

New England Newsclip Agency, Inc.
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Herald (m)
BOSTON, Mass.
Circ. 159,508
DEC 12 1966

Symphony Pension Concert

By DANIEL ROSEN

The annual pension fund concert of the Boston Symphony Orchestra featured the two American silver medal (second place) winners of the Third Tchaikovsky Music Competition in Moscow, and Senator Edward M. Kennedy narrating the Lincoln Portrait.

Stephen Kates, a twenty-three year old New Yorker, gave an uneven account of the Dvorak concerto, being hampered by Leinsdorf's predilection for accelerating tempi. Kates is a gritty player whose tone has a tendency to become coarse, but never insipid. His major flaw though is an immature technique; the Dvorak was simply too difficult, passage work and double stops being rough and not sufficiently articulated. Kates is however, a gifted musician. His conception of the piece was a sound one and many times inspired, especially in the adagio.

LINCOLN PORTRAIT

Copland's Lincoln Portrait was played magnificently by the BSO in contrast to the shoddy playing, especially in the Winds, in the Dvorak. The performance was aided by Kennedy's narrating which, despite the irregular tempo, contained the certain magic that belongs to what one might call the "Kennedy sound."

The highlight of the concert though was Misha Dichter's impressive performance of the Tchaikovsky. Dichter's playing is on a grand scale. He has a big technique, a sparkling tone and a lyrical sensitivity far beyond what one would expect of a twenty-one year old musician.

His playing is remarkably similar to pianists like Cliburn and Browning who, like Dichter also studied with Rosina Lhevinne. Dichter though is at a more advanced stage than Cliburn was when he scored his resounding triumph in Moscow.

It is significant that Cliburn and many others have been victims of the star system indigenous to the great competitions. Before they are ready they are catapulted to fame and proclaimed as master musicians, which, in most cases, they are not. One hopes then, that Dichter and Kates do not become spoiled by success, for while they are promising performers of some accomplishment, they are not yet mature musicians ready to take on the likes of late Beethoven or Bach.

The Program:

The Boston Symphony Orchestra, Erich Leinsdorf conductor, gave a concert at Symphony Hall last night for the Orchestra's Pension Fund. Misha Dichter pianist, Stephen Kates, cellist, and Senator Edward M. Kennedy, narrator, were the soloists.

Concerto for Cello in B minor, Op. 104 ..... Dvorak
Lincoln Portrait ..... Copland
Piano Concerto in B-flat minor, Op. 23 ..... Tchaikovsky

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
DEC 11 1966

Moscow Winners, Sen. Kennedy Soloists for B.S.O. Pension

The annual benefit concert for the Boston Symphony Pension Fund will take place in Symphony Hall Sunday evening, Dec. 11, at 8:30. Erich Leinsdorf, who will conduct, and the orchestra will donate their services to the fund which pays out about $240,000 a year to 95 retired players and widows.

Three artists will appear in the concert. Stephen Kates will open the program as soloist in the Dvorak Cello Concerto and Misha Dichter will close it with the Tchaikovsky Piano Concerto No. 1. The two young men won prizes last Summer in Moscow's Tchaikovsky Competitive. After a Tanglewood concert in August, they performed in September at a special White House concert attended by President and Mrs. Johnson.

Sen. Edward M. Kennedy will participate in the middle portion of the Pension Fund concert. He will narrate Aaron Copland's "A Lincoln Portrait." Kennedy also narrated the work last Summer for the Berkshire Music Center.

Misha Dichter, born in Shanghai 21 years ago, was raised in California and began his musical education there. Prior to entering the Juilliard School of Music, he attended U.C.L.A. where he won two important honors from his music school, the Juilliard Beethoven Concerto Contest and the Joseph Lhevinne Scholarship, the most significant recognition the school has to offer.

This Autumn he made his recital debut in Boston at a critically acclaimed performance at the Morning Musicales. He continues his studies with Rosina Lhevinne at Juilliard.

Twenty - [illegible] old Stephen Ka[illegible] professional [illegible] studied at Juilliard [illegible] won numerous performance prizes including the Third Gregor Piatigorsky Biennial Artist Award and the San Francisco Symphony Foundation Award. Kates played solo cello with the American Symphony Orchestra and joined the Pittsburgh Symphony for its 1964 tour of the Middle East and Europe.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
DEC 12 1966

Senator assists

'Lincoln Portrait'

By Richard J. Cattani

Sen. Edward M. Kennedy joined two of this year's Tchaikovsky Competition winners Sunday night to highlight the Boston Symphony's 140th Pension Fund Concert, conducted by Erich Leinsdorf.

The Senator repeated his Tanglewood performance as the narrator in Aaron Copland's "Lincoln Portrait." He read with a wholly satisfying sense of cadence and a musical inflection. His patriotic aura (one young lady remarked during intermission that his smile was like "The Star Spangled Banner") was most fitting for the musical tribute to President Lincoln.

Tchaikovsky competition winners

There was an aptness to his reading of the opening words, "Fellow citizens, we cannot escape history." And he conveyed a simple conviction in Lincoln's democratic ground rule: "As I would not be a slave, so would I not be a master."

Cellist Stephen Kates was the first of the Tchaikovsky Competition winners to perform. He brought a high sense of drama to Dvořák's Concerto in B minor. He attacked the opening Allegro with passion and daring, then tempered his playing of the Adagio into a vibrant singing.

Mr. Kates often tended to press into vehemence, especially after entering difficult passages, of which there are many in this concerto. At times his playing seemed out of focus with the orchestra. Though the golden thread of inevitability of the performance was somewhat frayed, there were many moments, as in the Finale, when the music throbbed with genuine emotion.

Bravura artist

The other competition winner, Misha Dichter, performed Tchaikovsky's Piano Concerto No. 1 in B-flat minor. One of Mr. Dichter's many virtues is his ability to keep his head in the midst of bravura passages. And he admirably, selflessly lifted his playing into the fabric of the orchestral performance as a whole. The dialogue between orchestra and piano was always balanced, clean.

Mr. Dichter showed himself to be a fine ensemble musician. He leaned toward a consistently firm yet poetic understatement, which heightened the effectiveness of the concerto's maestoso, fiery, or leaping passages. Vigorously applauded, he left no afterimage of mannerisms, just of the music.

It was interesting that the orchestra showed its giving nature as, in helping its pensioners, it used the occasion for a showcase for the deserving young performers. During the past few years the Boston Symphony Pension Institution has paid annually about a quarter of a million dollars to nearly 100 pensioners and their widows.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
DEC 12 1966

The Pension Concert Stayed with Tradition

By JOHN TEMPLE
Contributing Critic

BOSTON SYMPHONY ORCHESTRA, Pension Fund Concert. Erich Leinsdorf, Music Director, playing Dvorak's Concerto for cello, in B minor, Op. 104, with Stephen Kates, cellist; Copland's Lincoln Portrait, with Sen. Edward M. Kennedy, narrator; Tchaikovsky's Piano Concerto No. 1, in B-flat minor, Op. 23, with Misha Dichter, pianist. Sunday evening at Symphony Hall.

The grand tradition of the B.S.O. Pension Fund concerts is one of pleasing the crowd with sure-fire celebrities. At first thought, therefore, the introduction of new performers at these concerts would hardly seem logical.

Stephen Kates and Misha Dichter, however, as Tchaikovsky Competition prize-winners, have fast become celebrities, and Sen. Kennedy needs no introduction. Working in basically romantic repertory, then, they wound up pretty close to the tradition after all.

The Copland and Tchaikovsky performances were both presented at Tanglewood last Summer, so the main event of note was Stephen Kates' reading of the Dvorak Cello Concerto.

It is a difficult work to carry off well. The orchestra raises itself to impulsive climaxes against which the soloist seems practically defenseless. As a result, the dialogue of the participants continually threatens to become meaningless.

Much of the work's most effective writing is to be found in its softer, more lyrical sections.

In addition, the cellist must compete against some delightful woodwind writing in just these sections, and so here, too, the work resists use as a display vehicle.

Kates' approach to the work was grand and intense, but he seemed unable to produce a tone large enough to match it. In a sense, the problems in the piece itself were mirrored in his own playing, and it was the warmth of his second movement that stood out most successfully.

It was unfortunate that the orchestra's winds could not always speak in his intimate tones, and tended to obscure his subtler touches.

Perhaps Kates and Dichter, who made a great thing of the slow movement of the Tchaikovsky, should really be playing the Beethoven cello sonatas together. Let us hope they do.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
DEC 11 1966

Symphony This Week

Concert Tonight For Pension Fund

The Boston Symphony Orchestra is entering upon a week of considerable diversity. Tonight Erich Leinsdorf and the Orchestra will present a special Pension Fund Concert with Sen. Edward M. Kennedy as narrator, Misha Dichter as piano soloist and Stephen Kates as cello soloist.

All participants will contribute their services for the benefit of the Pension Fund.

Charles Munch will conclude his present visit as guest conductor this week at the Tuesday and Thursday evening concerts. Friday afternoon and Saturday evening the 21-year old Israeli violinist Itzhak Perlman will make his first appearances with the orchestra, Mr. Leinsdorf conducting.

Tonight's Pension Fund Concert will begin with the Dvorak Cello Concerto in B minor, Op. 104, with soloist Stephen Kates, who was a prize-winner last summer at the Tchaikovsky Competition in Moscow. Then Sen. Kennedy will join Mr. Leinsdorf and the Orchestra as narrator in "A Lincoln Portrait" by Aaron Copland. After intermission Misha Dichter, another American artist who was a prize winner in the Moscow competition, will perform the Tchaikovsky Piano Concerto No. 1. Some tickets for the Pension Fund Concert are still available at the Symphony Hall box office.

TUESDAY NIGHT, the third of the "Cambridge" series, and Thursday night, the third of the Thursday "A" series, Dr. Munch will devote his program to a complete performance of "L'Enfance du Christ" by Berlioz, assisted by John McCollum, tenor; Florence Kopleff, contralto; Theodor Uppman, baritone; Donald Gramm, bass; and the Harvard Glee Club and Radcliffe Choral Society. The Tuesday "Cambridge" concert will be telecast and broadcast simultaneously by WGBH-TV, Channel 2 and WGBH-FM.

Erich Leinsdorf, Music Director, will return to the podium for the weekend concerts and introduce the young violinist Itzhak Perlman, who will play the Prokofiev Violin Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
DEC 5 1966

Social Chatter

Yule Greens to Decorate Symphony Hall for Concerts

FOR THE FIRST TIME, Symphony Hall will be decorated with Christmas greens, Sunday evening, Dec. 11, when the Pension Fund Concert is held there. Members of the Council of Friends of the Boston Symphony Orchestra, who are unflagging in their interest to add special charm to the musical activities of Symphony, are responsible for this innovation.

After the Pension Fund concert, they will give a reception under the direction of Mrs. Richard R. Higgins of Dedham, for Sen. Edward M. Kennedy, Misha Dichter and Stephen Kates. They will be guest artists with the orchestra in this special concert, the proceeds of which help support approximately 95 emeritus members of the Boston Symphony.

At the concert, Sen. Kennedy will be the narrator of Copland's "A Lincoln Portrait," Misha Dichter will be the soloist with Tchaikovsky's Piano Concerto No. I in B flat minor, and Stephen Kates will be the soloist with Dvorak's Cello Concerto in B minor.

Mrs. Thomas D. Perry, Jr., wife of the orchestra's manager, [illegible] occasion and [illegible] by a number of the players' wives in the [illegible] Symphony Hall.

Among those greeting Sen. Kennedy, Mr. Dichter and Mr. Kates at the reception will be trustees of the Boston Symphony, members of the orchestra and their wives, Mrs. Norman L. Cahners and Mrs. Louis W. Cabot, co-chairmen of the Council of Friends, members of the Council and invited guests.

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Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
DEC 13 1966

SOCIETY

by Miriam Tod

Mrs. Edward M. Kennedy sparkled for her husband in more ways than one Sunday evening at Symphony Hall. The occasion was the Pension Fund Concert at which Senator Kennedy, resplendent in white tie and tails, spoke the narration of Copland's "Lincoln Portrait."

Mrs. Kennedy and her mother-in-law, Mrs. Joseph Kennedy, were easily the most eye-catching of the guests, both at the concert and at the reception that followed. The senator's wife wore a short shift-style dress made entirely of shimmering silver sequins, that must have been a magnet for her husband's eyes as he stood at the podium speaking the great words from Lincoln's Gettysburg Address. Mrs. Joseph Kennedy wore an appropriately colored (considering her first name) rose brocade coat over a short white brocade dress with long diamond pendant earrings and diamond bracelets.

The concert was magnificent, and as one guest said "soul satisfying." In addition to Copland's "Lincoln Portrait," two young artists of great promise performed two familiar and beloved works. Tall, handsome Stephen Kates was the soloist in Dvorak's Concerto for Cello in B Minor, and young Misha Dichter brought the packed audience to its feet with his performance of Tchaikovsky's Piano Concerto No. 1 in B-flat minor.

It was an audience comprised mainly of young people, although there were many regular devotees of Symphony there. Among them were Dr. and Mrs. Norman Budde, with Mr. and Mrs. Alan Carr, all up from Hingham; Mrs. Joseph Wallace of Cambridge; Mr. and Mrs. Paul Bernat of Chestnut Hill, Mrs. Bernat's brown knit superbly cut; Augusta Hornblower of Chestnut Hill, a debutante of this season, looking pretty in a blue suit with brass buttons; Henry B. Cabot of Dover, president of the trustees of the B.S.O., sitting with Mrs. George L. Sargent of Dover, who had flown in from Detroit that day, and who does such a wonderful job as publicity chairman of the Council of Friends of the B.S.O.; Mrs. Nelson S. Bartlett of Wellesley; Mr. and Mrs. Robert W. Meserve of Waltham, and many others.

After the concert, from which the audience were reluctant to let the performers leave, invited guests gathered at a reception in the Gallery of Symphony Hall to meet the three soloists of the evening.

Long tables, glittering with silver coffee services, and tall candelabra holding tapering red candles, filled either side of the big high-ceilinged room. Centerpieces of red carnations and Christmas greens were on each table, and a Christmas red fruit punch and petit fours were also served.

Members of the Council of Friends poured for the guests, among them Mrs. Sherman R. Thayer of Chestnut Hill and Cohasset; lovely Mrs. Alexander Ellis Jr. of Concord, in a black silk suit, a pale blue blouse the perfect complement under it, and Mrs. Ralph B. Williams of Chestnut Hill in sunny yellow.

Greeting the guests at the entrance to the gallery was Mrs. Richard R. Higgins of Dedham, chairman of the reception. She looked charming and Christmassy in a bright green suit, and another who chose to wear bright green was Mrs. B. Barton Loomis of Beacon Hill.

Two conductors' wives were chatting together. Mrs. Serge Koussevitzky, widow of the founder of the Berkshire Music Center where Senator Kennedy first performed the Lincoln Portrait last summer, and dark haired Mrs. Erich Leinsdorf, wife of the conductor of the Boston Symphony Orchestra, wearing a gold lame suit, were "talking shop." Many of the musicians from the orchestra, outstanding in their white ties, were there with their wives.

Others at this reception, which gave the audience a chance to thank in person the musicians, the soloists, and their conductor, for the beauty and pleasure they had given them that evening, and the many other evenings throughout the year, were Mrs. Augustus Soule of Brookline, who was with Mrs. S. Abbott Smith of Marlboro Street; Mrs. Harris Fahnestock of Concord and Mr. and Mrs. George A. Parson of Louisburg Square, who were all together; Mr. and Mrs. Robert Dean of Wellesley; Mrs. Albert Titcomb of Boston, a red and black silk dress and matching jacket her choice; Miss Virginia Fay of Boston in palest green; Mrs. John L. Grandin of Chestnut Hill in bright pink, and Mrs. Frank Allen of Boston.

A magnificent evening of music and a delightful reception, the proceeds of which go directly to help the orchestra's much deserved pension fund.

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

SYMPHONY HALL

Sunday Evening, December 11, 1966

140th Pension Fund Concert

BY THE

BOSTON SYMPHONY ORCHESTRA

Erich Leinsdorf, ***Music Director***

Soloists

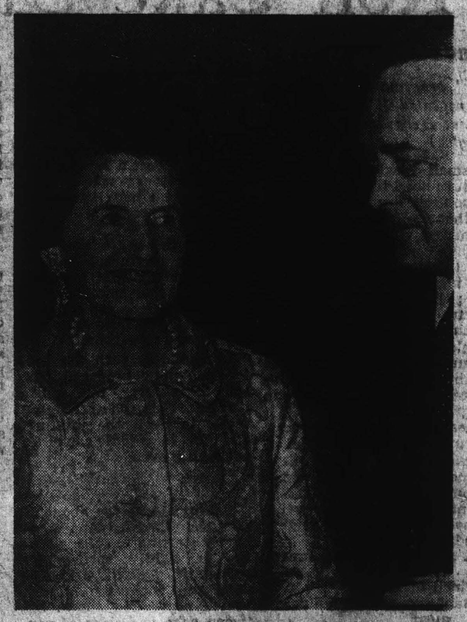
MISHA DICHTER, *Piano*

STEPHEN KATES, *Cello*

Narrator

SENATOR EDWARD M. KENNEDY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733



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Joseph Kennedy, diamonds sparkling with her pink coat, talks about the late President Kennedy's visit to Belgium with J. P. Van Bellinghen who escorted John F. Kennedy there. (Sam Hammat Photo)

ony Honors Sen. Kennedy

Reeds, the Robert Weisses, the Joseph Gargans and Mrs. Paul Rugo—came to the reception, Joan's sliver dress shining as though it were molten, illumined her face, which showed no sign of weariness, although their week-end schedule included a late-late Washington Ball for which both she and her husband were cochairmen, and a stopover at Hyannis to see ailling Joseph Kennedy at a Boston hospital!

Rose Kennedy explained graciously to the Symphony committee that she "couldn't stay long but did want to thank those wonderful soloists."

She also exchanged addresses with former Embassy Counselor in Brussels J. P. Bellinghen, who escorted President Kennedy when he was in Belgium. The Van Bellinghens are now in Cambridge, where he is at the Harvard Center for International Affairs. A most attractive girl, his wife "enjoys the music here almost best of all."

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A black lace dress and pale emeraled twist of chiffon setting off her fragile exquisite face, the widow of the famed conductor and founder of Tanglewood waved her slim hands.

"It was nothing; we are only waiting to have you come again," she said.

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What did she enjoy most about their trip? "Having all that time with my husband after so many busy weeks, and meeting so many friendly people."

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Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
DEC 8 1966

SOCIETY

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The program to be played is of the kind that Friday afternoon subscribers often wish the B. S. O. would perform all the time. It begins with Dvorak's Cello Concerto in B. Minor, with Stephen Kates as soloist. Following this, Senator Edward M. Kennedy will be the narrator in Aaron Copland's "A Lincoln Portrait" — it will be of interest to the guests to see his rendition of this after Marian Anderson's performance of this same narration on television on Tuesday evening. Finally, Misha Dichter will be the soloist in Tchaikovsky's Piano Concerto No. 1 in B. flat minor, Op. 23.

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To fit candles onto the spikes some candlesticks have heat an ice pick and gently melt holes in the centers.

SLICK TRICK

Mort

nta Business Out of Hand

going to happen when he discovers we were not telling the truth, when he KNOWS that his parents have ALWAYS told him the truth. He has been brought up to know that he can always trust us. Perhaps he will be mature enough to accept this one lapse.

In our home, we also celebrate Advent, with the wreath and candles, and an Advent calendar. Our son looks forward to every day so that he can open the next door on his calendar.

You will probably receive quite a few letters against your stand, but be assured that there are a good many of us who feel as you do.

Thoughts of a Santa, believe, me, and will always exist in the minds of his believers.

Medico

89

Program

PENSION FUND CONCERT

Sunday Evening, December 11, 1966, at 8:30 o'clock

DVOŘÁK . . . . . *Concerto for Cello, in B minor, Op. 104

I. Allegro II. Adagio ma non troppo III. Finale: Allegro moderato

Soloist
STEPHEN KATES

COPLAND . . . . . Lincoln Portrait

SENATOR EDWARD M. KENNEDY, *Narrator*

INTERMISSION

TCHAIKOVSKY . . . . *Piano Concerto No. 1, in B-flat minor, Op. 23

I. Allegro non troppo e molto maestoso; Allegro con spirito
II. Andantino semplice; Allegro vivace assai
III. Allegro con fuoco

Soloist
MISHA DICHTER

MR. DICHTER PLAYS THE STEINWAY PIANO

BALDWIN PIANO *RCA VICTOR RECORDS

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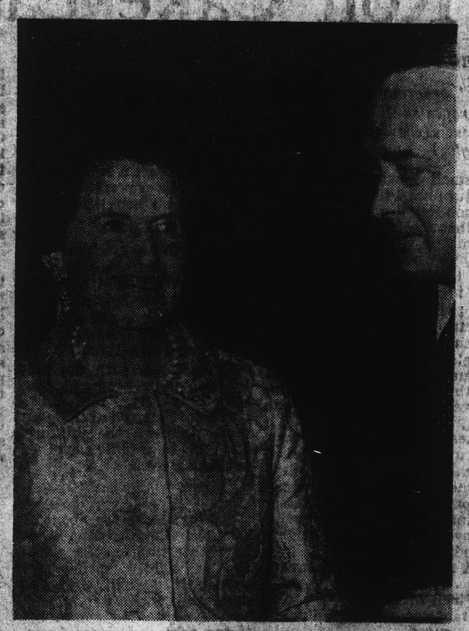
Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 12 1966



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Patriot-Ledger (e)
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Circ. 51,098
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Medico

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Morning Globe
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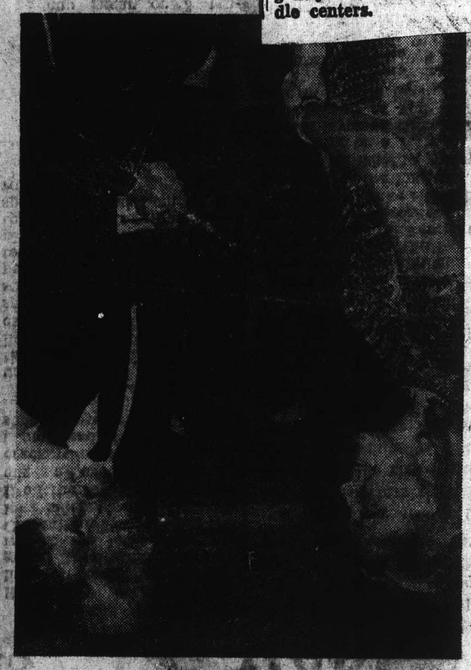
Circ. 234,733



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Still others there to share coffee and punch with the Kennedys and the members of the orchestra were the Robert M. P. Kennards, Mrs. Frank Allen, Mrs. Cabners, in slim chic black and pearls. Mrs. John L. Grandin Jr. in pale pink, Dr. and Mrs. Palfrey Perkins, the S. Abbbot Smiths and another score or two.

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What did she enjoy most about their trip? "Having all that time with my husband after so many busy weeks, and meeting so many friendly people."

New England Newsclip Agency, Inc.
Box 3078, Boston 02106 • 742-4300
Patriot-Ledger (●)
QUINCY, Mass.
Circ. 51,098
DEC 13 1966

SOCIETY

by Miriam Tod

Mrs. Edward M. Kennedy sparkled for her husband in more ways than one Sunday evening at Symphony Hall. The occasion was the Pension Fund Concert at which Senator Kennedy, resplendent in white tie and tails, spoke the narration of Copland's "Lincoln Portrait."

Mrs. Kennedy and her mother-in-law, Mrs. Joseph Kennedy, were easily the most eye-catching of the guests, both at the concert and at the reception that followed. The senator's wife wore a short sheath-style dress made entirely of shimmering silver sequins, that must have been a magnet for her husband's eyes as he stood at the podium speaking the great words from Lincoln's Gettysburg Address. Mrs. Joseph Kennedy wore an appropriately colored (considering her first name) rose brocade coat over a short white brocade dress with long diamond pendant earrings and diamond bracelets.

The concert was magnificent, and as one guest said "soul satisfying." In addition to Copland's "Lincoln Portrait," two young artists of great promise performed two familiar and beloved works. Tall, handsome Stephen Kates was the soloist in Dvorak's Concerto for Cello in B Minor, and young Misha Dichter brought the packed audience to its feet with his performance of Tchaikovsky's Piano Concerto No. 1 in B-flat minor.

It was an audience comprised mainly of young people, although there were many regular devotees of Symphony there. Among them were Dr. and Mrs. Norman Budde, with Mr. and Mrs. Alan Carr, all up from Hingham; Mrs. Joseph Wallace of Cambridge; Mr. and Mrs. Paul Bennet of Chestnut Hill, Mrs. Bennet's brown knit superbly cut; Augusta Hornblower of Chestnut Hill, a debutante of this season, looking pretty in a blue suit with brass buttons; Henry B. Cabot of Dover, president of the trustees of the B.S.O.; sitting with Mrs. George L. Sargent of Dover, who had flown in from Detroit that day, and who does such a wonderful job as publicity chairman of the Council of Friends of the B.S.O.; Mrs. Nelson S. Bartlett of Wellesley; Mr. and Mrs. Robert W. Meserve of Waltham, and many others.

After the concert, from which the audience were reluctant to let the performers leave, invited guests gathered at a reception in the Gallery of Symphony Hall to meet the three soloists of the evening.

Long tables, glittering with silver coffee services, and tall candelabra holding tapering red candles, filled either side of the big high-ceilinged room. Centerpieces of red carnations and Christmas greens were on each table, and a Christmas red fruit punch and petit fours were also served.

Members of the Council of Friends poured for the guests, among them Mrs. Sherman R. Thayer of Cheshire Hill and

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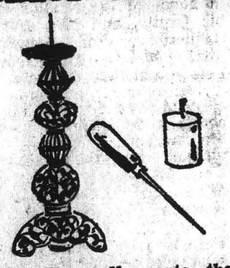
Patriot-Ledger (●)
QUINCY, Mass.
Circ. 51,098
DEC 8 1966

SOCIETY

by Miriam Tod

SLICK TRICK



To fit candles onto the spikes some candlesticks have, heat an ice pick and gently melt holes in the candle centers.

quite a few letters against your stand, but be assured that there are a good many of us who feel as youd o.

Mort

At this evening's Pension Fund concert, the Boston Symphony Orchestra and Music Director Erich Leinsdorf take particular pleasure in presenting for the first time with orchestra in Boston two of the winners of the Third Tchaikovsky Music Competition held in Moscow last June. Pianist Misha Dichter and cellist Stephen Kates each received second prizes in this very important music competition. The two young artists and Senator Edward M. Kennedy, who narrates Copland's "*Lincoln Portrait*" at this concert, performed with the Orchestra at Tanglewood last summer.

Misha Dichter, born in Shanghai twenty-one years ago, was raised in California where he began his musical studies. At the Juilliard School of Music, where he presently studies with Mme. Rosina Lhevinne, he holds the Joseph Lhevinne Scholarship, a most significant recognition.

Twenty-three-year-old Stephen Kates, whose father is a member of the New York Philharmonic, is the third generation musician in a family of professional musicians. He has studied at the Juilliard School with Leonard Rose and with Gregor Piatigorsky, winning numerous performance prizes including the Third Piatigorsky Biennial Artist Award and the San Francisco Symphony Foundation Award. Mr. Kates played solo cello in the American Symphony Orchestra and joined the Pittsburgh Symphony for its 1964 tour of the Middle East and Europe.

The participants in tonight's concert have most generously donated their services to the Pension Fund.

The Boston Symphony Pension Institution, established in 1903, is the oldest among American symphony orchestras and probably the most generous. During the past few years the Pension Institution has paid annually about a quarter of a million dollars to about one hundred Pensioners and their widows. Income for the Pension Institution is derived from Pension Fund concerts, Open Rehearsals in Symphony Hall and at Tanglewood, members' dues, matching contributions from the Boston Symphony Orchestra, Inc., and invested funds. The Institution is managed by a Board of Trustees drawn from members of the Orchestra and the Board of Trustees of the Boston Symphony Orchestra.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
DEC 13 1966

SOCIETY

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Members of the Council of Friends poured for the guests, among them Mrs. Sherman R. Thayer of Chestnut Hill and Cohasset; lovely Mrs. Alexander Ellis Jr. of Concord, in a black silk suit, a pale blue blouse the perfect complement under it, and Mrs. Ralph B. Williams of Chestnut Hill in sunny yellow.

Greeting the guests at the entrance to the gallery was Mrs. Richard R. Higgins of Dedham, chairman of the reception. She looked charming and Christmassy in a bright green suit, and another who chose to wear bright green was Mrs. B. Barton Loomis of Beacon Hill.

Two conductors' wives were chatting together. Mrs. Serge Koussevitzky, widow of the founder of the Berkshire Music Center where Senator Kennedy first performed the Lincoln Portrait last summer, and dark haired Mrs. Erich Leinsdorf, wife of the conductor of the Boston Symphony Orchestra, wearing a gold lame suit, were "talking shop." Many of the musicians from the orchestra, outstanding in their white ties, were there with their wives.

Others at this reception, which gave the audience a chance to thank in person the musicians, the soloists, and their conductor, for the beauty and pleasure they had given them that evening, and the many other evenings throughout the year, were Mrs. Augustus Soule of Brookline, who was with Mrs. S. Abbott Smith of Marlboro Street; Mrs. Harris Fahnestock of Concord and Mr. and Mrs. George A. Parson of Louisburg Square, who were all together; Mr. and Mrs. Robert Dean of Wellesley; Mrs. Albert Titcomb of Boston, a red and black silk dress and matching jacket her choice; Miss Virginia Fay of Boston in palest green; Mrs. John L. Grandin of Chestnut Hill in bright pink, and Mrs. Frank Allen of Boston.

A magnificent evening of music and a delightful reception, the proceeds of which go directly to help the orchestra's much deserved pension fund.

BOSTON SYMPHONY ORCHESTRA
ERICH LEINSDORF
Music Director

SYMPHONY HALL

Sunday Evening, December 11, 1966

140th Pension Fund Concert

BY THE

BOSTON SYMPHONY ORCHESTRA

Erich Leinsdorf, *Music Director*

Soloists

MISHA DICHTER, *Piano*

STEPHEN KATES, *Cello*

Narrator

SENATOR EDWARD M. KENNEDY

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
DEC 8 1966

SOCIETY

by Miriam Tod

Sunday will be a very special day at Symphony Hall. For at 8:30 p.m. the Boston Symphony Orchestra will give a concert for the benefit of their own members, and a memorable one it promises to be.

Called the Pension Fund Concert, the current musicians of the orchestra have invited three notable personalities to perform with them. The proceeds from the evening will help support 95 emeritus members of the orchestra.

The program to be played is of the kind that Friday afternoon subscribers often wish the B. S. O. would perform all the time. It begins with Dvorak's Cello Concerto in B. Minor, with Stephen Kates as soloist. Following this, Senator Edward M. Kennedy will be the narrator in Aaron Copland's "A Lincoln Portrait" — it will be of interest to the guests to see his rendition of this after Marian Anderson's performance of this same narration on television on Tuesday evening. Finally, Misha Dichter will be the soloist in Tchaikovsky's Piano Concerto No. 1 in B. flat minor, Op. 23.

Mrs. Thomas D. Perry Jr., wife of the orchestra's manager, and a number of the players' wives are decorating venerable old Symphony Hall with greens for the occasion. It will look very seasonal and gay for the reception following the concert that the Council of Friends of the B. S. O. have invited guests to attend. This will take place in the Gallery and will honor the three soloists. Mrs. Richard R. Higgins of Dedham is chairman of this reception.

Among those greeting Senator Kennedy, Mr. Dichter and Mr. Kates will be the trustees of the Boston Symphony, members of the orchestra and their wives, Mrs. Norman L. Cahners of Brookline and Mrs. Louis W. Cabot of Wenham, co-chairmen of the Council of Friends, and others.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 12 1966

WARM GREETINGS at the Symphony reception for her husband last night, Mrs. Edward Kennedy wears a silver dress of decorative cut. Her dinner and concert guests included Mrs. Paul Rugo (right). Mrs. Joseph Kennedy, diamonds sparkling with her pink coat, talks about the late President Kennedy's visit to Belgium with J. P. Van Bellinghen who escorted John F. Kennedy there. (Sam Hammat Photo)

Symphony Honors Sen. Kennedy

By MARJORIE SHERMAN
Globe Society Editor

There was a fashionable invitation reception for Sen. Edward M. Kennedy after the 140th Pension Fund Concert at Symphony Hall Sunday night, but a reception committee, just as attractive and more determined to see the senator, was waiting outside when his car arrived.

He is their only hope, they feel, of getting their Bachelor of Science degree in nursing at Northeastern University.

They were promised three years ago, when the class of 30 enrolled, that, if they completed their three-year course, they would have the option to go on for a two-year degree course. Now that has been revoked and a separate five-year course set up in which they can take no part.

Kennedy is a trustee, and the girls felt that, "if he knew what it means to us, he would help." He intends to.

"He said so," Victoria Alla said simply. She is chairman of the committee that has appealed to the university since last May with no results.

"He's wonderful; he said nurses were pretty important people," Cochairman Deena Kaplan said.

The girls waited to see the senator and his wife and his mother leave the hall after the concert. Symphony Hall did its part and let the pretty girls wait inside, out of the brisk 40-degree breezes, and even found a spare seat or two in the big, crowded hall for those who wanted to hear the concert and the senator too.

After the first disquieting searching for unfamiliar seats in Symphony Hall, always a trying experience for the Friday regulars who have walked, unushered, to their places for all these many years everyone settled down to enjoy an unusual and especially rewarding evening.

Mrs. Joseph P. Kennedy arrived early, coming from the Ritz to take a seat until her daughter-in-law and a party of guests arrived for their center section seats. Mrs. Kennedy was especially pleased to have several people come up to tell her how much they enjoyed the senator in same program at Tanglewood this Summer and that they "couldn't wait to hear him again."

Two Kennedys by marriage looked handsome together—Rose with a lovely brilliant pink coat to set off her dark hair, diamonds sparkling at her ears and wrists, and Joan, her soft blonde hair almost to the shoulders of a gold ribbed silk coat.

Symphony Pres. Henry Cabot came in with trustee Philip Allen. Rep. Michael Dukakis and his attractive wife came in the stage door with her father, the Symphony's Harry Ellis Dickson.

Still others in the crowded and impressed house were Mrs. George Sargent, who flew back from Detroit especially for the concert, which she helped the Council of Friends of Symphony to hold in honor of the senator and his family, and Mrs. Harris Sahnestock, from Concord, joining Mr. and Mrs. George Parson and Paul Ceresole.

Still others who came to applaud the four young music competition winners from Moscow and made their way upstairs for the reception were Mrs. Louis Cabot and her council cochairman, Mrs. Norman Cahners. Conductor and Mrs. Erich Leinsdorf were also congratulating the senator as well as the soloists as were the Symphony's Thomas Perry and his wife.

The Kennedys and their guests—T. Jefferson Coolidge, the Paul Beattys, the Edward Reeds, the Robert Weisses, the Joseph Gargans and Mrs. Paul Rugo—came to the reception, Joan's sliver dress shining as though it were molten, illumined her face, which showed no sign of weariness, although their week-end schedule included a late-late Washington Ball for which both she and her husband were cochairmen, and a stopover at Hyannis to see ailing Joseph Kennedy at a Boston hospital.

Rose Kennedy explained graciously to the Symphony committee that she "couldn't stay long but did want to thank those wonderful soloists."

She also exchanged addresses with former Embassy Counselor in Brussels J. P. Bellinghen, who escorted President Kennedy when he was in Belgium. The Van Bellinghens are now in Cambridge, where he is at the Harvard Center for International Affairs. A most attractive girl, his wife "enjoys the music here almost best of all."

Mme. Serge Koussevitzky was warmly welcomed by the Kennedys, who spoke immediately of her beautiful party at Tanglewood this Summer after the senator's first appearance as narrator for the Copland "Lincoln."

A black lace dress and pale emeraled twist of chiffon setting off her fragile exquisite face, the widow of the famed conductor and founder of Tanglewood waved her slim hands.

"It was nothing; we are only waiting to have you come again," she said.

Still others there to share coffee and punch with the Kennedys and the members of the orchestra were the Robert M. P. Kennards, Mrs. Frank Allen, Mrs. Cahners, in slim chic black and pearls. Mrs. John L. Grandin Jr. in pale pink, Dr. and Mrs. Palfrey Perkins, the S. Abbbot Smiths and another score or two.

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What did she enjoy most about their trip? "Having all that time with my husband after so many busy weeks, and meeting so many friendly people."

PRE-TOUR

New York World-Telegram and The Sun
D. 373,819 SAT. 142,176
APR 18 1966

Boston Symphony Cuts Concerts

By LAWRENCE FARRANT
Of the World-Telegram Staff

The Boston Symphony Orchestra, rated by knowledgeable Brooklynites as "best" in the world, has cut its scheduled appearances at the Academy of Music in the 1966-67 season to three evenings nistead of the normal five-nights-in-Brooklyn, standard for the last 78 years.

William McKelvy Martin, director of the Academy of Music, said today that as substitute for the Boston Symphony there have been scheduled one evening of the Chicago Symphony Orchestra with Jean Martinon conducting on Nov. 16, and an evening with the Stuttgart Chamber Orchestra with Karl Munchinger conducaing on March 8, 1967.

Elizabeth Menschik Gomory, 84 Joralemon St., Brooklyn Heights, who has been chairman of the Women's Committee for the Boston Symphony in Brooklyn for the past three years, said, "Boston under Erich Leinsdorf is the best in the world, not just in the United States. We told him so at his performance in the Academy last Thursday. He is getting too famous and is wanted everywhere."

'A Departure'

Martin said, "Yes, this is a departure from a 78-year tradition of only having the Boston Symphony. But we hope that by introducing the variety of another great American orchestra and a renowned European orchestra in our series, we will stimulate new attendance at our concert hall."

He rated the Chicago Symphony, under Martinon, with Boston as one of the five leading United States orchestras.

Mrs. Gomory valued the Vienna Philharmonic as second in the world, followed by Philadelphia under Ormandy and Cleveland under George Szell.

"But we got hundreds of renewals of subscriptions for next neason during intermission last Thursday," Mrs. Gomory noted. "The Academy of Music hall is acoustically perfect, best in the country, and the audience was pleased. We heard a full evening of Brahms, the same program that the Boston performed Friday night at Carnegie Hall."

ERICH LEINSDORF: Dropping two concerts.

Ticket Sale Lag

Neither Mrs. Gomory nor Martin could explain why the Boston Symphony schedule of five performances was not retained. Both said attendance had been satisfactory. But reports over the last two years indicated that tickets sales had lagged.

Mrs. Gomory commented, "Ticket sales anywhere don't go well these days because people are afraid to go out in the evening. The police ought to patrol more often around the Academy of Music."

Martin, on the other hand, declared that attendance had been well maintained. He said the Academy Opera House holds 2,207 persons, seating 939 in the orchestra, 638 in the mezzanine and 530 in the balcony. About 1,400 to 1,600 seats are reserved on subscription every year, he noted. Ticket sales at the box office will begin after Oct. 1.

'On Way Up'

Mrs. Gomory said, "I think the Academy is on the way up again. You know, the Opera Society of Brooklyn—my husband is president of it—used to sponsor the Salmaggi company, subsidizing any losses. Now the company is on its own and we are seeking ballet, outstanding lecturers, improved performances."

Quietly the women's group has changed its name to the Women's Committee of the Academy Orchestra Series, she noted. The group, comprised of 90 Brooklyn women, will hold its annual meeting in mid-May at the Gomory residence in Brooklyn Heights.

"We still love the Boston Symphony," she said. "But we are pleased to have Chicago and Stuttgart."

The schedule of the orchestra series follows:

- Oct. 13: Boston Symphony conducted by Lainsdorf.
- Nov. 16: Chicago Symphony conducted by Martinon.
- Jan. 26: Boston Symphony conducted by Rafael Kubelik of the Symphonie-Orchester des Bayrischen Rundfunks of Munich.
- March 8: Stuttgart Chamber Orchestra conducted by Munchinger.
- April 13: Boston Symphony conducted by Leinsdorf.

BROOKLYN, N. Y.
BAY NEWS
W. 14,500
JUL 9 1966

BROOKLYN, N. Y.
KINGS COURIER
W. 15,000
JULY 9 1966

Orchestra Series Announced For Next Season at Academy

The Brooklyn Academy of Music has announced the 1966-67 Academy Orchestra Series to be held in the Opera House. The five program series is a continuation of the 78 year Boston Symphony Orchestra Series; featuring the Boston Symphony Orchestra in three of its five concerts.

The subscribers to this series have given this great orchestra the largest audience over the years of any other attraction in the Brooklyn Academy's 107 years history. But, as the Brooklyn audience has enjoyed its many evenings with this brilliant ensemble, so have other audiences clamored for it. The Trustees of the Boston Symphony Orchestra, faced with a truly fantastic increase in requests for appearances by the Orchestra, have decided to revise their long standing policy towards the communities the orchestra has visited annually. In a word, they feel they must offer their work to a larger and broader based audience.

The Academy of Music has engaged two outstanding orchestras to participate in its new series next year. The Chicago Symphony Orchestra will appear under the direction of Jean Martinon who is no stranger to Brooklyn, having directed the Boston Symphony Orchestra in its January concert in the Opera House this season. The Stuttgart Chamber Orchestra, under the direction of Karl Munchinger, coming to the Opera House in March of 1967, is one of Europe's most elegant musical ensembles.

The concert schedule for next season is as follows:

Thurs. evening, October 13, - The Boston Symphony Orchestra, Erich Leinsdorf, Conducting;

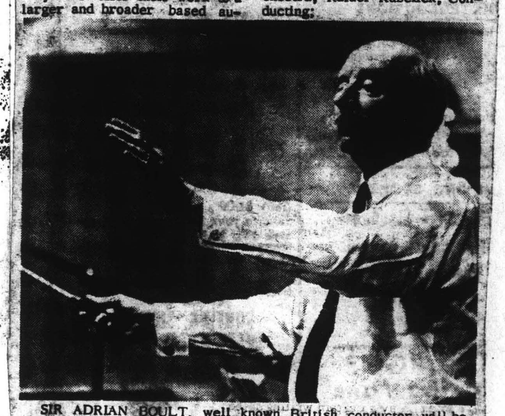
Wed. evening, November 16 - The Chicago Symphony Orchestra, Jean Martinon, Conducting;

Thurs. evening, January 26, 1967 - The Boston Symphony Orchestra, Rafael Kubelick, Conducting;

Wed. evening, March 8, 1967 - The Stuttgart Chamber Orchestra, Karl Munchinger, Conducting;

Thurs. evening, April 13, 1967 - The Boston Symphony Orchestra, Erich Leinsdorf, Conducting.

Tickets for this series will be offered on a subscription basis. The subscription tickets are priced at $25.00 and $20.00 in the Orchestra, $24.00, $20.00 and $18.00 in the Mezzanine, and $16.00 and $14.00 in the Balcony. Box seats are $26.00, $24.00, $16.00 and $12.00.



SIR ADRIAN BOULT, well known British conductor, will be guest conductor of the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., Erich Leinsdorf, Music Director, on Sun. afternoon, July 10. Sir Adrian Boult will conduct the Mozart Symphony No. 34, K. 338, the Mozart Symphony No. 39, K. 543 and the Mozart Piano Concerto in D major, K. 175, with Malcolm Frager as soloist.

Newsday
GARDEN CITY, N. Y.
D. 400,124
JUN 2 1966

Concert Series Is Set By Boston Symphony

The Boston Symphony Orchestra will appear in its own series at Carnegie Hall next season, consisting of four Saturday evenings, Oct. 15, Nov. 19, March 4 and April 15. In the past, the symphony has appeared as part of the International Festival of Visiting Orchestras. On March 4, the orchestra will offer a first New York performance of Robert Moevs' "Et Occidentem Illustra" for chorus and orchestra. The other programs will feature Viennese composers.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 5 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
JUN 6 1966

BOSTONIANS PREPARE A CARNEGIE SERIES

The Boston Symphony Orchestra will give a special four-concert series at Carnegie Hall next season. This will be in addition to its two appearances in the hall's Festival of Visiting Orchestras series and the regular 10 concerts booked next season at Philharmonic Hall.

The orchestra has not had a separate Carnegie Hall series since 1961-62, the season before Philharmonic Hall opened. Response to the four concerts last season in Carnegie Hall's Festival series was so good, it was said, that the new series was developed.

Erich Leinsdorf, the orchestra's conductor, will lead the four Saturday concerts. Music by Viennese composers will dominate the Carnegie Hall series.

The exception will be the local premiere of "Et Occidentem Illustra" for chorus and orchestra by Robert Moevs, the composer in residence at Rutgers University. This will be performed on March 4.

The other concerts will be held on Oct. 15, Nov. 19 and April 15.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 652,135
JUN 6 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK PARK EAST
Thursday, June 9, 1966
047

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.
JUN 9 1966

Boston Symphony Sets Saturday Concerts

The Boston Symphony Orchestra will present a special series of concerts at Carnegie Hall next season under the direction of Erich Leinsdorf. The first program will be given on Saturday evening, October 15, and others will follow on Saturday evenings, November 19, March 4 and April 15.

Works by Viennese composers will be featured at the concerts and soloists Beverly Sills, Shirley Verrett, Beverly Wolff, Placido Domingo, Ara Berberian, and pianists Evelyne Crochet and Claude Frank already have been engaged.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN BAY NEWS
Saturday, July 9, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN KINGS COURIER
Saturday, July 9, 1966

NEW YORK, N. Y.
ADVOCATE
W. 26,500
JUN 25 1966

BRROKLYN ACADEMY OF MUSIC... The Trustees of the Boston Symphony Orchestra, have decided to revise their long standing policy toward the communities the orchestra has visited annually. In a word, they feel they must offer their work to a larger, and broader based audience. The Academy of Music has engaged two outstanding orchestras to participate in its new series next year.

SOUTH AMBOY, N. J.
CITIZEN
W. 2,000
JUN 30 1966

50TH CONCERT SEASON AT RUTGERS

The Pittsburgh Symphony Orchestra, the Moscow Chamber Orchestra, a French baritone and a Greek pianist will be among those who will help celebrate the fiftieth season of the Rutgers University Gymnasium Concert Series during the 1966-67 academic year.

The golden anniversary series will be part of an 11-event concert schedule, including a special concert by the Boston Symphony Orchestra and the Voorhees Chapel Series at Douglass College.

A performance by the Pittsburgh Symphony will open the Gymnasium Series on Oct. 31. The Robert Shaw Chorale and Orchestra, Robert Shaw conductor, will conclude the series next spring, May 8.

In between, the Moscow Chamber Orchestra, conducted by Rudolf Barshai, will play Nov. 30, French baritone Gerard Souzay will perform Feb. 14 and Gina Bachauer, Greek pianist, will play April 5.

The Boston Symphony Orchestra and the Rutgers University Choir will appear in a special concert March 2. The program will be featured by a performance of "Et Occidentem Illustra," a work by Robert W. Moevs, Rutgers' associate professor of music, commissioned for the Rutgers Bicentennial. Erich Leinsdorf will conduct the Boston Symphony. The Rutgers Choir will be directed by F. Austin Walter.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GARDEN CITY NEWSDAY
Thursday, June 2, 1966

DAILY NEWS
NEW YORK'S FULL NEWSPAPER
D. 2,097,578 SUN. 3,070,836
JUN 2 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
JUN 19 1966

4 Boston Concerts

Having proven its ability to draw more audiences than can be accommodated in its Philharmonic Hall subscription series, the Boston Symphony has decided to expand its New York activities with a four-concert series in Carnegie Hall.

91

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

AUG 1966

Musical Notes

by Walter F. Loeb

Theme and Variations

Rafael Druian, concertmaster of the **Cleveland Orchestra,** appeared at the **Alaska Festival of Music** in Anchorage during June. . . . **Fernando Valenti,** harpsichordist, has been appointed to the faculty of the **Cleveland Institute of Music.** . . . **André Watts,** 19-year-old American pianist, made his debut in London on June 12. He won raves. . . . **Richard Tucker** sang eight performances at the Teatro Colon in Buenos Aires—Des Grieux in Puccini's "Manon Lescaut" and Enzo Grimaldi in Ponchielli's "La Gioconda." . . . **Lorna Haywood,** young English soprano and a graduate student of the **Juilliard School of Music,** made her debut on July 9 at Covent Garden. It was in a new production of "The Magic Flute." In September Miss Haywood will sing with the Chicago Lyric Opera.

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BROOKLYN CANARSIE DIG
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FLATBUSH LIFE
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New York Courier
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THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407

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World Journal Tribune (e)
NEW YORK, N. Y.

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NEWSPAPER CLIPPINGS
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FARMINGDALE OBSERVER
Thursday, September 8, 1966

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MASSAPEQUA OBSERVER
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MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.

AUG 1966

Musical Notes

by Walter F. Loeb

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PHILHARMONIC HALL #1 OCT. 12 + 14

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OCT 13 1966

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OCT 14 1966

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NEW YORK, N. Y.
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OCT 14 1966

Music: An Old-Time-Boston Program

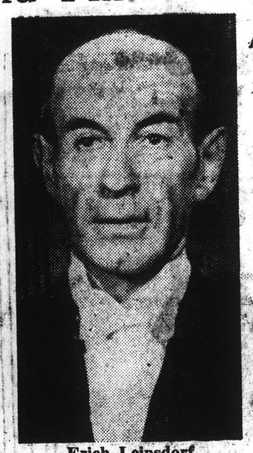
Leinsdorf Shows His Usual Objectivity

By HAROLD C. SCHONBERG

ERICH LEINSDORF and the Boston Symphony opened their Philharmonic Hall series last night with a program that was two-thirds old-time-Boston. Both the Sibelius Fifth Symphony and the Prokofiev "Scythian" Suite have been closely associated with the orchestra through the years. The third piece on the program was the Dvorak Violin Concerto, which is having something of a run the last few years. What will come next? The Goldmark? The Wieniawski D minor?

Mr. Leinsdorf's performances were typical in their clarity, smoothness, brilliance and objectivity. He approaches a score as a series of problems to be licked rather than a series of emotions to be conveyed. He also seems to work on the notion that the latter will automatically follow from the former. It doesn't; but at least one can be thankful for the sheer professionalism of Mr. Leinsdorf's work.

The Sibelius E flat Symphony last night had big sound, but not lush sound. It was a performance in which the elements were sharply contoured; in which the music sounded harder and stronger than it generally does. The dimensions were bigger, even if charm (and the slow movement does have considerable charm) was somewhat missing. The tempos sounded natural, and the phrase-shaping was orthodox enough, but the outlook of the conductor was detached. One was too conscious of the machine. Yet, withal, it was an impressive, accomplished piece of work.



Erich Leinsdorf

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Shmuel Ashkenasi, violinist. At Philharmonic Hall.
Symphony No. 5 ..... Sibelius
Violin Concerto ..... Dvorak
Scythian Suite ..... Prokofiev

Shmuel Ashkenasi, the soloist in the Dvorak Violin Concerto, is a young Israeli musician, 27 years old, but he plays in an old style. He uses a wide, rapid vibrato, he holds back on first notes in running phrases, he slides into notes and he can be quite sentimental when dragging into a slow theme.

All this does no harm to the Dvorak, which is an old-fashioned work, delightful though it may be. It is a romantic concerto designed to show off the violinist; and the

Ashkenasi Is Soloist in Dvorak Concerto

solo writing is very difficult. It is, indeed, even harder than it sounds. The violinist-composers of the 19th century—Wieniawski, Vieuxtemps and the others—knew how to get sparkle in figurations that fall naturally on the fingerboard. Dvorak, a clumsy instrumentalist, threw all kinds of octaves and other passagework that does not sparkle idiomatically. The writing is hard, but not always grateful.

But the concerto is a lovely work, tinged with Dvorak's ever-present nationalism, richly orchestrated, full of the juicy modulations that he could handle so imaginatively. Mr. Askenasi played it with a great deal of dash and sparkle, growing stronger as he went along. He has aplomb, and the instincts of a virtuoso violinist. This kind of literature would appear to be his métier.

The "Scythian" Suite, the score in which Prokofiev threw down the gantlet—he was going to show the world what orchestral savagery was—started with a bang and continued so. Mr. Leinsdorf started breathlessly, at a tremendous clip, and piled sonority on sonority.

It was all very exciting, as it always is when a great orchestra tackles the score with confidence. Through the years the work has lost much of its impact, in that its once-jagged dissonances and yelps are now as exciting as a bunch of kids feeding peanuts to an elephant. But the score still "sounds," and it sounded last night.

New York Post
D. 324,256 SUN. 243,637
OCT 13 1966

Words and Music

By Harriett Johnson

Boston Symphony Opens Season

Erich Leinsdorf may be short and Teutonic but he strode on-stage last night with the height and air of De Gaulle. He was the grand seigneur, totally convinced of his mission. If there was any question of infallibility or modesty, the music director of the Boston Symphony kept his secret.

Before opening the orchestra's season in Philharmonic Hall, he surveyed the scene for a moment, aloof and lordly. This was the way of the master conductor, with whom you may disagree, but who is dictator by an authority he has earned.

Leinsdorf, who is beginning his fifth season with the Bostonians, opened the program with the Fifth Symphony of Sibelius, (togther with his "Second,") the most popular of his works in the form.

During the "Fifth," he surrounds his naive themes by terse clashes of counterpoint. There is an economy of means not present in the "Second." Swept along by Sibelius' peculiar gift for conflict and resolution, dissonance vitalizes the work for the knowing musician while the layman hears music meaningful to him as "bardic and elemental."

Leinsdorf's rigidity and professional self-righteousness didn't admit the expansiveness of phrase and section that the texture of the music requires. There was an occasional embarrassing attempt at jocosity through a bouncing, nervous staccato. There were angles instead of grand arcs. The quality of sound, however, was superb. With aplomb and virtuosity, he dramatized the tensions. It was a magnificently virtuoso performance with which I strongly disagreed in interpretation.

Ashkenasi Has Temperament

Shmuel Ashkenasi, 25-year-old Israeli violinist, who won second prize in the Tchaikovsky Competition in Moscow, was the soloist in Dvorak's Concerto in A Minor, Op. 53. Ashkenasi's performance demonstrated his strong temperament. He has an extraordinary feeling for color. He poured his heart into the "Adagio." It sang eloquently, evoking a variety of moods. But altogether in the Concerto there was stamina missing, a lack of rhythmic authority; a touch of provincialism. He has imagination and a big equipment, however, that shows a broad potential.

Prokofiev's mad, brilliant, precocious "Scythian Suite," composed when he was only 23, was the final number. This is extravagantly sophisticated music on a glamorously barbaric subject — sun-worshipping pagans. Its delirious ending with frenzied men chanting to their god was played deliriously as only a great orchestra could.

World Journal Tribune
NEW YORK, NEW YORK
D. 900,000
OCT 13 1966

Praise, With Reservations

By MILES KASTENDIECK

WHAT JOY it was to hear a great orchestra like the Boston Symphony play once again in Philharmonic Hall last night. To Erich Leinsdorf's everlasting credit, he has achieved a clarity in performance that glorifies the players one and all. That he may not communicate all the essence of a work, however, sometimes becomes the story of a concert.

So it was at least with the Sibelius Fifth which opened a program of solid fare none of which was less than 50 years old. For all his penetration and the clear-cut exposition of the score, the music fell short of the emotional impact it can have. He did, however, conduct a superb virtuoso performance of Prokofieff's Scythian Suite, accentuating how handsomely this well-groomed orchestra plays.

A "sober, steadfast, and demure" Sibelius Fifth pays insufficient tribute to the romantic impulse that prompted it. In his somewhat literal interpretation, Mr. Leinsdorf distilled the urgency inherent in the music. It sounded dry. Furthermore the movements did not culminate: they just ended effectively.

Had not the orchestra played so well, certain stretches of the piece would have sounded duller than they did, partly for reasons of tempo. Hesitating too long between the chords at the end also brought an unwelcome anticlimax. Throughout the performance the woodwinds were exciting, but the brasses needed more decisive statement.

All these reservations disappeared during the Prokofieff, which wears well. Though a germinal piece stylistically, foreshadowing later developments, it stands up boldly to Stravinsky's "Sacre" with its primitive instincts and pagan colors. The famous sunrise however, dazzled more through brilliance than effulgence.

Dvorak's Violin Concerto with the young Shmuel Ashkenasi as soloist pursued a lengthy course because neither the performance nor the violinist sustained interest. He started well, for he is technically accomplished and temperamentally alert. He can spin a fine tone and impart some warmth when he desires, but he tensed in his playing and lapsed into some matter-of-fact projection of notes. Had he relaxed, this performance would have been quite different and undoubtedly more ingratiating.

The orchestra became the star of the evening. Its conductor shone in reflected glory because of its disciplined playing.

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OCT 9 1966

B.S.O. on Tour

The Boston Symphony will be out of town this week, presenting four concerts in the New York area. These programs mark the beginning of the orchestra's 80th consecutive season of concerts in New York.

Erich Leinsdorf will conduct concerts Wednesday and Friday evenings in Philharmonic Hall with violinist Shmuel Ashkenasi as soloist; Thursday evening at the Brooklyn Academy of Music, with cellist Jules Eskin as soloist, and Saturday evening at Carnegie Hall, in the Mahler Third, assisted by Shirley Verrett, mezzo-soprano, the New England Conservatory Chorus and the Boston Boy Choir.

The next Symphony Hall concert will be Tuesday evening, Oct. 18, the first program of the "Cambridge series.

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WEDNESDAY

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Scythian Suite (Op. 20) ..... Prokofiev

93

BROOKLYN #1 OCT 13

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COUR[redacted]
Saturday, October 8, 1966

Symphony Orchestra Greats Signed for Academy Series

Three world famous symphony orchestras will be featured in the 79th annual concert series of the Brooklyn Academy of Music, it was announced today by Seth S. Faison, Chairman of the Academy's Governing Committee.

The so-called cultural explosion, Mr. Faison observes, has stimulated more and more communities to compete for the limited out-of-town performances of the established symphony orchestras. "Consequently," he adds, "we are particularly happy that we have been able to secure such an outstanding series."

The Boston Symphony Orchestra will present three concerts (Oct. 13, Jan. 26 and April 13). One concert each by the Chicago Symphony Orchestra, Jean Martinon, conducting (Nov. 16) and the Stuttgart Chamber Orchestra, Karl Munchinger, conducting (March 8) completes the series. "We are sure that the innovation of a series of three different orchestras -- a departure from our 78-year tradition of presenting only the Bson Symphony Orchestra -- will add excitement this season," Mr. Faison remarked. "Moreover," he declared, "not only are we offering a superb group of five concerts, but a saving of over 25% on the series as a whole brings great performances by great orchestras within the reach of the entire community." Further information is available from the Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 11217, 783-6700.

The Academy Orchestra Series opens on Thurs., Oct. 13 at 8:30 p.m. in the Opera House of the Academy, as it has for the past 79 years, with the appearance [redacted] Boston Symphony Orchestra. Erich [redacted] Music Director of the Bostonians, will conduct.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, October 9, 1966

Leinsdorp to Conduct

In the special events category, Erich Leinsdorf will conduct the Boston Symphony Orchestra in the opening concert of the 79th season Thursday at 8:30 P.M. Carlos Montoya and his flamenco guitar will be on hand Saturday.

On Wednesday and Oct. 19, Edward Jaffe will lead folk and square dances on the Opera House stage at 7:30 P.M. There will be a concert by the Little Orchestra Society today and "Merlin the Magician" will provide entertainment for children Saturday at 2:30 P.M.

LONG ISLAND CITY, N. Y.
GREENPOINT STAR
W. 8,500

OCT 1 4 1966

Academy of Music Presents Top Talent

Three world famous symphony orchestras will be featured in the 79th annual concert series of the Brooklyn Academy of Music, it was announced today by Seth S. Faison, chairman of the academy's governing committee.

The so-called cultural explosion, Faison observes, has stimulated more and more communities to compete for the limited out-of-town performances of the established symphony orchestras. "Consequently," he adds, "we are particularly happy that we have been able to secure such an outstanding series."

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Membership to the Academy, at $20, includes over 200 free events including concerts, lectures, feature films, dances, children's shows, and discounts to many of the Academy's special events. For the 1966-67 season brochure including detailed information about the programs, activities, special events and gifts, write The Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn 11217 or phone 783 - 6700.

NEW YORK, N. Y.
ADVOCATE
W. 26,500

OCT 1 5 1966

BROOKLYN ACADEMY OF MUSIC... The Boston Symphony Orchestra will present three concerts, October 13, January 26 and April 13. The innovation of a series of three different orchestras will add excitement this season. Further information is available from the Bklyn. Ac. of Music, 30 Lafayette Ave., Bklyn. 11217, 783-6700. The Academy Series opens Thursday, Oct. 13 at 8:30 pm in the Opera House of the Academy, as it has for the past 79 years, with the appearance of the Boston Symphony Orchestra. Erich Leinsdorf, Music Director of the Bostonians will conduct.

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

OCT 1 5 1966

Brooklyn Academy of Music

BROOKLYN OPERA CO. — 10th fall season. $4.00 top price. Oct. 22 - "Cavalleria" and "Pagliacci"; Nov. 5 - "Rigoletto"; Nov. 12 - "Carmen"; Dec. 10- "Madama Butterfly." Information: B'klyn Opera Co., 1860 B'way, N.Y.C. 10023, Performances in the Academy's Opera House.

FOUR CONCERTS of famous S. Hurok artists. Fri., Nov. 4- Leonid Kogan, violinist; Fri., Jan 6 - Emil Gilels, pianist; Fri., Jan 20 - Andres Segovia, classical guitarist; Tues., Feb. 7 - Artur Rubenstein, pianist. All performances at 8:30 p.m. Information: LO 4-6990.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, Conducting. Opening Concert of the 79th Season includes Janacek, "Vixen" Suite and Beethoven, Symphony No. 7 in A minor. Soloist - Jules Eskin. Thurs., Oct. 13, 8:30 p.m.

NEW YORK AND BROOKLYN DAILY
D. 31,450

OCT 1 3 1966

Boston Symphony At Bklyn Academy

Jules Eskin, brilliant first cellist of the Boston Symphony Orchestra, will be the fea[redacted] ist in the Schumann [redacted] certo when the Boston [redacted] Orchestra begins its 79th consecutive season at the Brooklyn Academy of Music on Thursday, October 13th at 8:30 p.m. Erich Leinsdorf will also conduct the Beethoven Symphony No. 7 and Janacek's Suite from "The Cunning Little Vixen."

Leinsdorf, who has been music director of the Bostonians since 1963, came to the United States in tmhe late 30's to be a conductor of the Metrapolitan Opera Company. Not generally known is the fact that he had visa trouble. When his visa expired in 1938, Leinsdorf recalls, "It took the help of a freshman Congressman named Yyndon Johnson to prepare the necessary le[redacted] the [redacted] ly, [redacted] on-sulate for quick re-entry."

CARNEGIE HALL #1 OCT. 15

New York Post
D. 324,256 SUN. 243,637
OCT 12 1966

Music Tonight...

Metropolitan Opera: Verdi's "La Traviata," cast includes Anna Moffo, Bruno Prevedi, Robert Merrill, Georges Pretre conducting, Lincoln Center, 8.

Boston Symphony Orches-

MERRILL PRETRE

tra: Erich Leinsdorf conducting, Shumel Ashkenasi, soloist in Dvorak's Violin Concerto, Philharmonic Hall, 8:30.

The Moscow Chamber Orchestra, Carnegie Hall, 8:30.

COLUMBUS, GA.
LEDGER-ENQUIRER
SUN. 57,500
OCT 23 1966

Miss Richardson Sings With Boston Symphony

MISS PATRICIA RICHARDSON, a freshman at the New England Conservatory, Boston, was one of a small group of students chosen from the conservatory's Mahler Chorus to sing with the Boston Symphony Orchestra Oct. 15 at Carnegie Hall, New York. The group presented Gustav Mahler's Third Symphony. Miss Richardson, daughter of Mr. and Mrs. J. B. Richardson, is a student of Mme. Re Koster at the conservatory.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
OCT 15 1966

Also, "Turandot," Metropolitan Opera, 8 P.M.; "The Consul," New York City Opera, New York State Theater, 8:15; New York Philharmonic, Philharmonic Hall, 8:30; Boston Symphony, Carnegie Hall, 8:30; New Chamber Quintet, Carnegie Recital Hall, 8:30; Austin Reller, violinist, Rogers Auditorium, Metropolitan Museum, 8:30; Composers' Forum, Donnell Library, 20 West 53d Street, 8:30; Guiomar Novaes, pianist, Washington Irving High School, 8:30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, October 9, 1966

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836
OCT 9 1966

Bostonians Here

The Boston Symphony Orchestra, led by Erich Leinsdorf, will play the first of four concerts at Carnegie Hall next Saturday night. The program includes contralto Shirley Verrett, the New England Conservatory Chorus and the Boston Boychoir.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
OCT 9 1966

Shirley Verrett, mezzo, soloist with the Boston Symphony in the Mahler Third at Carnegie Hall on Saturday evening.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

N. Y. AMSTERDAM NEWS
Saturday, October 15, 1966

NEW YORK
Amsterdam News
W. 67,662
OCT 15 1966

Miss Verrett With Boston Symphony

The Boston Symphony Orchestra will give a series of four concerts at Carnegie Hall to celebrate the 75th anniversary season of the famous auditorium on 57th St., and Seventh Avenue.

The concerts, all scheduled for Saturday evenings, are devoted to music of the "Viennese School," and with one exception will consist of works by composers identified with Vienna from the 18th century to the present. Erich Leinsdorf, music director of the orchestra, will conduct all four concerts, the opening event scheduled for this Saturday evening, at 8:30.

The program this Saturday evening will be devoted entirely to the Third Symphony of Gustav Mahler, which calls for solo voice and chorus as well as a full orchestra. The soloist in this performance will be Shirley Verrett, mezzo-soprano, and the chorus that of the New England Conservatory augmented by the Boston Boy Choir.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836
OCT 12 1966

Musical Salute

The Boston Symphony Orchestra, led by Erich Leinsdorf, will salute Carnegie Hall's 75th anniversary with a series of four concerts, the first of which will be given at the hall Saturday evening. The concerts will feature the music of the Viennese school, with the first one devoted entirely to the Third Symphony of Gustav Mahler. The vocal soloist will be mezzo-soprano Shirley Verrett. The chorus will be the New England Conservatory augmented by the Boston Boy Choir.

New York Post
D. 324,256 SUN. 243,637
OCT 15 1966

Mahler's Third Played By Boston Symphony

There was a treat for Mahler fans on Saturday night when the Boston Sympathy Orchestra opened its 1966-67 series of Carnegie Hall concerts with Mahler's Symphony No. 3 in D minor. There was no time for anything else, of course, for this six-movement essay in musical rhetoric lasts almost two hours including time for an intermission between the first and second movements.

It is curious that a work so long-winded and repetitious and so cluttered with banalities should continue to fascinate conductors and listeners, but it does. Perhaps, it is because just about the time you think you can't stand anymore of it, something happens that is arresting. That something usually has a noble sound that arouses thoughts of magnanimity, redemption and other such things.

The performance conducted by Erich Leinsdorf seemed to do about as much as any could to make the event seem worth the effort. Mahler's superb orchestration projected clearly, and healthy tempos kept the music from bogging down in its own excesses.

Shirley Verrett sang the solo of the fourth movement beautifully. She was joined in the fifth movement by the Boston Boychoir (John Oliver, director) and the women of the New England Conservatory Chorus (Lorna Cooke deVaron, director). Both groups made admirable contributions.

ALLEN HUGHES.

World Journal Tribune
NEW YORK, NEW YORK
D. 900,000
OCT 17 1966

Joyous Mahler With Leinsdorf

By WILLIAM BENDER

I have been to Carnegie Hall to hear Erich Leinsdorf and the Boston Symphony Orchestra play Gustav Mahler's Third Symphony, and I am still jumping for joy.

What a symphony! What a performance! And what a pity that we have not heard more of a work that—while not Mahler's ultimate utterance—is certainly the purest essence of the mature, skilled and optimistic side of one of the greatest composers of modern times.

Joy is decidedly the word for the Third Symphony. A sloganeer might almost call it his "fun" symphony. How Mahler exults in his love of nature, his fondness for fellow-man, and his love of mystery. And how he delights and touches us with the directness of his musical statements and the theatrical brilliance of his symphonic shapes.

Super-symphonic might be a better term. The symphony consists of six movements and it runs a bit over 90 minutes. Saturday night, when the Bostonians began a four-concert series devoted largely to Viennese composers, the Mahler Third was an event of a full two hours, if you count a 23-minute intermission after the long first movement, and if you count the wildly enthusiastic ovation that concluded the evening.

Despite its length — and this is the astonishing thing —the symphony never wears out its welcome. Gone is the ego-heaviness of the First Symphony ("The Titan"). Gone is the metaphysics of the Second ("Resurrection"). Gone is the redundancy of both those works.

In place of all this is Mahler's confidence to be—well, Mahler. And this means, since Mahler was an incessant musical punster, that he isn't afraid to show his debt to Wagner now and then or to insert a little intentional schmaltz. But these are merely passing moments. Elsewhere there are the pulsating march rhythms, the drum rolls, the trumpet calls, the muted trills of the strings, the twinkling woodwinds, the direct melodic style—all combined into one irrevocable fusion of form and style.

Leinsdorf's performance hid nothing. It was radiantly extroverted, with less of the darkish qualities that Leonard Bernstein has found in the music. Shirley Verrett sang her "Nietzsche" solo from a high stand at stage rear with breathtaking power and delicacy. The "chiming" of the choirs in the last movement was a superb moment, as was Armando Ghitala's off-stage trumpet solo in the third movement.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

N. Y. AMSTERDAM NEWS
Saturday, October 15, 1966

Concerts This Week

FRIDAY, October 14 — Miriam Makeba, presented by Harold Leventhal, 8:30 p.m., Carnegie Hall.

SATURDAY, October 15 — Shirley Verrett, mezzo-soprano, appears with the Boston Symphony Orchestra, Erich Leinsdorf conducting, 8:30 p.m., Carnegie Hall.

CARNEGIE HALL

Gustav Mahler's Symphony No. 3 in D minor, in six movements; the Boston Symphony Orchestra conducted by Erich Leinsdorf; alto Shirley Verrett; the New England Conservatory Chorus, Lorna Cooke de Varon director, and the Boston Boychoir, John Oliver director.

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PROVIDENCE #1 NOV. 3

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
OCT 30 1966

SOPRANO Phyllis Bryn-Julson will be a soloist with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, during their first concert of the season, Thursday at Veterans Memorial Auditorium.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
OCT 30 1966

PROV #1

MUSIC

THURSDAY

THE BOSTON SYMPHONY Orchestra will present its first concert of the season at 8:30 p.m. at Veterans Memorial Auditorium. Soloists for the evening will be soprano Phyllis Bryn-Julson and pianist Claude Frank.

The program, conducted by Erich Leinsdorf, follows:

Symphony in G minor, K. 550 . . Mozart
Suite from "Lulu," Opera in Three Acts . . . . . Berg
Phyllis Bryn-Julson, soprano
Piano Concerto No. 1, in C major, Op. 15
Claude Frank, pianist

WASHINGTON #1 NOV. 15

96

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

NOV 16 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Washington Post
WASHINGTON, D. C.
Circ. 422,145

NOV 17 1966

Postlude

New Kennedy Memorial Music Is Painful Failure

By Paul Hume

Three years ago next Tuesday John Fitzgerald Kennedy died in Dallas. The tragic violence of that death was recalled last night in Constitution Hall when Erich Leinsdorf conducted the Boston Symphony Orchestra in a new work entitled "In Memoriam John F. Kennedy."

Hume

The score came into being as the result of a commission from Leinsdorf for a major work for narrator and orchestra. Its composer is William Sydeman, whose Study No. 2 for Orchestra was receiving its world première from this same conductor and orchestra at almost the very moment of Kennedy's death.

Sydeman tells, in program notes for his new work, how Leinsdorf, having finished the composer's new Study, left the stage and then returned to it to announce the tragic news to the Boston audience, after which he conducted the orchestra in the Funeral March from Beethoven's "Eroica" Symphony.

It is the theme of that Funeral March that provides Sydeman with the initial germ of his memorial piece. But, as he says, "the text is the basic element of the work." The selection of that text, he adds, was the most difficult but also the most rewarding aspect of the work. The exhaustive reading he did in making his selection led him to use passages from Allan Nevis' Introduction to Volume II of Kennedy Speeches, from the Bookof Ecclesiastes, from a poem by Stephen Spender, from the Kennedy biographies by Arthur Schlesinger, and Theodore Sorensen, and, inevitably, from the words of President Kennedy himself.

All of this testifies to Sydeman's sincerity and concern in attempting what proves to be, as it has in the past, almost without exception, an impossible task. In this case, the result is worse than usual. Aside from touchingly elegiac phrases for strings at the opening and closing of the work, the music, moving sententiously, continually gets in the way of the words, while the words, too, obscure the musical purposes.

Asked to consider various social, political and philosophical views of the six men upon whom Sydeman drew, we are then wrenched into a different arena by music whose relevance never becomes convincing. No one wants memorial music for John Kennedy to lack either a lofty character or some reflection of the incredible zest and human delight in humor that he possessed.

But we are already blessed with a host of great works that have something in common with his perceptive outlook and his singularly generous bearing. Despite the excellence with which E. G. Marshall read the text, the new Sydeman score must be rated a painful failure.

The evening opened with a reading of the Bach Third Orchestral Suite that suffered grievously from an inflated number of strings, which hopelessly obscured the oboes, bassoons and trumpets that make so rich a sound in this music. As for the harpsichord that was brought from Bosotn for the performance, it might as well have stayed in its native commonwealth, so smothered was it under that plethora of players. It is also probable that a more appropriate number in the orchestra, say half of the 46 or so Leinsdorf used, would have played with more precision and more spirit, though apparently there is a proscription in Boston against any ornaments.

From the way the first movement of the Schumann "Spring" Symphony went, it was going to be the high point of the evening, glowing, beautifully shaped, and a credit to conductor and orchestra.

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Box 2078, Boston 02106 • 742-4200
Washington Star
WASHINGTON, D. C.
Circ. 276,836

NOV 13 1966

The Sunday Star
WASHINGTON, D. C.
SUN. 351,015

NOV 13 1966

CONCERT PREVIEW

A Musical Memorial To John F. Kennedy

The Boston Symphony concert in Constitution Hall Tuesday night will include a new "In Memoriam John F. Kennedy" by William Sydeman, a 38-year-old composer on the faculty of the Mannes College of Music in New York.

ERICH LEINSDORF

In a program note for the piece, Sydeman describes the personal, musical, and literary materials he has used. When the news of Kennedy's assassination came, Sydeman was in Symphony Hall, Boston, where the orchestra had just given the first performance of another of his works, "Study No. 2 for Orchestra." After making the announcement, Erich Leinsdorf conducted the funeral march from Beethoven's "Eroica" Symphony. "It is impossible," Sydeman writes, "for me to think of the tragedy without recalling this movement. . . .

And so I have incorporated and developed at length fragments of two elements of the 'Eroica': the opening bar with its heavy dotted rhythms, and the initial phrases of the second theme . . ."

Sydeman has also incorporated a phrase from the national anthem—the music accompanying the words "and the rockets' red glare." This he has done to portray Kennedy's "heroic proportions."

Throughout most of the work, the orchestral writing forms a background to the narration of several texts. There are passages from Kennedy's speeches, eulogies by Allan Nevins, Theodore Sorensen and Arthur Schlesinger; a passage from Ecclesiastes; and a poem by Stephen Spender.

Sydeman has received several honors in recent years. They include an award from the National Institute of Arts and Letters and a commission from the Koussevitzky Foundation (not yet completed).

—JOHN VINTON.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Washington News
WASHINGTON, D. C.
Circ. 212,455

NOV 16 1966 THE WASH

Tribute to Kennedy Falls Flat

It's always a pleasure to hear Erich Leinsdorf and the Boston Symphony Orchestra even when they perform such embarrasingly pretentious works as William Sydeman's In Memoriam John F. Kennedy.

This tribute to the late President had its Washington premiere at Constitution Hall last night in the first of two concerts the Boston Symphony is given here this season.

It consists of two movements — Adagio lamentoso which certainly conveyed the grief the nation felt, and some of the frantic bewilderment, over President Kennedy's death, and Allegro: Theme and Variations.

Woven into it is a narration, which actor E. G. Marshall delivered clearly and unsentimentally.

The text is a patchwork of quotations from the men close to President Kennedy, from a poem by Stephen Spender, from the Bible, from Kennedy speeches. Too much of it is pedestrian and too much of it is unrelated to the episodic — perhaps disjointed is a better word — that underscores the text.

I found the Bach Suite No. 3 in D. for Orchestra and the Schumann Symphony No. 1 ("Spring"), both of which found the Boston Symphony, in glorious form, a much more accurate reflection of the spirit of John F. Kennedy.

MILTON BERLINER

The Evening Star
WASHINGTON, D. C.
D. 300,667 SUN. 351,015

NOV 16 1966

NEWS OF MUSIC

Kennedy 'Memoriam' Over-Ostentatious

By IRVING LOWENS
Music Critic of The Star

Music Critic of The Star
Boston Symphony Orchestra, Erich Leinsdorf, conductor. Constitution Hall. Program: Suite No. 3 in D, Bach; In Memoriam John F. Kennedy (1st Washington performance), Sydeman; Symphony No. 1 in B flat, Op. 38 (Spring), Schumann.

The Boston Symphony Orchestra came to Constitution Hall last night, bringing with it a new work, "In Memoriam John F. Kennedy," by the 38-year-old American composer, William Sydeman.

The composition was the result of a commission awarded by Erich Leinsdorf for a major work for narrator and orchestra. The idea of such a piece dedicated to the memory of John F. Kennedy was initiated by Mrs. Ruth Kaufmann of New York City, and the commission was made possible through her generosity.

Unfortunately, the idea turned out better in theory than in practice. About the only thing that "In Memoriam John F. Kennedy" succeeded in doing was to demonstrate how difficult it is to mix art and politics.

For the text of the narration (delivered in solemn forensic style by E. G. Marshall, well known to television audiences for his portrayal of the senior attorney in "The Defenders"), Sydeman chose a melange of quotations from Allan Nevins, the Book of Ecclesiastes, Stephen Spender, Arthur Schlesinger, Theodore Sorenson and the late president himself.

These were recited against a background of pretentious and bombastic music of interminable length.

At the conclusion of the work, I am afraid there was not a wet eye in the sold-out house, although there were many in the audience who knew President Kennedy personally and who were quite prepared to be touched by the intended tribute.

It is an astonishing achievement when a piece of music can manage to transform some of President Kennedy's most eloquent words into something much like a campaign speech for the Democratic Party. Sydeman accomplished this with a rare degree of perfection.

When Marshal got to Sorenson's words, it suddenly occurred to me that the Sydeman tribute bore a depressing family resemblance to certain cantatas written in the Soviet Union in bygone days, when composers—and good ones, too, such as Prokofieff—used Stalin's speeches and the platform of the Communist party of the U.S.S.R. to create "heroic" masterpieces for the people. They are now forgotten, I would hope that, in due time, Sydeman's "In Memoriam" will be, too.

I do not think I was alone in my discomfort, from the intermission chatter. Indeed, it would be hard to think of any body who would have disliked such an ostentatious display more than Jack Kennedy himself.

Part of the trouble, I am sure, was the work's inordinate length. Stravinsky, in his "Elegy for J.F.K.," expressed his grief quietly and used about three minutes to do so. Sydeman goes on and on ten times as long.

The composer was on hand to acknowledge the audience's applause, as he had been at the world premier in Boston on Nov. 4.

"To everything, there is a season, and a time to every purpose under heaven," went the quotation from Ecclesiastes of which he made use. "A time to be born and a time to die, a time to laugh, a time to weep, a time to mourn, a time to speak."

There is also, according to Ecclesiastes, "a time to keep silence," but Sydeman did not use that phrase.

The remainder of the concert did not really give anybody too much to cheer about, although I must say that the joyous affirmation of the Schumann Spring Symphony after the Sydeman debacle came like a breath of fresh air. But it did not work the way it should—there was about it an odd combination of pedanticism and license. Leinsdorf dutifully repeated the exposition in the first and last movements, but the scherzo (marked "molto vivace") lumbered along in a slow lope, and the concluding "quasi presto" sounded more like "quasi adagio." There were many other liberties taken with the tempi, and most of them sounded quite arbitrary.

The D major Bach Suite (with the familiar "Air for the G String") which began the evening showed that it takes more than a harpsichord to guarantee authenticity of style. Leinsdorf used virtually the full complement of the Boston strings, and, glorious as their tone may be, they sounded much too heavy for Bach. Nor was there any evidence of double-dotting in the French overture with which the Suite opened. Nor could I hear anything approaching terrace dynamics.

All in all, I would characterize yesterday's affair as the most forgettable BSO appearance in Constitution Hall in a long , long time.

WASHINGTON #1 NOV. 15

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CONCERT PREVIEW

A Musical Memorial To John F. Kennedy

The Boston Symphony concert in Constitution Hall Tuesday night will include a new "In Memoriam John F. Kennedy" by William Sydeman, a 38-year-old composer on the faculty of the Mannes College of Music in New York.

ERICH LEINSDORF

In a program note for the piece, Sydeman describes the personal, musical, and literary materials he has used. When the news of Kennedy's assassination came, Sydeman was in Symphony Hall, Boston, where the orchestra had just given the first performance of another of his works, "Study No. 2 for Orchestra." After making the announcement, Erich Leinsdorf conducted the funeral march from Beethoven's "Eroica" Symphony. "It is impossible," Sydeman writes, "for me to think of the tragedy without recalling this movement. . . .

And so I have incorporated and developed at length fragments of two elements of the 'Eroica': the opening bar with its heavy dotted rhythms, and the initial phrases of the second theme . . ."

Sydeman has also incorporated a phrase from the national anthem—the music accompanying the words "and the rockets' red glare." This he has done to portray Kennedy's "heroic proportions."

Throughout most of the work, the orchestral writing forms a background to the narration of several texts. There are passages from Kennedy's speeches, eulogies by Allan Nevins, Theodore Sorensen and Arthur Schlesinger; a passage from Ecclesiastes; and a poem by Stephen Spender.

Sydeman has received several honors in recent years. They include an award from the National Institute of Arts and Letters and a commission from the Koussevitzky Foundation (not yet completed).

—JOHN VINTON.

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Washington News
WASHINGTON, D. C.
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NOV 16 1966
THE WASH

Tribute to Kennedy Falls Flat

It's always a pleasure to hear Erich Leinsdorf and the Boston Symphony Orchestra even when they perform such embarrasingly pretentious works as William Sydeman's In Memoriam John F. Kennedy.

This tribute to the late President had its Washington premiere at Constitution Hall last night in the first of two concerts the Boston Symphony is given here this season.

It consists of two movements — Adagio lamentoso which certainly conveyed the grief the nation felt, and some of the frantic bewilderment, over President Kennedy's death, and Allegro: Theme and Variations.

Woven into it is a narration, which actor E. G. Marshall delivered clearly and unsentimentally.

The text is a patchwork of quotations from the men close to President Kennedy, from a poem by Stephen Spender, from the Bible, from Kennedy speeches. Too much of it is pedestrian and too much of it is unrelated to the episodic — perhaps disjointed is a better word — that underscores the text.

I found the Bach Suite No. 3 in D. for Orchestra and the Schumann Symphony No. 1 ("Spring"), both of which found the Boston Symphony, in glorious form, a much more accurate reflection of the spirit of John F. Kennedy.

MILTON BERLINER

The Evening Star
WASHINGTON, D. C.
D. 300,667 SUN. 351,015

NOV 16 1966

NEWS OF MUSIC

Kennedy 'Memoriam' Over-Ostentatious

By IRVING LOWENS
Music Critic of The Star

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Boston Symphony Orchestra, Erich Leinsdorf, conductor. Constitution Hall. Program: Suite No. 3 in D, Bach; In Memoriam John F. Kennedy (1st Washington performance), Sydeman; Symphony No. 1 in B flat, Op. 38 (Spring), Schumann.

The Boston Symphony Orchestra came to Constitution Hall last night, bringing with it a new work, "In Memoriam John F. Kennedy," by the 38-year-old American composer, William Sydeman.

The composition was the result of a commission awarded by Erich Leinsdorf for a major work for narrator and orchestra. The idea of such a piece dedicated to the memory of John F. Kennedy was initiated by Mrs. Ruth Kaufmann of New York City, and the commission was made possible through her generosity.

Unfortunately, the idea turned out better in theory than in practice. About the only thing that "In Memoriam John F. Kennedy" succeeded in doing was to demonstrate how difficult it is to mix art and politics.

For the text of the narration (delivered in solemn forensic style by E. G. Marshall, well known to television audiences for his portrayal of the senior attorney in "The Defenders") Sydeman chose a melange of quotations from Allan Nevins, the Book of Ecclesiastes, Stephen Spender, Arthur Schlesinger, Theodore Sorenson and the late president himself.

These were recited against a background of pretentious and bombastic music of interminable length.

At the conclusion of the work, I am afraid there was not a wet eye in the sold-out house, although there were many in the audience who knew President Kennedy personally and who were quite prepared to be touched by the intended tribute.

It is an astonishing achievement when a piece of music can manage to transform some of President Kennedy's most eloquent words into something much like a campaign speech for the Democratic Party. Sydeman accomplished this with a rare degree of perfection.

When Marshal got to Sorenson's words, it suddenly occurred to me that the Sydeman tribute bore a depressing family resemblance to certain cantatas written in the Soviet Union in bygone days, when composers—and good ones, too, such as Prokofieff—used Stalin's speeches and the platform of the Communist party of the U.S.S.R. to create "heroic" masterpieces for the people. They are now forgotten, I would hope that, in due time, Sydeman's "In Memoriam" will be, too.

I do not think I was alone in my discomfort, from the intermission chatter. Indeed, it would be hard to think of any body who would have disliked such an ostentatious display more than Jack Kennedy himself.

Part of the trouble, I am sure, was the work's inordinate length. Stravinsky, in his "Elegy for J.F.K.," expressed his grief quietly and used about three minutes to do so. Sydeman goes on and on ten times as long.

The composer was on hand to acknowledge the audience's applause, as he had been at the world premier in Boston on Nov. 4.

"To everything, there is a season, and a time to every purpose under heaven," went the quotation from Ecclesiastes of which he made use. "A time to be born and a time to die, a time to laugh, a time to weep, a time to mourn, a time to speak."

There is also, according to Ecclesiastes, "a time to keep silence," but Sydeman did not use that phrase.

The remainder of the concert did not really give anybody too much to cheer about, although I must say that the joyous affirmation of the Schumann Spring Symphony after the Sydeman debacle came like a breath of fresh air. But it did not work the way it should—there was about it an odd combination of pedanticism and license. Leinsdorf dutifully repeated the exposition in the first and last movements, but the scherzo (marked "molto vivace") lumbered along in a slow lope, and the concluding "quasi presto" sounded more like "quasi adagio." There were many other liberties taken with the tempi, and most of them sounded quite arbitrary.

The D major Bach Suite (with the familiar "Air for the G String") which began the evening showed that it takes more than a harpsichord to guarantee authenticity of style. Leinsdorf used virtually the full complement of the Boston strings, and, glorious as their tone may be, they sounded much too heavy for Bach. Nor was there any evidence of double-dotting in the French overture with which the Suite opened. Nor could I hear anything approaching terrace dynamics.

All in all, I would characterize yesterday's affair as the most forgettable BSO appearance in Constitution Hall in a long , long time.

97

PHILHARMONIC HALL #2 NOV. 16 + 18

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NOV 17 1966

Words and Music

By Harriett Johnson

Premiere—'In Memoriam Kennedy'

William Sydeman's "In Memoriam John F. Kennedy," given its local premiere last night by the Boston Symphony at Philharmonic Hall, is a work in the tradition of Aaron Copland's "A Lincoln Portrait." Copland used excerpts from Lincoln's letters and speeches with musical treatment, and Sydeman, (like Copland, a native N. Y. son) closes with speeches, preceded by quotations from Arthur Schlesinger, Theodore Sorensen, Allan Nevins; from Ecclesiastes and from a poem by Stephen Spender.

Erich Leinsdorf, who conducted the 26-minute piece, commissioned Sydeman to compose such a work after the idea had been initiated by Mrs. Ruth Kaufman, a New York City resident. She also gave the money to make the commission possible.

Sydeman proved to be a wise choice; he has succeeded in a moving musical tribute to our late President. His choice of material recalls the many facets of President Kennedy's personality and character and their ramifications in action: patriot, realist, visionary, practical man of affairs, idealist. And the quotations preceding the speeches, especially those from the Bible and Spender, stimulate us to think beyond what Kennedy said to a heightened awareness of his significance in long range perspective.

The music, which includes an orchestral introduction and several interludes, uses a complex technique with sensitivity and a skilled craftsman's insight. He knows when to expand and when to contract his ideas; how to accompany the narration, how to prepare us for the lines to come. There is musical shape, a tautness despite the sprawling length of text.

He develops a short musical phrase from our National Anthem and also phrases from Beethoven's funeral march from his "Eroica" Symphony. But these are so modified in the composer's treatment, they become absorbed into the fabric and to many, I'm sure, were unrecognizable, Sydeman has composed a poignant, arresting work, more narrative than tragic, but significant in the telling.

Leinsdorf led the work with mastery and imagination. E. G. Marshall, the narrator, spoke with great dignity and his professional manner, but his voice and inflections didn't project much color or imagination.

We could paraphrase the first line of the quotation from Spender as the key to the experience of listening to "In Memoriam John F. Kennedy:" We think constantly of him who was truly great.

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500
NOV 24 1966

THE BOSTONIANS

Alban Berg's Suite from his unfinished opera, "Lulu," was a special highlight of the Boston Symphony Orchestra's New York concerts last week. This 12-tone score remains one of the strongest existing arguments for this compositional system as a vocabulary for very dense expressivity and for the special kind of outgoing, theatrical emotion

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NEW YORK, NEW YORK
D. 900,000
NOV 17 1966

PHILHARMONIC

'In Memoriam JFK'

By WILLIAM BENDER

JOHN F. KENNEDY HAD THE GIFT of eloquence. So, to varying degrees, did many of the historians who wrote about him in the days that followed his assassination on Nov. 22, 1963. What better way to create a text for a musical tribute to the fallen leader than to tap both these sources of eloquence?

This is exactly what the American composer William Sydeman has done in his new work for narrator and orchestra "In Memoriam John F. Kennedy." Unfortunately, he has ordered his text in such a way that his audience is left with too much literary richness and too little artistic shape. And the music he has intertwined with the text does of its own that might have not have the kind of life of its own that might have compensated for the theatrical deficiencies of the text.

TASK SUCCESSFUL

The work was commissioned by Erich Leinsdorf and the Boston Symphony Orchestra, which gave the world premiere in Boston Nov. 4 and which presented it to New York last night in Philharmonic Hall. The actor E. G. Marshall was narrator.

A work for narrator and orchestra is not an easy thing to bring off. But that was what Leinsdorf wanted, and that was what the composer agreed to provide. By his own account, the thing Sydeman wanted to do most was to achieve a full integration of narration and music, not the sort of work —Copland's "A Lincoln Portrait," for example—in which the words can be "lifted" with virtually no harm to the music. In this, Sydeman has been successful.

KEPT IN BACKGROUND

The narrator's voice is introduced almost as if it were the solo instrument in a concerto. And when Kennedy's words are being uttered — or those of Allan Nevins, Arthur Schlesinger Jr., or Theodore Sorenson, or, additionally, a few lines from "Ecclesiastes" ("To everything, there is a season. . ."), or Stephen Spender's poem of a generation ago, "I think continually of those who were truly great" — the music is kept properly in the background, or is given an appropriate accompanying figure. But the text—highlighted as it is — does not have the drama or simple theatricality to involve the listener.

Nowhere is there an explicit enough indication that the work is in two parts—the first to convey the sense of loss, the second to convey what Kennedy the man stood for. To be sure, there is a subtle change in the musical style, but it is too internal. And the quotes from Kennedy's speeches that conclude the work, to the accompaniment of variations in the orchestra, tend to be anticlimactic.

The music itself is not confined to conventional tonality—or to serialism or a 12-tone row, either—and is pleasingly lyric in spots, the four-minute orchestral introduction especially, and strikingly dissonant elsewhere. But its reticence, no matter how intentional, is its ultimate weakness.

Marshall's narration was straightforward and without emotion. At the time it seemed the right way to do it, but now, in retrospect, one wonders if it might not have been more effective by being less subdued. There was nothing to fault in the work of the orchestra, however.

Leinsdorf framed the new work with two old favorites —the Bach Suite No. 3 and the Schumann "Spring" Symphony, both of which began well but ended ponderously.

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Bostonians Play Bartok

By MILES KASTENDIECK

THANKS TO BARTOK'S CONCERTO for Two Pianos and Percussion the concert of the Boston Symphony in Carnegie Hall last night had focus. This work provided some excitement because of its rhythmic pulse and its daring coloration. The remainder of the program created a status quo atmosphere.

Since Bartok plays up the percussion aspect of the pianos as well as the various instruments in that department, the concerto is quite unusual. Its orchestral dress exists primarily for other colors, but it also serves as an accomplishment. Fundamentally, the concerto is a stunning rhythmic workout.

As such it begins to vibrate as soon as the pianos and percussion have entered, and Bartok's energies find release. No matter what happens thereafter, some rhythmic element keeps breaking through. The music is constantly churning rhythmically.

Yet moments of impressionism interrupt the pulsing sounds most effectively especially in the second movement. As a color variant, the use of the xylophone in the third qualifies as a happy inspiration. Repeated hearings increase appreciation, depending on the performance.

MORE "HEP"

Erich Leinsdorf had the Israeli pianists Bracha Eden and Alexander Tamir as soloists. Their preoccupation was of necessity digital dexterity applied with plenty of verve. They acquitted themselves admirably. So did the various percussionists in their incidental solos. The orchestra sounded more hep to this music than the conductor revealed himself to be, for there is more barbaric splendor lurking in the score than he brought out.

The concert began with a tribute to former concertmaster Richard Burgin who has recently retired. Though billed as conductor and soloist in Bach's Violin Concerto in A Minor, Mr. Burgin played the violin but hardly conducted at all. His solid musicianship resulted in a satisfactory account of the music. In general, the performance plodded. A novel touch came when Mr. Leinsdorf sat down to play the harpsichord.

WORTH WATCHING

Beethoven's Seventh Symphony completed the program. Mr. Leinsdorf conducted with his customary meticulous procedure, somewhat deliberately in the first movement, somewhat affectedly with almost inaudible pianissimos in the second, and a certain boisterousness thereafter.

With his sweeping gestures and swaying body he may soon qualify for the choreographic sweepstakes among conductors worth watching. Last night, he left the impression that he found controlling the orchestra more significant than releasing the music. Could he know too well how the music should go yet not feel free to let it go?

The distinction of the Beethoven as well as of the whole evening lay in superb playing. What a great orchestra this is! And why were there so many empty seats in Carnegie?

BILLBOARD
NEW YORK, N. Y.
W. 50,000
DEC 3 1966

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The major disappointment was the newest work, William Sydeman's "In Memoriam John F. Kennedy," which received its initial New York performance two days earlier. The piece consists of excerpts from the late President's speeches, a Stephen Spender poem, a selection from Ecclesiastes, and quotations from Kennedy biographies, all read rather theatrically by E. G. Marshall. The music wavered between romantic and modern. The effect was of program music that didn't quite make it. Sometimes the music would obviously try to mirror the text as in the Ecclesiastes reference (a time to laugh, a time to weep, etc.), but at other times it was merely a weak background.

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NEW YORKER
NEW YORK, N.Y.
W. 442,500
NOV 26 1966

ON Wednesday evening of last week the Boston Symphony, under Erich Leinsdorf, appeared in Philharmonic Hall with a program that was not very different from Mr. Steinberg's. It closed, as Mr. Steinberg's did, with a tried-and-true Romantic symphony—in this case, Schumann's First in B-Flat Major—and Mr. Leinsdorf, who has a special touch in this sort of music, gave it a perceptive reading. The opening number was the Bach Suite No. 3 in D Major for Orchestra, which had been performed here a week before by the Philharmonic, under Lorin Maazel. Mr. Leinsdorf's performance was in every way superior. Then came the dose of unpleasant medicine. William Sydeman, a composer whose talent is undiscernible to me, had created a highly pretentious work called simply "In Memoriam John F. Kennedy." It had a narrator, who solemnly declaimed excerpts from books by Arthur Schlesinger and Theodore Sorensen, a poem by Stephen Spender, an often quoted passage from Ecclesiastes, a hunk out of a preface by Allan Nevins, and some of the late President's own oratory. The narrator was E. G. Marshall, who is well known on Broadway, and he spoke his lines with general success, though he left out three crucial words in the next-to-last quotation from President Kennedy's speeches. All this was accompanied by a completely atonal score, some of which suggested the sound effects in spook movies and spy television serials, and all of which achieved the total blankness of emotional content that is usual in atonal pieces. The most absorbing event in the composition occurred when Mr. Leinsdorf, presumably in an access of dedication, accidentally hurled his baton to the rear of the stage. (It was picked up and unobtrusively handed back by the musicians in the orchestra, but it was noticeably truncated.) The piece, which was tediously long, received a considerable amount of handclapping, I think because of its nobility of intent and the moving power of the words rather than because of anything Mr. Sydeman put into it. I was reminded of those old vaudeville acts in which the American flag got waved when interest faltered. The memory of President Kennedy deserved better.

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ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
YONKERS HERALD STATESMAN
Friday, November 11, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GREENBURGH INDEPENDENT
Thursday, November 10, 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 13 1966

Larry Fried

American composer, William Sydeman, whose "In Memoriam John F. Kennedy" will be given here by the Boston Symphony on Wednesday and Friday.

The second program, in January, will feature composer William Sydeman of Hastings who will discuss and play tapes of his new symphony, a memorial to President John F. Kennedy. The symphony, which was commissioned by Erich Leinsdorf, will have its premier in Boston. It will be performed at Lincoln Center Nov. 16 and 18.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
DEC 3 1966

The best part of William Sydeman's *In Memoriam John F. Kennedy*, which was introduced by Erich Leinsdorf at the latest visit of the Boston Symphony to Philharmonic Hall, was the opening two minutes or so of orchestral prelude. Alerted by the program notes that it began with a reminiscence of the musical phrase identified with "the rockets' red glare," one was nevertheless surprised by the imaginative use to which Sydeman put it, the artful kind of tonal wash in which he immersed this quotation and the succeeding fragments from Beethoven's *Eroica* ("Funeral March").

However, once into the lengthy body of the work, in which excerpts from writings about Kennedy and his own words were woven into a musical texture, Sydeman's resources were less well marshalled. Perhaps the term is induced by the presence, as narrator, of the admired E. G. Marshall (of television repute) but it would apply regardless of whose voice poured from the hall's public address system against the sound of the orchestra. The effect was to convert eulogy into rhetoric and make a public harangue of what should be an intimate emotion. The imbalance was intensified by the position of prominence assigned by Sydeman to the words relative to his music. Though the general method was derived from Aaron Copland's *Lincoln Portrait*, Sydeman did not develop the kind of connective tissue that holds that work together. However, the memory of the opening minutes remain to Sydeman's credit, and may now be posted to his account. Marshall, incidentally, was hardly the happiest choice for this assignment, skillful actor though he is. He read the text like a Republican—a Goldwater Republican at that. Leinsdorf's evening began with the D-major Suite of Bach and ended with the First Symphony of Schumann.

NEW YORKER
NEW YORK, N.Y.
W. 442,500
OCT 22 1966

MUSICAL EVENTS

Hertz and Avis

THE Boston Symphony came to town last Wednesday night with a program of considerable interest, performing in Philharmonic Hall under Erich Leinsdorf. The opening number was Sibelius's Fifth Symphony, which was done with great clarity, though I thought Mr. Leinsdorf might have got a little more *Sturm und Drang* into it. It is one of Sibelius's more joyful symphonies, and it served to remind me again of the incredible originality of this Finnish master. His music is instantly recognizable, and could not be taken for the work of any other. But one never feels that he strove consciously for the individuality that is such an obvious feature of it. The music is expressive, and yet the composer seems to belong to no established tradition. Old Sibelius (I have never thought of him as young) is conveying an intoxicated reverie about something, probably the Finnish landscape. Anyhow, the reverie is full of deep love. The second number, Dvořák's Concerto for Violin and Orchestra, served to introduce a young Israeli violinist, Shmuel Ashkenasi, in the solo role. The concerto is not the most memorable of Dvořák's works, and it is so full of gypsy locutions that it is hard to tell from a performance just how the soloist would do in other types of music. Mr. Ashkenasi has, at any rate, a brilliant left hand, an expressive if rather small tone, and a bow arm that can give spirit to this kind of music. The program closed with Prokofieff's "Scythian Suite." I am an admirer of Prokofieff, but, rehearing the "Scythian Suite" after a number of years, I thought that it sounded like a period piece. The period was the time when Russian composers in Paris, under the influence of Diaghilev, were temporarily bemused by a mystique of primitivism. Stravinsky's "The Rite of Spring" comes from this period, and it is much bolder than Prokofieff's opus, which it undoubtedly inspired. Both Prokofieff and Stravinsky were to go on to other and richer styles of composition. The "Scythian Suite" is an expertly written bit of atmosphere music, but it sounds today like dated avant-garde, and avant-garde music has a way of dating faster than the other kind. The performance, however, was flawless, with the sheen of the Boston orchestra's tone and the penetrating analytical mind of Mr. Leinsdorf showing in every phrase.

—WINTHROP SARGEANT

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
DEC 1966

Another of Carnegie Hall's laudable presentations this year is the series of four Saturday concerts by the **Boston Symphony** devoted to "the Viennese School." The second of these, Nov. 19, opened with one of the most impassioned classical performances one can recall by Music Director **Erich Leinsdorf.** It was grandly dramatic Beethoven "Coriolan" Overture, notable for unusual warmth in the lyrical theme and for imposing overall breadth. In Mozart's great G-minor Symphony more emphasis was laid on weighty dramatic elements than compensating ones of delicacy and charm. The color-rich and varied instrumentation of the Suite from Alban Berg's "Lulu" was delineated transparently, with its overpowering dramatic elements not stressed but allowed to emerge naturally to good effect; soprano **Phyllis Bryn-Julson** negotiated the difficult range and intervals of the vocal excerpts with accuracy and a lovely texture, but lacked the requisite bigness of sound or impact. Pianist **Claude Frank** then brought his controlled, vigorous and imaginative pianism to the First Beethoven Concerto; his solid conception highlighted the lyrical and dramatic elements which set this work into its proper post-18th-century, Beethovian frame.—H.F.

New York Post
D. 324,256 SUN. 243,637
NOV 18 1966

NEW YORKER
NEW YORK, N.Y.
W. 442,500
NOV 26 1966

ON Wednesday evening of last week, the Boston Symphony, under Erich Leinsdorf, appeared in Philharmonic Hall with a program that was not very different from Mr. Steinberg's. It closed, as Mr. Steinberg's did, with a tried-and-true Romantic symphony—in this case, Schumann's First in B-Flat Major—and Mr. Leinsdorf, who has a special touch in this sort of music, gave it a perceptive reading. The opening number was the Bach Suite No. 3 in D Major for Orchestra, which had been performed here a week before by the Philharmonic, under Lorin Maazel. Mr. Leinsdorf's performance was in every way superior. Then came the dose of unpleasant medicine. William Sydeman, a composer whose talent is undiscernible to me, had created a highly pretentious work called simply "In Memoriam John F. Kennedy." It had a narrator, who solemnly declaimed excerpts from books by Arthur Schlesinger and Theodore Sorensen, a poem by Stephen Spender, an often quoted passage from Ecclesiastes, a hunk out of a preface by Allan Nevins, and some of the late President's own oratory. The narrator was E. G. Marshall, who is well known on Broadway, and he spoke his lines with general success, though he left out three crucial words in the next-to-last quotation from President Kennedy's speeches. All this was accompanied by a completely atonal score, some of which suggested the sound effects in spook movies and spy television serials, and all of which achieved the total blankness of emotional content that is usual in atonal pieces. The most absorbing event in the composition occurred when Mr. Leinsdorf, presumably in an access of dedication, accidentally hurled his baton to the rear of the stage. (It was picked up and unobtrusively handed back by the musicians in the orchestra, but it was noticeably truncated.) The piece, which was tediously long, received a considerable amount of handclapping, I think because of its nobility of intent and the moving power of the words rather than because of anything Mr. Sydeman put into it. I was reminded of those old vaudeville acts in which the American flag got waved when interest faltered. The memory of President Kennedy deserved better.

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
DEC 1966

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
YONKERS HERALD STATESMAN
Friday, November 11, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
GREENSBURGH INDEPENDENT
Thursday, November 10, 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 13 1966

Larry Fried

American composer, William Sydeman, whose "In Memoriam John F. Kennedy" will be given here by the Boston Symphony on Wednesday and Friday.

The second program, in January, will feature composer William Sydeman of Hastings who will discuss and play tapes of his new symphony, a memorial to President John F. Kennedy. The symphony, which was commissioned by Erich Leinsdorf, will have its premier in Boston. It will be performed at Lincoln Center Nov. 16 and 18.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
DEC 3 1966

The best part of William Sydeman's *In Memoriam John F. Kennedy*, which was introduced by Erich Leinsdorf at the latest visit of the Boston Symphony to Philharmonic Hall, was the opening two minutes or so of orchestral prelude. Alerted by the program notes that it began with a reminiscence of the musical phrase identified with "the rockets' red glare," one was nevertheless surprised by the imaginative use to which Sydeman put it, the artful kind of tonal wash in which he immersed this quotation and the succeeding fragments from Beethoven's *Eroica* ("Funeral March").

However, once into the lengthy body of the work, in which excerpts from writings about Kennedy and his own words were woven into a musical texture, Sydeman's resources were less well marshalled. Perhaps the term is induced by the presence, as narrator, of the admired E. G. Marshall (of television repute) but it would apply regardless of whose voice poured from the hall's public address system against the sound of the orchestra. The effect was to convert eulogy into rhetoric and make a public harangue of what should be an intimate emotion. The imbalance was intensified by the position of prominence assigned by Sydeman to the words relative to his music. Though the general method was derived from Aaron Copland's *Lincoln Portrait*, Sydeman did not develop the kind of connective tissue that holds that work together. However, the memory of the opening minutes remain to Sydeman's credit, and may now be posted to his account. Marshall, incidentally, was hardly the happiest choice for this assignment, skillful actor though he is. He read the text like a Republican—a Goldwater Republican at that. Leinsdorf's evening began with the D-major Suite of Bach and ended with the First Symphony of Schumann.

NEW YORKER
NEW YORK, N.Y.
W. 442,500
OCT 22 1966

MUSICAL EVENTS

Hertz and Avis

THE Boston Symphony came to town last Wednesday night with a program of considerable interest, performing in Philharmonic Hall under Erich Leinsdorf. The opening number was Sibelius's Fifth Symphony, which was done with great clarity, though I thought Mr. Leinsdorf might have got a little more *Sturm und Drang* into it. It is one of Sibelius's more joyful symphonies, and it served to remind me again of the incredible originality of this Finnish master. His music is instantly recognizable, and could not be taken for the work of any other. But one never feels that he strove consciously for the individuality that is such an obvious feature of it. The music is expressive, and yet the composer seems to belong to no established tradition. Old Sibelius (I have never thought of him as young) is conveying an intoxicated reverie about something, probably the Finnish landscape. Anyhow, the reverie is full of deep love. The second number, Dvořák's Concerto for Violin and Orchestra, served to introduce a young Israeli violinist, Shmuel Ashkenasi, in the solo role. The concerto is not the most memorable of Dvořák's works, and it is so full of gypsy locutions that it is hard to tell from a performance just how the soloist would do in other types of music. Mr. Ashkenasi has, at any rate, a brilliant left hand, an expressive if rather small tone, and a bow arm that can give spirit to this kind of music. The program closed with Prokofieff's "Scythian Suite." I am an admirer of Prokofieff, but, rehearing the "Scythian Suite" after a number of years, I thought that it sounded like a period piece. The period was the time when Russian composers in Paris, under the influence of Diaghilev, were temporarily bemused by a mystique of primitivism. Stravinsky's "The Rite of Spring" comes from this period, and it is much bolder than Prokofieff's opus, which it undoubtedly inspired. Both Prokofieff and Stravinsky were to go on to other and richer styles of composition. The "Scythian Suite" is an expertly written bit of atmosphere music, but it sounds today like dated avant-garde, and avant-garde music has a way of dating faster than the other kind. The performance, however, was flawless, with the sheen of the Boston orchestra's tone and the penetrating analytical mind of Mr. Leinsdorf showing in every phrase.

—WINTHROP SARGEANT

CARNEGIE #2 NOV. 17 CARNEGIE #3 NOV. 19

Long Island Press
JAMAICA, N. Y.
D. 321,828 SUN. 377,402
NOV 13 1966

Boston Symphony Orchestra: Erich Leinsdorf conducting, pianist Claude Frank soloist in Beethoven's Concerto No. 1, soprano Phyllis Bryn-Julson, soloist in Berg's Suite from "Lulu," Carnegie Hall, 8:30.

Mieczyslaw Horszowski, pianist, all-Schubert program marking 138th anniversary of the composer, Carnegie Hall, 8:30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK POST
Saturday, November 19, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
LONG ISLAND DAILY PRESS
Sunday, November 13, 1966

2 Concerts Scheduled At Carnegie

Carnegie Hall is presenting two performances of the Boston Symphony Orchestra on Thursday and Saturdays, both under Conductor and Music Director Erich Leinsdorf.

The Thursday concert, on the International Festival of Visiting Orchestras, Leinsdorf has invited Richard Burgin, retired Concertmaster and associate conductor, to share the conducting with him. Burgin will be heard as soloist and also conduct Bach's Violin Concerto No. 1 in A Minor.

The Israeli pianists Bracha Eden and Alexander Tamir will perform the Bartok Concerto for two Pianos, Percussion and Orchestra with Leinsdorf, and the concert will conclude with the Beethoven Symphony No. 7

The Saturday performance is the second in the Boston Symphony Series of Four Concerts devoted to "The Viennese School."

Soloists are Claude Frank, pianist, Phyllis Bryn-Julson, the twenty-one-year-old Soprano who will be heard in Alban Berg's Suite from "Lulu," his second and last opera.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK NEWS
Tuesday, November 8, 1966

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836
NOV 8 1966

Two by Bostonians

The Boston Symphony Orchestra will appear at Carnegie Hall Nov. 17 and 19 with Erich Leinsdorf on the podium. Israeli pianists Brach Eden and Alexander Tamir will be featured at the Nov. 17 performance. The Nov. 19 concert will be the second of four devoted to the Viennese school.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 18 1966

Alban Berg's Suite from [illegible] unfinished opera, "Lulu," was [illegible] special highlight of the Bos[illegible] Symphony Orchestra's New Y[illegible] concerts last week. This 12-[illegible] score remains one of the str[illegible] est existing arguments for [illegible] compositional system as a [illegible] cabulary for very dense expr[illegible] tivity and for the special k[illegible] of outgoing, theatrical emot[illegible]

[illegible]ch opera has always [illegible]

Phyllis Bryn-Julson was the so[illegible] who sang on Saturday at Carnegie Hall the "Song of Lulu" [illegible] a few of the lesbian Countess [illegible]witz's more amorous lines. [illegible] managed Lulu's high-leaping [illegible]ratura quite well, but her [illegible] was a bit light for some of [illegible] music. Erich Leinsdorf led [illegible] orchestra in a meticulously [illegible]hed performance of the [illegible]'s most delicately intricate [illegible] and dug into the com[illegible]ed Mahlerisms for all their [illegible]-romantic worth.

[illegible]turday's concert also had [illegible] Frank in a brilliant read[illegible] of Beethoven's C Major Piano Concerto, especially brilliant in the most extended of the cadenzas the composer had written for the first movement.

Last Thursday at Carnegie, Mr. Leinsdorf sat at the harpsichord for Bach's Violin Concerto in A Minor, for which Richard Burgin was the very musicianly but not extraordinary soloist and the almost unnecessary conductor. Mr. Leinsdorf then took over the podium for Bartok's Concerto for Two Pianos, Percussion, and Orchestra (an expanded version of the Two Piano-Percussion Sonata). Two Israelis, Bracha Eden and Alexander Tamir, didn't let their keyboard brilliance crowd out the sensitivity called for in much of this music, and the Boston percussion section was altogether fantastic. This concert ended with the Beethoven Seventh Symphony, in which Leinsdorf took the usually ignored repeat of the first-movement exposition and let the Titan have his full musical-architectural say.

—Leighton Kerner

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
NOV 1966

Boston Symphony Orchestra

The Boston Symphony under its Music Director, **Erich Leinsdorf**, opened a special four-concert Carnegie Hall series, devoted largely to Viennese composers, on Oct. 15. Mahler's Third Symphony was the only work on the program, and a fuller bill of fare could scarcely be desired. It is a grandiose panorama of Mahler, the symphonist, encompassing the full range of expression he poured into his music. Brooding tragedy is contrasted with childlike joy, deep lyricism with bitter irony; and it all is packaged in an orchestral mantle of unlimited color and variety. A special feature of this work is a boys' chorus, chanting a naive text of biblical imagery. The contrastingly mysterious contralto solo which immediately precedes this was sung with elegant simplicity by **Shirley Verrett**. The entire performance, in which the **Boston Boychoir** and the **New England Conservatory Chorus** also took part was marked by Mr. Leinsdorf's accustomed adherence to the dictates of the score. Thus it emerged as an objective, faithful setting forth of a masterpiece, rather than a personal expression of emotion; given the superior forces involved, this made for most rewarding listening.—H.F.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 19 1966

Also, Boston Symphony, Carnegie Hall, 8:30; Alban Berg Ensemble with Dorothy Byrne, pianist, Town Hall, 8:30; Balalaika and Domra Society, Carnegie Recital Hall, 8:30; Composers Forum, Donnell Library, 20 West 53d Street, 8:30; Musica Aeterna, Rogers Auditorium, Metropolitan Museum, 8:30; Mozart Orchestra of New York, Kaufmann Concert Hall, 8:30.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 635,619
NOV 19 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 18 1966

BOSTON SYMPHONY GIVES A 2D CONCERT

The indefatigable Boston Symphony Orchestra, playing three distinct programs here in four days, gave the second of them last night in Carnegie Hall. Three B's were lined up in this program — Bach, Bartók and Beethoven — with a fourth thrown in, in the person of Richard Burgin as guest conductor and violin soloist in Bach's A minor Concerto. Erich Leinsdorf, modestly concealed behind a harpsichord for the Bach, emerged to conduct the other two works.

Mr. Burgin, the ensemble's former concertmaster and associate conductor, retired at the end of last season after 45 years of distinguished service. He now teaches at the Florida State University in Tallahassee. With some 20 instrumentalists, he gave a well-defined sturdy performance of the concerto, limiting his conducting to setting tempos at the outset of each movement. His playing in the Andante was notable for a warmth that eschewed sentimentality.

Bartók's Concerto for Two Pianos, Percussion and Orchestra had the Israeli duo-pianists Bracha Eden and Alexander Tamir as soloists. To their credit, they immersed themselves in a finely integrated performance led by Mr. Leinsdorf. Their strong sense of rhythm and delicate inflection of the lyrical slow movement were additional virtues.

Beethoven's Seventh Symphony ended the evening, with Mr. Leinsdorf pacing the work with bold, steady tempos.

RAYMOND ERICSON

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.
NOV 17 1966

IN TOW[N]

OF INTEREST

Thursday, November 17

BALLET: NY City Ballet: Jeux, The Cage, Western Symphony. NY State Theater, Lincoln Center, 8:15 pm.
CONCERT: Boston Symphony, Erich Leinsdorf, cond. Claude Frank, pianist. Carnegie Hall, 8:30 pm.

[redacted]

BALLET: [redacted] Son, Movements for [redacted] Monumentum Pro Gesualdo, [redacted] Walzer. NY State Theater, Lincoln Center, 8:15 pm.
CONCERT: Boston Symphony Orchestra, [redacted]

[redacted]

Harlequinade, 2:15 pm. [redacted] De Deux, Dim Lustre, The Cage, Symphony in C, 8:15 pm. NY State Theater, Lincoln Center.
CONCERT: The Little Orchestra Society, Thomas Scherman, cond. Philharmonic Hall, Lincoln Center, 11 am & 3 pm.
CONCERT: Mieczyslaw Horszowski, pianist. Carnegie Hall, 2:30 pm.
CONCERT: Boston Symphony, Erich Leinsdorf, cond. Claude Frank, pianist. Carnegie Hall, 8:30 pm.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 635,619
NOV 18 1966

Music: Memorial to John F. Kennedy

Work by Sydeman Has New York Premiere

By HAROLD C. SCHONBERG

MOVED by the assassination of President Kennedy, and stimulated by Aaron Copland's "Lincoln Portrait," William Sydeman has composed a work for narrator and orchestra named "In Memoriam John F. Kennedy." It received its first New York performance Wednesday night in Philharmonic Hall. Erich Leinsdorf conducted the Boston Symphony, and E. G. Marshall was the narrator.

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Mr. Sydeman is a 38-year-old composer from New York. He had made a selection of written material that pertains to President Kennedy—excerpts from some of Mr. Kennedy's speeches, a Spender poem, an apposite selection from Ecclesiastes, remarks by Theodore Sorensen and Arthur Schlesinger. None of this material, fortunately, has been set to music. As in the Copland "Lincoln Portrait," it is directly narrated, with the music serving as a commentary.

There also are two musical allusions, the Funeral March from Beethoven's "Eroica" and a hint of the national anthem. In his program notes, Mr. Sydeman cites those allusions. But they are so well hidden that they passed unnoticed.

"In Memoriam" may be a sincere try and a genuine act of homage. Musically it does not come off. In an effort to compose a popular work, Mr. Sydeman apparently has decided to use a type of modernism that he hopes will be palatable. It ends up being neither strong avant-garde music nor easily assimilated conservatism. There are some post-Webern textures, some vague stretches of dissonance, some attempts at mood music. At best it is innocuous background music. At worst it is a score that goes along with little perceptible relation to the text.

In its way the score was as platitudinous as the Time-Life televisionese of the opening excerpt: "To tens of millions the skies seemed suddenly darkened at midday. . . ." Mr. Marshall read the lines in the manner of a great TV pundit — Walter Brinkley, say. His reading was full of little expressive hitches and rubatos. Thus: " . . . whose horizons are limited by the"—slight pause — "realities of yesteryear."

There also was music on the program. Mr. Leinsdorf opened with the Bach Suite No. 3 in D. This he conducted "straight"—no trills (or very few), no ornaments, very few dynamics, all extremely Bach-Gesellschaftian. He cut down some of his strings in today's typical gesture. He should have removed quite a few more.

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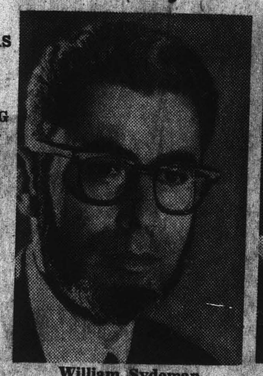
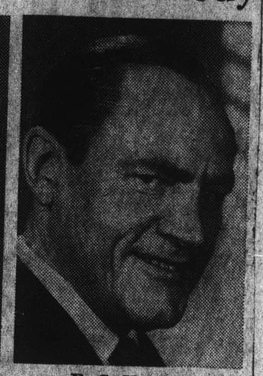
After intermission came the Schumann B flat Symphony. Mr. Leinsdorf started off with vigor, and got progressively slower as the symphony went along. The scherzo was as slow as anybody has ever heard it, and the finale lumbered instead of dancing. It was a methodical performance distinguished by spotless execution, and everything was present but the spirit of Schumann.



William Sydeman
Composer



E. G. Marshall
Narrator

The Program

BOSTON SYMPHONY, Erich Leinsdorf, conductor, with E. G. Marshall, narrator. At Carnegie Hall.
Suite No. 3 for Orchestra . . . . . Bach
In Memoriam John F. Kennedy (First New York performance) William Sydeman
Symphony No. 1 . . . . . Schumann

CARNEGIE #2 NOV. 17

Long Island Press
JAMAICA, N. Y.
D. 321,828 SUN. 377,402
NOV 13 1966

Boston Symphony Orchestra: Erich Leinsdorf conducting, pianist Claude Frank soloist in Beethoven's Concerto No. 1, soprano Phyllis Bryn-Julson, soloist in Berg's Suite from "Lulu" Carnegie Hall, 8:30.

Mieczyslaw Horszowski, pianist, all-Schubert program marking 138th anniversary of the composer, Carnegie Hall, 2:30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Saturday, November 19, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LONG ISLAND DAILY PRESS
Sunday, November 13, 1966

2 Concerts Scheduled At Carnegie

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For the Thursday concert, on the International Festival of Visiting Orchestras, Leinsdorf has invited Richard Burgin, retired Concertmaster and associate conductor, to share the conducting with him. Burgin will be heard as soloist and also conduct Bach's Violin Concerto No. 1 in A Minor.

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The Saturday performance is the second in the Boston Symphony Series of Four Concerts devoted to "The Viennese School."

Soloists are Claude Frank, pianist, Phyllis Bryn-Julson, the twenty-one-year-old Soprano who will be heard in Alban Berg's Suite from "Lulu," his second and last opera.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Tuesday, November 8, 1966
DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836
NOV 8 1966

Two by Bostonians

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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 18 1966

Alban Berg's Suite from his unfinished opera, "Lulu," was a special highlight of the Boston Symphony Orchestra's New York concerts last week. This 12-tone score remains one of the strongest existing arguments for the compositional system as a vocabulary for very dense expressivity and for the special kind of outgoing, theatrical emotion [illegible] which opera has always [illegible].

Phyllis Bryn-Julson was the soprano who sang on Saturday at Carnegie Hall the "Song of Lulu" and a few of the lesbian Countess Geschwitz's more amorous lines. She managed Lulu's high-leaping coloratura quite well, but her voice was a bit light for some of the music. Erich Leinsdorf led the orchestra in a meticulously polished performance of the score's most delicately intricate passages and dug into the compressed Mahlerisms for all their Viennese-romantic worth.

Saturday's concert also had Claude Frank in a brilliant reading of Beethoven's C Major Piano Concerto, especially brilliant in the most extended of the cadenzas the composer had written for the first movement.

Last Thursday at Carnegie, Mr. Leinsdorf sat at the harpsichord for Bach's Violin Concerto in A Minor, for which Richard Burgin was the very musicianly but not extraordinary soloist and the almost unnecessary conductor. Mr. Leinsdorf then took over the podium for Bartok's Concerto for Two Pianos, Percussion, and Orchestra (an expanded version of the Two Piano-Percussion Sonata). Two Israelis, Bracha Eden and Alexander Tamir, didn't let their keyboard brilliance crowd out the sensitivity called for in much of this music, and the Boston percussion section was altogether fantastic. This concert ended with the Beethoven Seventh Symphony, in which Leinsdorf took the usually ignored repeat of the first-movement exposition and let the Titan have his full musical-architectural say.

—Leighton Kerner

MUSICAL LEADER
CHICAGO, ILL.
MONTHLY-CIRC. N. AVAIL.
NOV 1966

Boston Symphony Orchestra

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CARNEGIE #3 NOV. 19

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 19 1966

Also, Boston Symphony, Carnegie Hall, 8:30; Melos Ensemble with Julian Bream, lutist, Town Hall, 8:30; Balalaika and Domra Society, Carnegie Recital Hall, 8:30; Composers Forum, Donnell Library, 20 West 53d Street, 8:30; Musica Aeterna, Rogers Auditorium, Metropolitan Museum, 8:30; Mozart Orchestra of New York, Kaufmann Concert Hall, 8:30.

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Times (m)
NEW YORK, N. Y.
Circ. 635,619
NOV 19 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 18 1966

BOSTON SYMPHONY GIVES A 2D CONCERT

The indefatigable Boston Symphony Orchestra, playing three distinct programs here in four days, gave the second of them last night in Carnegie Hall. Three B's were lined up in this program — Bach, Bartók and Beethoven — with a fourth thrown in, in the person of Richard Burgin as guest conductor and violin soloist in Bach's A minor Concerto. Erich Leinsdorf, modestly concealed behind a harpsichord for the Bach, emerged to conduct the other two works.

Mr. Burgin, the ensemble's former concertmaster and associate conductor, retired at the end of last season after 45 years of distinguished service. He now teaches at the Florida State University in Tallahassee. With some 20 instrumentalists, he gave a well-defined sturdy performance of the concerto, limiting his conducting to setting tempos at the outset of each movement. His playing in the Andante was notable for a warmth that eschewed sentimentality.

Bartók's Concerto for Two Pianos, Percussion and Orchestra had the Israeli duo-pianists Bracha Eden and Alexander Tamir as soloists. To their credit, they immersed themselves in a finely integrated performance led by Mr. Leinsdorf. Their strong sense of rhythm and delicate inflection of the lyrical slow movement were additional virtues.

Beethoven's Seventh Symphony ended the evening, with Mr. Leinsdorf pacing the work with bold, steady tempos.

RAYMOND ERICSON.

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Times (m)
NEW YORK, N. Y.
Circ. 635,619
NOV 18 1966

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.
NOV 17 1966

IN TOW

OF INTEREST

Thursday, November 17

BALLET: NY City Ballet: Jeux, The Cage, Western Symphony. NY State Theater, Lincoln Center, 8:15 pm.
CONCERT: Boston Symphony, Erich Leinsdorf, cond. Claude Latelmer, piano. Carnegie Hall, 8:30 pm.

Friday, November 18

BALLET: NY City Ballet: Bach Suite, Movements for Piano and Orchestra, Monumentum Pro Gesualdo, Liebeslieder Walzer. NY State Theater, Lincoln Center, 8:15 pm.
CONCERT: Boston Symphony Orchestra, Lincoln Center, 8:30 pm.

Saturday, November 19

Harlequinade, 2:15 pm. Serenade, Pas De Deux, Dim Lustre, The Cage, Symphony in C, 8:15 pm. NY State Theater, Lincoln Center.
CONCERT: The Little Orchestra Society, Thomas Scherman, cond. Philharmonic Hall, Lincoln Center, 11 am & 3 pm.
CONCERT: Mieczyslaw Horszowski, pianist. Carnegie Hall, 2:30 pm.
CONCERT: Boston Symphony, Erich Leinsdorf, cond. Claude Frank, pianist. Carnegie Hall, 8:30 pm.

Music: Memorial to John F. Kennedy

Work by Sydeman Has New York Premiere

By HAROLD C. SCHONBERG

MOVED by the assassination of President Kennedy, and stimulated by Aaron Copland's "Lincoln Portrait," William Sydeman has composed a work for narrator and orchestra named "In Memoriam John F. Kennedy." It received its first New York performance Wednesday night in Philharmonic Hall. Erich Leinsdorf conducted the Boston Symphony, and E. G. Marshall was the narrator.

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Mr. Sydeman is a 38-year-old composer from New York. He had made a selection of written material that pertains to President Kennedy—excerpts from some of Mr. Kennedy's speeches, a Spender poem, an apposite selection from Ecclesiastes, remarks by Theodore Sorensen and Arthur Schlesinger. None of this material, fortunately, has been set to music. As in the Copland "Lincoln Portrait," it is directly narrated, with the music serving as a commentary.

There also are two musical allusions, the Funeral March from Beethoven's "Eroica" and a hint of the national anthem. In his program notes, Mr. Sydeman cites those allusions. But they are so well hidden that they passed unnoticed.

"In Memoriam" may be a sincere try and a genuine act of homage. Musically it does not come off. In an effort to compose a popular work, Mr. Sydeman apparently has decided to use a type of modernism that he hopes will be palatable. It ends up being neither strong avant-garde music nor easily assimilated conservatism. There are some post-Webern textures, some vague stretches of dissonance, some attempts at mood music. At best it is innocuous background music. At worst it is a score that goes along with little perceptible relation to the text.

In its way the score was as platitudinous as the Time-Life televisionese of the opening excerpt: "To tens of millions the skies seemed suddenly darkened at midday. . . ." Mr. Marshall read the lines in the manner of a great TV pundit — Walter Brinkley, say. His reading was full of little expressive hitches and rubatos. Thus: " . . . whose horizons are limited by the"—slight pause — "realities of yesteryear."

There also was music on the program. Mr. Leinsdorf opened with the Bach Suite No. 3 in D. This he conducted "straight"—no trills (or very few), no ornaments, very few dynamics, all extremely Bach-Gesellschaftian. He cut down some of his strings in today's typical gesture. He should have removed quite a few more.

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After intermission came the Schumann B flat Symphony. Mr. Leinsdorf started off with vigor, and got progressively slower as the symphony went along. The scherzo was as slow as anybody has ever heard it, and the finale lumbered instead of dancing. It was a methodical performance distinguished by spotless execution, and everything was present but the spirit of Schumann.

William Sydeman
Composer

E. G. Marshall
Narrator

The Program

BOSTON SYMPHONY, Erich Leinsdorf, conductor, with E. G. Marshall, narrator. At Carnegie Hall.
Suite No. 3 for Orchestra.....Bach
In Memoriam John F. Kennedy (First New York performance) William Sydeman
Symphony No. 1.....Schumann

PROVIDENCE #2 JAN. 5 PROVIDENCE #3 JAN. 19

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (m)
PROVIDENCE, R. I.
Circ. 66,826
JAN 6 1967

Music Last Night

Boston Symphony Performs Dvorak, Beethoven, Wagner

By RUTH TRIPP

Erich Leinsdorf conducted the second of the Boston Symphony Orchestra concerts here last evening at Veterans Memorial Auditorium. We heard a program of old favorites, Wagner's Overture to Tannhauser, Beethoven's Symphony No. 4 and Dvorak's Symphony No. 9, "From the New World." We heard them played with the utmost sensitivity and attention to detail and in such a manner of intensive interpretation that there was scarcely a sound in the audience, so closely were the listeners absorbed in the wonderful music.

Perhaps the Dvorak was the most exciting of the three works. So far ahead of his time in realizing that America had a wonderful heritage of folk music, Dvorak used themes and borrowed rhythms plentifully for his "New World" Symphony. He produced a masterpiece which is lasting well over the years. One of the reasons for its durability might well be an interpretation such as Leinsdorf gave last evening.

The whole work was vitally alive, deeply appealing in the nostalgia of the largo and wholesomely gay in the dance rhythms. The musicians made the largo the kind of music which gives you a lump in the throat and makes you glad the auditorium is dark. Being New England, well controlled emotions are the rule rather than the exception. The musicians communicated the lonesomeness which Dvorak felt for his Bohemian homeland, when he was writing here in Iowa.

The Beethoven Fourth is not one of the most frequently played of the nine, but it should be. There is great clarity of form in it and if any quality stood out more than another, it was the beauty of tone color and the delicacy of the pianissimo tone which made contrast after contrast in the unfolding of the patterns. The adagio was one of the most beautiful parts. Serenity and calmness flowed from every phrase. Yet there was genuine excitement in the brilliant finale.

The Wagnerian selection was a substitute for the announced Lenore Overture No. 2. It gave us a fine opportunity to hear the excellent brass choir. The soft tones were unbelievably soft and this made the fortissimo passages all the more effective by contrast.

The entire program seemed to be a statement in favor of lasting values, of consonant sounds, familiar rhythms and a sane assemblage of logical musical ideas. It takes great artistry to make familiar things as exciting as Leinsdorf and the Boston Symphony Orchestra did last evening. We should have more of it. It is refreshing.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
Circ. 38,836
JAN 6 1967

Music In Review

Boston Symphony Director, Orchestra Given Ovation

The musicians of the Boston Symphony Orchestra surpassed their accustomed excellence and attained the sublime in a concert of Wagner, Beethoven and Dvorak music Thursday night in Veterans Memorial Auditorium, Providence.

They gave Erich Leinsdorf, in my opinion, the most expressive conductor ever to direct the Boston Symphony, everything he asked for in phrasing, shading and dynamics, giving the large audience a full evening of tranquil joy through beautiful music wondrously expressed.

They received an ovation at the very outset of the program, the gloriously rich chords and melody of Wagner's "Tannhauser Overture" with its recurring "Evening Star" theme. Then followed the dancing, laughing allegro of Beethoven's "Symphony No. 4 in E-Flat Major" after a gentle adagio opening.

The second movement, adagio, revealed the composer's passionate love for the pastoral beauty of the countryside, and the sublimity of the melody and ornamentations held the audience breathless. Then followed the tantalizing merriment of the third movement climaxed by the bubbling joy of the finale, allegro, ma no troppo.

The closing work was an enchantment as shaped and formed and embellished by the eloquent commands of Leinsdorf. It was Dvorak's "Symphony No. 9 in E-minor, 'From the New World,'" a purely American symphony colored here and there with bits of melody of the hoedown, the husking bee and the country fair; short passages of Negro spirituals and camp meeting hymns, with massive chords and phrases painting the placidity of broad rivers, the expansiveness of boundless prairies and the rugged grandeur of the Rockies, all woven with the simple or roistering folksy music of the farm, the camp, the river boats and the wagon trains.

The beautiful largo movement had the familiar "Rolling Home" theme uttered and repeated in all the voices of the orchestra, while through it all was threaded the sweet alto of the English horn, played by Laurence Thorstenberg.

Leinsdorf was recalled three times by unceasing applause, and each time he called Thorstenberg to the podium to acknowledge the perfection of his solo.

C.H.L.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250
JAN 15 1967
New England Newsclip

MUSIC

THURSDAY

THE BOSTON SYMPHONY will present a concert at 8:30 p.m. at Veterans Memorial Auditorium. The program, conducted by Rafael Kubelik, is as follows:

Haydn .....Symphony in B-flat major, No. 102
I. Largo; Allegro vivace
II. Adagio
III. Menuetto: Allegro; Trio
IV. Finale: Presto
Martinu ...Double Concerto for Two String Orchestras, Piano and Timpani
I. Poco allegro
II. Largo; Adagio
III. Allegro
Piano Solo: Charles Wilson
Franck .....Symphony in D minor
I. Lento; Allegro non troppo
II. Allegretto
III. Allegro non troppo

TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,850
JAN 20 1967
New England Newsclip

Music In Review

Orchestra Pleases Despite Absence Of Leinsdorf

The Boston Symphony Orchestra, although it didn't look the same Thursday evening in Veterans Memorial without Erich Leinsdorf, on the podium and Joseph Silverstein absent from the concertmaster's chair, it was still the incomparable "Boston."

Under the baton of Rafael Kubelik, guest conductor, they gave their best, as they always do in Providence. Beginning with that old "war horse," Haydn's "Symphony in B-Flat Major, No. 102," with its comfortable familiarity, they gave the audience, and I presume the guest conductor, that "right at home" feeling.

Maestro Kubelick introduced the newly-appointed assistant conductor, Charles Wilson, by selecting him to be the piano soloist in a rarely heard work, Martinu's "Double Concerto for Two String Orchestras, Piano and Tympani." It was intended to express the emotions of "revolt, courage and unshakable faith" in protest and hope, so the composer's notes tell us. But it was more of persistent complaining with its three-note theme repeated and repeated throughout, and increasing in force with each reiteration. The melody line, which the composer informs us, "passionately proclaims the right to freedom," was lost in the monotonous repetitions and the outbursts of piano and tympani. This work was completed and first performed right after the invasion and occupation of Czechslovakia, Martinu's native land.

It was the final work, Cesar Franck's "Symphony In D-minor," that gave animation and fire to the program with its flaring brasses, its beautiful persuasive French horn passages, and the booming bombast of the tuba. It was grand music all the way, yet without Erich Leinsdorf, the subtle shading and coloring were lacking.

C.H.L.

JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,850
JAN 20 1967
New England Newsclip

Music Last Night

Kubelik Is Guest Conductor As Boston Symphony Plays

By RUTH TRIPP

Rafael Kubelik was the guest conductor for the Boston Symphony Orchestra's third concert of its Providence series last evening at Veterans Memorial Auditorium. To have heard the orchestra only two weeks after its second concert here was unusual but nonetheless delightful.

This program also gave us the opportunity to hear Bohuslav Martinu's Double Concerto for Two String Orchestras, Piano and Timpani, with Charles Wilson as pianist. Mr. Wilson is the recently appointed assistant conductor of the Boston Symphony Orchestra. Two symphonies completed the program, Haydn's No. 102 in B flat and Cesar Franck's in D minor.

The opening Haydn was given a highly satisfactory interpretation. It was interesting to read in the program notes that this ninth symphony in Haydn's "London Series" was the only symphony on the first program by this orchestra, in October, 1881. It is still a vitally interesting piece of music and Kubelik gave us pure Haydn style with exactness of phrasing and beauty of line plus the sense of structure which is peculiarly Haydn's own. The beauty of the Adagio movement and the humor of the closing portion of the Presto were two high points.

For the Martinu, the piano was placed center stage with the soloits facing the conductor. The divided orchestra was arranged on each side and the balance of the ensemble was excellent. The intensity of the first and last movements made listening a moving experience. Great depth of expression and relentless driving rhythm for the themes exchanged by the two groups were welded by the strong line of the piano part and the emphatic punctation by the kettle-drum. There was a perfectly tremendous climax to be reckoned with, and no sooner had it subsided than the slow movement began. Here, the melodic line of the soloist's themes sounded like the prophet of doom. There was a brief moment toward the end of this section when everyone in the ensemble settled into a comforting major triad, but only for an instant. The driving rhythm began again in the last section with the pianist playing huge tone clusters at intervals. The explosive percussion added emphasis to the excitement and there was astonishing power in the final section of this well constructed work. To have conducted the difficult music without score was a feat of memory as well as a demonstration of musicianship of a high order.

Rich tones from the reeds and brass of this fine orchestra made the familiar Franck symphony grateful to the ear. The strings excelled in the slow movement and altogether, this closing number from the skilled baton of Rafael Kubelik made his guest appearance here one to remember. His conducting had an old world authority and a true musician's ease of delivery.

101

HARTFORD JAN 23

TRANSCRIPT-TELEGRAM (e)
HOLYOKE, MASS.
CIRC. 27,000

JAN 27 1967

New England Newsclip

The Boston Symphony Orchestra warmed up for its season by appearing at Hartford Monday night, and the Hartford Courant music editor closed his column long report with this thought:

"The orchestra played like the sterling bunch of musicians that the Boston has always been, glittering with virtuosity from start to finish. It's now a somewhat tauter, more vitrine kind of musicmaking since Erich Leinsdorf took over, and not quite so mellow in sound and effect as before. This however is the tendency of the day, and you can't fight Symphony Hall, can you?"

TIMES (e)
HARTFORD, CONN.
CIRC. 132,250

JAN 24 1967

New England Newsclip

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Courant
HARTFORD, Conn.
Circ. 182,632

DEC 18 1966

Kubelik to Direct Boston In Concert at Bushnell

Rafael Kubelik, former conductor of the Czech Philharmonic and Chicago Symphony, and music director of London's Royal Opera House, will direct the Boston Symphony Jan. 23 at 8:15 p.m. in the fourth concert of this season's Bushnell Symphony Series.

He will be guest conductor of the Bostonians on tour and in their own Symphony Hall during Erich Leinsdorf's midseason rest.

For his upcoming Hartford concert, Kubelik has selected a program including: Haydn's Symphony No. 102; Martinu's Double Concerto for Two String Orchestras, Piano and Timpani; Franck's Symphony in D Minor.

A limited number of tickets are available in the Bushnell box office.

Kubelik is the son of world-famous violinist Jan Kubelik. During his post - conservatory years he toured as accompanist for his father, but turned to the study of conducting. He has since become one of the world's most sought-after guest conductors. Among orchestras he has directed are the Berlin Philharmonic, Vienna Philharmonia, Amsterdam Concertgebouw, Israel Philharmonic, Philadelphia, Los Angeles and Pittsburgh Symphony.

Bostonians Heard Here

By GEORGE W. STOWE

Rafael Kubelik, one of the foremost European conductors today, was the guest director with the Boston Symphony Orchestra last night at the Bushnell.

Like Steinberg and Szell, he does not belong to the "glamor boy" school of conducting but it was obvious right from the start that Mr. Kubelik knows what he wants and that his primary concern was communicating with the orchestra. His beat was unmistakable and his cues were exact and accomplished without the aid of a score in front of him.

* * *

Haydn's Symphony No. 102, one of the composer's masterworks in this form, opened the evening's program and it was immediately apparent that Kubelik was going to get a different sound from the orchestra. The customary high sheen of the Bostonians under Leinsdorf was exchanged for something more vigorous and spontaneous.

For once the geniality and warmth of the music seemed to take precedence over everything else. This was perhaps most striking in the Menuetto and the Presto finale, which had wonderful bounce and vivacity. To be sure, I would have enjoyed a little more nuace and feeling in the slow movement.

Martinu's Double Concerto for Two String Orchestras, Piano and Timpani was happily not one of the formula - inspired modern pieces. There is a surging intensity and a brooding quality to this music that gripped this listener.

Written in the late Thirties when calamitous events were taking place in his homeland, this searing work by the Czech-born Martinu deserves a permanent place in the orchestral repertory, for it speaks in impassioned tones of revolt, courage, and unshakable faith, qualities that have a timeless importance.

* * *

The orchestra rose to the occasion and under Kubelik's ardent ministrations gave a performance that was full of warmth and glowing vigor. Charles Wilson, assistant conductor of the orchestra, was the pianist on this occasion.

After innumerable hearings, it is difficult to listen to Cesar Franck's D minor Symphony and recapture that pristine feeling about the work. However, Mr. Kubelik gave it a reading that was far from orthodox in its forward and headlong momentum. Even the second movement did not achieve the serenity that one normally associates with it.

The Bostonians sounded a great deal more involved than they usually do for the Franck and the concert came to a ringing conclusion in the tumultuous finale that Kubelik called forth from the players.

NEWS
W. HARTFORD, CONN.
WEEKLY CIRC. 5,300

JAN 19 1967

New England Newsclip

Rafael Kubelik, former conductor of the Czech Philharmonic and Chicago Symphony, and music director of London's Royal Opera House, will be guest conductor of the Boston Symphony in that orchestra's upcoming Bushnell concert at 8:15 p.m. on January 23.

Son of the famous violinist Jan Kubelik, Rafael served as his father's accompanist on tour during his youthful years. He has since become one of the world's most-sought-after guest conductors.

He has been invited to take over the Boston Symphony during the mid-season when Erich Leinsdorf will be resting, and will conduct both on tour and in Boston.

For the Bushnell concert Mr. Kubelik has selected a program featuring: Haydn's "Symphony No. 102"; Martinu's "Double Concerto for Two String Orchestras, Piano and Tympani"; Franck's "Symphony in D Minor."

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Times (e)
HARTFORD, Conn.
Circ. 132,266

JAN 14 1967

Rafael Kubelik To Be Director At Concert Here

Rafael Kubelik, one of the world's celebrated conductors, will be on the podium at Bushnell Memorial Jan. 23 at 8:15 p.m. when the Boston Symphony Orchestra gives the fourth of this season's Bushnell Symphony Series concerts.

Kubelik is replacing Erich Leinsdorf in directing a number of mid-season concerts both in Boston's Symphony Hall and on tour and the concert will mark Kubelik's first Hartford appearance.

For his program he has selected:

Haydn's Symphony No. 102; Martinu's Double Concerto for Two String Orchestras, Piano and Timpani; Franck's popular Symphony in D Minor. For the Martinu work, the piano solo work will be performed by the orchestra's new assistant conductor, Charles Wilson.

Kubelik, son of violinist Jan Kubelik, toured as piano accompanist for his father before his interest turned to conducting.

In his native Czechoslovakia, Kubelik conducted the Czech Philharmonic in its earlier years. From 1950 to 1953 he was music director of the Chicago Symphony, and for the next three years he conducted at the Royal Opera House in London. Since 1961, in addition to his guest-conducting work, he has been director of Munich's principal orchestra.

A limited number of tickets are still available for the Hartford concert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Courant
HARTFORD, Conn.
Circ. 182,632

JAN 22 1967

Boston Symphony Playing Monday

A limited number of tickets remain for the Boston Symphony Orchestra's sole local concert this season, scheduled for 8:15 p.m. Monday.

Rafael Kubelik, one of Europe's most distinguished conductors, will direct the concert, for which the program will be:

Haydn's Symphony No. 102, Martinu's Double Concerto for Two String Orchestras, Piano and Timpani; Franck's Symphony in D minor.

Kubelik will be making his first Bushnell appearance when he conducts here.

COURANT (m)
HARTFORD, CONN.
CIRC. 137,950

JAN 25 1967

New England Newsclip

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Courant (m)
HARTFORD, Conn.
Circ. 137,936

JAN 24 1967

Kubelik And The Boston At Bushnell

The Boston Symphony Orchestra, with Rafael Kubelik as guest conductor, was presented in the Bushnell Symphony Series at the Memorial auditorium Monday night. The program:

Symphony No. 102 — Haydn
Double Concerto for String Orchestras, Piano and Timpani — Martinu
Symphony in D Minor — Franck

No one, of course, who had not heard the Boston Symphony before. But last night's occasion did introduce here its guest conductor Rafael Kubelik. He proved to be a genial person, tall with unruly, wavy hair that gave the appearance of a tonsure. His style of conducting was generally broad and easy, and curiously enough his gestures had something of the manner of the late, great Serge Koussevitsky.

But though Mr. Kubelik did not make fuss or feathers out of leading the orchestra, he could produce music of great tension. And nowhere more than in the Double Concerto for Two String Orchestras, Diaho and Timpani by Bohuslav Martinu. Mr. Kubelik was formerly conductor of the Czech Philharmonic and it was natural enough that he should program a work by a countryman.

Ceaseless Current of Tones

The Concerto was written in 1938, when the handwriting was on the wall for the Czechs. This of course was what Martinu meant when he said the work was composed "under terrible circumstances, but the emotions it voices are those of revolt, courage and unshakable faith." The result is a driving torrent of passions and music alike. The "current of tones never ceases," the writing is dense and steadily agitated, the mood is as one might expect basically dark however unshakable. The piano is as turbulent as the timpani. Yet there is a continual fascination and eloquence to the tragic spirit, a complexity of writing as well as emotions. The orchestral textures are particularly interesting in their subtle complication. Admittedly it did not engross everyone alike last night, and in reply to the customer who asked me to describe the work in the Czech language, I would reply that it had jeden, dva, tri movements.

The Quiet and the Fury

Interestingly, I thought that Mr Kubelik read the score rather gently, if none the less intently, for the amount of vehemence it obviously contains. So had he and Hayden Symphony that opened the program. But when he came to the Frank Symphony, where one might have expected a kind of restrained French elegance and temperateness, Mr. Kubelik turned the orchestra loose in full cry. He made the score into a monumental piece of sound. and not a little fury. The reading was heavy with wind instruments that knocked your hat right off, and when the whole orchestra reached those triple forte passages, Mr Kubelik wasn't fooling around, Boy. Well, maybe that's the way they used to do it back at the Czecg Philharmonic, and probably it pleased the patrons. But I could have stood a little less of the wallop Mr. Kubelik gave to Franck.

Glittering Playing

The orchestra played like the sterling bunch of musicians that the Boston has always been, glittering with virtuosity from start to finish. It's now a somewhat tauter, more vitrine kind of musicmaking since Erich Leinsdorf took over, and not quite so mellow in sound and effect as before. This however is the tendency of the day, and you can't fight Symphony Hall, can you?

— T.H.P.

SUNDAY REPUBLICAN
WATERBURY, CONN.
CIRC. 52,200

JAN 22 1967

New England Newsclip

Things To Do Places To Go

KENT SCHOOL, Olcott Damon Gallery, Kent, exhibit of 35 original pages from Medieval manuscripts, Victoria and Albert Museum, London, providing a survey of the art illumination in Italy, Northern Europe, Jan. 12-Feb. 2. Admission is free.

"WALTZ OF THE TOREADORS", a play by Jean Anouihl, the Mark Twain Masquers, Avery Theater, Wadsworth Antheneum, Hartford, Thursday through Saturday, 8:30 p. m.

BOSTON SYMPHONY ORCHESTRA, Rafael Kubelik, conductor, Woolsey Hall Concert Series, Yale University School of Music, New Haven, Tuesday.

NEW HAVEN JAN. 24

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Register (e)
NEW HAVEN, Conn.
Circ. 102,118
JAN 25 1967

At The Concert

Boston Symphony And Kubelik

Many people who grow up to love symphonic music have acquired this affection through close connection with a particular orchestra during their musically formative years. The thrill of hearing the orchestral compositions of Mozart, Beethoven, and Bartok for the first time can be an experience never forgotten no matter how much musical sophistication one picks up in later life. Particularly if this orchestra happens to be the Boston Symphony Orchestra — or on ethat shares the same standard of excellence (of which there are an ever growing number.)

I had heard "the Boston" a dozen or so times before ever hearing another orchestra with which to compare it, and a rather sentimental attachment still exists. The Boston is one of the oldest of American symphony orchestras, and has consistently been one of the finest. Permanent conductors within recent memory include Pierre Monteux, Serge Koussevitzky, Charles Munch and presently, Erich Leinsdorf — certainly a partial who's who of conducting giants.

But, alas, even the venerable Boston Symphony ean give less than thrilling performances—as in the case of their program presented last evening as part of the Woolsey Hall Series. Rafael Kubelik who is filling in for the vacationing Leinsdorf, conducted Haydn's "Symphony in B flat, Op. 102"; Maritu's "Double Concerto for Two String Orchestras, Piano and Tympani"; and the "Symphony in D minor" by Cesar Franck.

* * *

One could expound at great length on the excellence of the first chair players and the strength within the sections. Still, last evening there were problems of intonation, ragged string work (the opening of the second movement in the Franck), and a general lack of sheen and polish. Some of the time the fine ensemble was there, but all to often it was missing.

One could not help but feel that there was a lack of response from the orchestra to Mr. Kubeliks ' gestures. In many of the climatic moments of the Franck the orchestra played freely and well. But the conductor had less than desirable control of transitory sections and balance, and—at least for my taste—an exaggeration of emphasis and a heavy handedness that came forth in parts of the Haydn and Franck. The second movement of the "D minor Symphony" in particular suffered from this appro ach. It must be admitted, however, that this reviewer hears precious little of value anywhere within the framework of this symphony. The cyclic idea of recurring motives throughout the work makes good sense in theory but, in this work, produces almost nothing in the way of real development.

* * *

Rafael Kubelik has a worldwide reputation which is well deserved. So does the Boston Symphony Orchestra. Still, the combination did not bear real fruit at Woolsey last evening. Some of the orchestra's performance was thrilling, and it was by no means a wasted effort. But it was not an inspired one either—at least in terms of the high capabilities of both orchestra and conductor.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal-Courier (m)
NEW HAVEN, Conn.
Circ. 31,564
JAN 25 1967

Music In Review

Kubelik Wins Ovation By Woolsey Hall Fans

The Boston Symphony Orchestra gave an inspired performane in the fourth concert of the season Tuesday night in Woolsey Hall for music lovers who jammed the big auditorium to the last seats and gave a warm ovation to Rafael Kubelik, its distinguished guest conductor.

It will be a long time before anyone forgets the rapturous reading he gave to his compatriot Martinu's work, the Double Concerto for Tw o String Orchestras, Piano and Timpani, or the final, thrilling symphony of the evening, Franck's Symphony in D minor. The tall, lank y artist smilingly responded to the long ovation but made it clear that it was all due to that magnificent organization, the gifted musicians of t he Boston.

While the Haydn Symphony in B-flat major, No. 102, one of the 12 Salomon symphonies, was a particular delight, especially the sprightly third menuetto; it remained for the Czech composer Martinu's work to bring a special thrill to the audience. Emotional and dramatic in each of its three movements, the work was given a vivid reading by Kubelik.

One of the favorites of all symphonies, the Franck D Minor, was performed with extraordinary bdilliance. From its majestic opening by the b asses to the delightful pizzicati for strings and harp against the sweet melody for the English horn, the work made delightful listening. Follo wing the spirited allegro the aurience shouted its approval as well as giving vent to its feelings by long and loud applause.

Florence Jhonson

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Yale Daily News
NEW HAVEN, Conn.
Eve. Daily
JAN 5 1967

•CONCERTS-Frank Brieff will conduct the New Haven Symphony Orchestra and Artur Rubenstein will be the soloist in a concert at Woolsey Hall, January 10 at 8:30. The Boston Symphony Orchestra, conducted by Rafael Kubelik, will give a concert at Woolsey Hall, January 24, at 8:30.

POST (e)
BRIDGEPORT CONN.
CIRC. 81,650
JAN 25 1967
New England Newsclip

All Stops Pulled As Kubelik Guest Conducts B. S. O.

Commendable enthusiasm together with some immoderation attended the return of the Boston Symphony Orchestra to New Haven's Woolsey Hall last evening.

On the podium was the Checkoslovakian conductor Rafael Kubelik who is taking leave from the Bavarian Radio Orchestra to fill guest stints with several leading North American ensembles.

Major work of the evening was the Double Concerto for Two String Orchestras, Piano and Timpani, regarded as the magnum opus of Mr. Kubelik's late countryman Bohuslav Martinu.

Written under an emotional cloud signaled by realization of the approach of World War II, this difficult work deflects in its storm and agitation; yes, and in its beauty, the heated state of Martinu's mind.

Eloquent, Tight Knit

It's an eloquent, tightly knit score, dissonant, recreative and Wagnerian in its broad lines and sweeping emotions. Scrutinizing, one finds that it meets the tests; the composer has accomplished his aims, the result is appealing and inspired. However, the public verdict has still to be rendered and on it depends the fate of this strong work, be it popularity or the oblivion of silence.

As for the execution; well! Charles Wilson, Boston Symphony pianist played the exacting, rather unrewarding solo work with elan and even managed to avoid becoming totally submerged in the vast fabric.

Mr. Kubelik and the orchestra surged through like an ocean greyhound, alive to the multitude of effects and appreciative of the music's worth, but a little too insistent on the pure noise element.

Franck's lovely D minor symphony, his sole effort in the form, was given so full-blown a reading that instruments showed signs of being at their limit. Mr. Kubelik might have saved something in reserve and delivered a bit more of the polish the Boston is known for.

Mozart's Symphony No. 102 in B flat major, during whose premier the chandelier parted company with the ceiling, a happening which should have won for it the nickname "Miracle" which mysteriously went to the 96th instead, rang up the curtain on the evening.

—RICHARD DAY

REGISTER (e)
NEW HAVEN, CONN.
CIRC. 102,100
JAN 24 1967
New England Newsclip

Boston Symphony To Play Tonight At Woolsey Hall

Making its only local appearance of the season, the Boston Symphony Orchestra comes to Woolsey Hall tonight to give the fourth concert of the current Woolsey Hall Series. On the podium, in place of Erich Leinsdorf, will be the distinguished music director of the Bavarian Radio Orchestra, Rafael Kubelik, who is guest-conducting the concerts by the Bostonians this month while Leinsdorf is taking his mid-season vacation.

Tonight's program will consist of three works, opening with Haydn's Symphony in B-flat, No. 102, continuing with Martinu's Double Concerto for Two String Orchestras, Piano and Tympani, and conclude with Franck's Symphony in D minor. The piano part of the Martinu piece will be played by Charles Wilson, assistant conductor of the orchestra.

Son of violinist Jan Kubelik, the native of Czechoslavakia came to this country in 1949 to start three years as conductor of the Chicago Symphony Orchestra. He then returned to Europe to take up other important conductorial posts and then, in 1961, he took over his present Munich job, which he has relinquished for this season to meet guest conducting demands. He has already appeared in the Salzburg and Edinburgh Festivals this season.

103

PHILHARMONIC #3 JAN. 25+27

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCARSDALE INQUIRER
Thursday, January 19, 1967

047

John Browning, American Pianist, To Be Philharmonic Concert Soloist

John Browning, American pianist, will be soloist in the third concert of the 1966 - 67 season of the Philharmonic Symphony of Westchester at Wood Auditorium, Mt. Vernon, on January 28.

John Barnett is musical director and conductor of the symphony.

Mr. Browning made his professional debut at the age of 10, playing Mozart's Coronation Concerto in a special concert with members of the Denver Symphony.

Ten years after he made his New York debut with the New York Philharmonic in February 1956 as winner of the coveted Leventritt award, he has become an international star, who appears yearly with major American orchestras.

In 1962, Mr. Browning had the distinction of creating the world premiere of Samuel Barber's pulitzer - prize winning First Piano Concerto as soloist with the Boston Symphony under the direction of Erich Leinsdorf, during the opening week of Lincoln Center, New York City.

His performance won an immediate success for the Concerto and later that year he gave its Belgian and English premieres with the Brussels Philharmonic and the Philharmonic Orchestra of London.

In the spring and early summer of 1965, Mr. Browning made an 11 - week tour of the Soviet Union and Western Europe as soloist with the Cleveland Orchestra directed by George Szell. Sponsored by the U.S. State Department, the tour covered cities in the Soviet Union, Sweden, Poland, Germany, France, Czechoslovakia and England.

United Press International, in a report on the recital in Kiev, cabled, "The wildly enthusiastic audience of 2,000 did not stop applauding until officials closed his (Mr. Browning's) piano and began rolling it aside."

Mr. Browning's program with the Philharmonic will include Beethoven's Concerto No. 4 in G Major.

The orchestra will also be heard in Bach - Walton Suite from the ballet The Wise Virgins and Schumann's Symphony No. 1 in B Flat Major.

Information regarding the concert may be obtained through Mrs. Doris Roos at the symphony office, 8 East Prospect Avenue, Mount Vernon, or by telephoning MO 4-1353.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JAN 22 1967
New England Newsclip

Orchestra On 3d Tour

The Boston Symphony goes on its third one-week tour of the season this week. Rafael Kubelik, guest conductor here earlier this month, will direct the concerts Monday in Hartford, Tuesday in New Haven, Wednesday and Friday in Philharmonic Hall at Lincoln Center, Thursday at the Brooklyn Academy of Music, and Saturday in Carnegie Hall.

The next Symphony Hall concert by the orchestra will be on Jan. 31, when Kubelik concludes his guest engagement.

The London Symphony's Colin Davis will conduct on Feb. 3-4, and Erich Leinsdorf returns to prepare the program for Feb. 10-11.

New York Post
D. 324,256 SUN. 243,637
JAN 18 1967

Rafael Kubelik to Conduct 4 Boston Symphony Concerts

Rafael Kubelik will be guest conductor with the Boston Symphony Orchestra in two concerts in Philharmonic Hall Jan. 25 and 27, Jan. 26 at the Brooklyn Academy of Music, and Jan. 28 in Carnegie Hall, all at 8:30.

The programs in Philharmonic Hall will include Mozart's Symphony No. 26 and Mahler's Symphony No. 9; those at the Brooklyn Academy and Carnegie Hall will include Haydn's Symphony No. 102, Franck's Symphony in D minor, and Martinu's Double Concerto for Two String Orchestras, Piano and Timpani (first New York performance) with Charles Wilson as piano soloist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 635,619
JAN 27 1967

The New York Times
NEW YORK, N. Y.
D. 835,000 SUN. 1,500,000
JAN 27 1967

BOSTONIANS EXCEL WITH KUBELIK'S LEAD

Rafael Kubelik led the Boston Symphony Orchestra in a commanding performance of Mahler's Ninth Symphony Wednesday night at Philharmonic Hall. Fortunately, in this instance "commanding" did not imply "overawing." It was a Ninth warmed from within and utterly secure in concept.

Mr. Kubelik had all his pacings well in hand and he kept the symphony's masses in motion. In the early moments there was sometimes a confused detail or two, but this cleared up later.

Best of all, Mr. Kubelik evoked from the Boston a beautiful burnished sound, so rich and so reliable that one basked in the knowledge that one was going to continue to get it to the very end.

And so one did, even through the work's extended ending that must have made the coughers in the audience—who were suffering an epidemic at the time—very nervous. Mr. Kubelik was not dazed. He kept the orchestra miraculously soft and light through the last lingering notes.

He also offered Mozart's tiny Symphony No. 26 in E flat (K.184). It was crisply accentuated, but because it was driven too hard it lost some of its savor.

T. M. S.

World Journal Tribune
NEW YORK, NEW YORK
D. 635,619
JAN 26 1967

WORLD JOURNAL TRIBUNE e)
NEW YORK, N. Y.
JAN 26 1967
New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

New York World Journal Tribune
Thursday, January 26, 1967

The Changing Symphony...

By WILLIAM BENDER

ALWAYS SOMETHING new at the Boston Symphony. The first half of last night's concert in Philharmonic Hall ended after only six or seven minutes, depriving countless hundreds, no doubt, of the regular pre-intermission naps they were just settling into.

Egad, and all that. An inconsiderate thing to have been done by guest conductor Rafael Kubelik, to be sure, but he can be forgiven since it did help him to make a point about the history of the symphony as a musical form.

What's that? You'd rather nap? Hold on, music lover.

Kubelik's point was to show to what extent the symphony changed between the time of Mozart's youth, circa 1770, and the last days of Gustav Mahler, circa 1910-11.

CHANGED WITH TIMES

When Mozart wrote his little Symphony No. 26, the symphony was just getting started. Basically, it was nothing more than the three-movement Italian overture. By Mahler's time, it had become a huge panorama of personal expression and complex orchestral texture, largely through the efforts of Mahler himself and Anton Bruckner.

Make the point Kubelik did. He conducted both works from memory, and there was never a moment when he was not in complete control. That is saying a lot when you are leading an unfamiliar orchestra in a work it rarely plays, i. e., the 80-minute Mahler Ninth.

POPULARITY ON RISE

As for the Mahler Ninth, it demonstrated all by itself that our society's collective psyche can't be all bad when Mahler's music can mean so much to it.

Has anyone noticed how Mahler has crept up on Strauss and even Debussy in the popular affection? Ten years ago we were lucky to get the First and Fourth Symphonies. Now we get them all.

Obviously, the LP has widened our attention span. But it's got to be more than that in Mahler's case. There is a silent roar of spirituality in his music that seems to be peculiarly suited to the needs of our time. Perhaps music hasn't lost its soul after all.

As for "Kubelik's Ninth," it came as a decided contrast to ears accustomed to the aural world that a Bruno Walter, and even a Leonard Bernstein, can conjur up in Mahler's late works.

SOUND DRYISH

There was little of the repose, depth, and spaciousness that Walter brought to this music. Rather, Kubelik's lines were lean and taut, and his sound dryish. Individual voices that Walter defined precisely were often blended out by Kubelik.

The dryness and the blending could have been partly the fault of Philharmonic Hall. The auditorium is still not terribly resonant, and Kubelik, of course, is not terribly familiar with it.

But it really seemed more a case of Kubelik's preference for a Bavarian kind of sturdiness (Munich is now his home base), as opposed to the Viennese aural mysticism of which Walter was such a master.

The Walter gets the nod in this corner, but you can make a good case for the other approach.

BROOKLYN #2 JAN. 26

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN BAY NEWS
Saturday, January 21, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN CANARSIE
Saturday, January 21, 1967

NEW YORK AND BROOKLYN DAILY
D. 31,450

JAN 17 1967

Rafael Kubelik to Conduct

Rafael Kubelik will be guest conductor when the Boston Symphony Orchestra appears for its second concert in its 79th season at the Brooklyn Academy of Music on Thurs., Jan. 26 at 8:30 p.m.

Kubelik was born in Czechoslovakia, in 1914. As a boy, he studied the violin with his father, the famous violinist, Jan Kubelik. In his teens, he studied piano, conducting, and composition, in addition to the violin at the Prague Conservatory, and during two years following his graduation, played the piano accompaniment for his father's recital tours in Europe and the United States.

In 1936, Kubelik was appointed Conductor and Music Director of the Czech Philharmonic Orchestra, remaining in this post until the coup d'etat of 1948. He has repeatedly appeared with the principal orchestras on the continent.

Since 1961 he has been Conductor and Music Director of Munich's Bayerische Rundfunk (Bavarian Radio) Orchestra, with which he has made extensive tours of European capitals.

In August 1962, at the International Music Festival at Lucerne, he conducted the first performance of his Requiem, a work for orchestra, chorus, and baritone, dedicated to the memory of his late wife. Kubelik has also written several operas and a variety of instrumental works.

For his Academy concert, Kubelik has selected a program including, Symphony No. 102 in B flat Major by Haydn; Double Concerto for Two String Orchestras, Piano and Tympani by Martinu; and Symphony in D Minor by Franck.

Further information is available from the Brooklyn Academy of Music, 30 Lafayette Ave., ST 3-6700.

BROOKLYN, N. Y.
HOME REPORTER AND SUNSET NEWS
W. 16,000

JAN 13 1967

THE BOSTON SYMPHONY ORCHESTRA will return to the Brooklyn Academy of Music at 8:30 p.m. Jan. 26 in its second appearance this season in the Academy Orchestra Series. Rafael Kubelik will conduct an outstanding program, including works by Haydn, Martinu and Frank.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836

JAN 22 1967

Kubelik Will Lead Boston Orchestra

Rafael Kubelik, a violinist like his famed father, Jan Kubelik, and who served as the elder Kubelik's accompanist for two years, will be the guest conductor when the Boston Symphony Orchestra presents its second concert of the season Thursday night in the Brooklyn Academy of Music.

The younger Kubelik, who also studied piano and composition, served from 1936 to 1948 as conductor and music director of the Czech philharmonic orchestra, has since 1961 held the same post with the Munich Bayerische Rundfunk (Bavarian radio) in Germany. His program for the Thursday night concert includes compositions by Haydn, Martinu and Franck.

Saturday night the Pennsylvania Ballet Company will perform at the Academy, with a native of Flatbush, Mrs. Barbara Weisberger, as its director. Brooklyn school children will have an advance look at the program by attending a rehearsal Friday afternoon. Another Brooklynite, Carol Luppescu, is the principal danseuse.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Saturday, December 31, 1966

New York Post
D. 324,256 SUN. 243,637

DEC 31 1966

Boston Symphony in Brooklyn

The Boston Symphony Orchestra will make its second appearance at the Brooklyn Academy of Music, Jan. 26 at 8:30 p.m.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

JAN 26 1967

In Brooklyn: Boston Symphony Orchestra, Rafael Kubelik, conductor, with Charles Wilson, pianist, Brooklyn Academy, 8:30 P.M.

Choral singers from the ages of 17 through 21 are invited to join the University Chorale. Rehearsals are on Saturdays at 10 A.M. at 2 West 64th Street.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, January 8, 1967

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836

JAN 8 1967

Special Rate For Academy

The Brooklyn Academy of Music offered a special membership rate last week of $12 for the second half of its season starting this month. Members are entitled to attend a lecture series, travel films, concerts, movies, theatre performances and children's shows.

They are also given reduced rates on tickets to attractions such as the Vienna Choir Boys, concerts by Andres Segovia, Artur Rubinstein, Jose Greco and Theodore Bikel, and operas and ballets.

The Boston Symphony Orchestra is returning to the Academy for its second appearance this season Jan. 26. Conducted by Rafael Kubelik, the orchestra will present Haydn's symphony 102 in B flat major; Frank's symphony in D minor and the double concerto for two string orchestras, piano and tympani by Martinu.

BROOKLYN, N. Y.
BROOKLYN HEIGHTS PRESS
W. 4,500

JAN 19 1967

World Journal Tribune
NEW YORK, NEW YORK
D. 635,619

JAN 20 1967

Kubelik to Conduct

Rafael Kubelik will be guest conductor when the Boston Symphony Orchestra appears for its second concert in its 79th season at the Brooklyn Academy of Music next Thursday at 8:30 p.m.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

JAN 27 1967

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600

JAN 28 1967

New England Newsclip

BOSTONIANS MAKE STOP IN BROOKLYN

Martinu Concerto Is Played at Academy of Music

Rafael Kubelik and the Boston Symphony Orchestra traveled to the Brooklyn Academy of Music Thursday night. Their major work was a rare performance of Bohuslav Martinu's Double Concerto for Two String Orchestras, Piano and Timpani. It was bracketed by Haydn's Symphony in B flat (No. 102) and the Franck D minor.

Martinu died in 1959 at the age of 68. The Czechoslovak composer had a certain vogue in the years after the war, spurred chiefly by the late Serge Koussevitsky, then the Boston's conductor.

The Double Concerto was written in 1938—a year of deprivation for the composer, who lived and wrote in two small attics in Paris. It was heard here only once before, in 1953 when Mr. Kurelik led a Chicago Symphony performance.

The 18-minute piece is anguished, full of dissonance and big declamatory themes. Tense, short motives are the building blocks of the music, with the two orchestras, the piano and timpani taking turns in the subsequent overlapping elaborations. But the motives fail to grow to satisfying statements. The work, begun in anguish, rarely lets up its nervous tearing and ends where it began.

There is little variety in the traditional string writing, and this lack of color contributes to the sameness of sound. It cannot be said that a really original or forceful mind is at work, although this is the work of a sincere and gifted musician.

Mr. Kubelik led it from memory with unflagging control and the kind of emotional commitment that kept the sense of anxiety always taut. The Boston string players and Charles Wilson, the pianist, dug into their parts with equal commitment.

The program will be repeated Saturday night at Carnegie Hall.

HOWARD KLEIN.

105

CARNEGIE #4 JAN. 28

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6.400

JAN 1967

Boston Symphony; Leinsdorf

Mahler's Third Symphony is an enormous celebration of man and of the natural and supernatural worlds. It is laid out in two parts, the first consisting of one immense movement which erects slow sections and faster marchlike material into a single span lasting over half an hour, the second of four shorter movements (two of them vocal) and a long final Adagio of religious character. When the work is performed with due nobility and conviction, its lengths are not felt as *longueurs*. In the Boston Symphony Orchestra's performance under Erich Leinsdorf at Carnegie Hall on October 15, these qualities were only fitfully in evidence, and therefore no occasional outbreaks of virtuoso high jinks from the mammoth orchestral apparatus involved could save the occasion from being essentially a failure.

Several of even the preliminary conditions for a satisfying performance were not fulfilled. The chorus was not brought on stage till after the intermission between the two parts of the symphony, and Shirley Verrett, who sang the contralto solos in the fourth and fifth movements, did not make her appearance till after the third movement. Quite apart from the question of interruption for applause at the soloist's entry, it seems to me that you cannot be properly part of a symphonic performance if you are not even on the platform while half the work is being played. A symphony is not an opera, and a "star entrance" half way through is inappropriate. The third movement of the symphony includes a long posthorn solo, played offstage, which evokes the shimmering heat of the Austrian summer in lazy, lingering phrases; on this occasion it was played on a trumpet, which lacks the wide, sentimental vibrato on which Mahler was reckoning, and which falsifies the exquisite coloristic effects when the offstage posthorn is interwoven with the sounds of the onstage horns. (In any case these latter were allowed to play much too loudly and to drown the distant solo.)

Many sections of the work were brought off with a fair degree of tension and drama, but in general Leinsdorf's tempos tended to be too fast, and the fourth movement in particular —marked *Sehr langsam, misterioso*— was rattled through at a companionable Allegretto which did not allow Miss Verrett's contribution to be fairly judged. The New England Conservatory Chorus and the Boston Boychoir encompassed the notes of the fifth movement without providing much in the way of expressive tone. The orchestra played better than I have heard them do for some time. However, the the brass section was allowed to produce a forced, squeezed quality of tone that confused largeness with mere loudness: the result was the reverse of that intended, since the rest of the orchestra was inaudible through this unmusical braying, and the total volume of sound was thus diminished instead of increased.

BERNARD JACOBSON

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836

JAN 22 1967

Bostonians Due

The Boston Symphony Orchestra, under Rafael Kubelik, will be heard in a Saturday night concert at Carnegie Hall.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK POST
Tuesday, June 14, 1966

Bostonians to Play Carnegie Series

The Boston Symphony, Erich Leinsdorf conductor, has been invited by the Carnegie Hall Corp., to appear in its own series of four Saturday night concerts at Carnegie Hall during the 1966-67 season. The dates are: Oct. 15, Nov. 19, March 4, April 15. With one exception the theme of the programs will be works by major Viennese composers, including Mozart, Haydn, Beethoven, Schubert, Bruckner, Mahler, and Berg.

American composer Robert Moevs' "Et Occidentem Illustra," for chorus and orchestra, will be the exception in its first N.Y. performance March 4. Moevs is composer-in-residence at Rutgers University.

Soloists for the series will include soprano Beverly Sills, mezzo-sopranos Shirley Verrett and Beverly Wolff, tenor Placido Domingo, bass Ara Berberian, as well as pianists Evelyne Crochet and Claude Frank.

Subscriptions are available at the Carnegie Hall box office.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1967

PHOTO: ABRAHAMSEN

Pianist JACOB LATEINER is greeted backstage at Carnegie Hall by SYLVIA RABINOFF following the October Heifetz concert on which Mr. Lateiner performed the Beethoven *Kreutzer Sonata* with Heifetz. Forthcoming performances for Mr. Lateiner include the world premiere of the Elliott Carter *Piano Concerto* with the Boston Symphony and a European tour in the spring which will include recitals and orchestra engagements in the Scandinavian countries, England and Hungary.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, January 22, 1967

Kubelik Will Lead Symphony

The Boston Symphony Orchestra, conducted by Rafael Kubelik, the distinguished Czech conductor, will include the rarely-performed Martinu Double Concerto for Two String Orchestras, Piano and Timpani in its Jan. 28 concert at Carnegie Hall. Charles Wilson, assistant conductor of the Boston Symphony will be the piano soloist in the Martinu work, which the composer considered his "most important creation". The work was performed only once previously in New York, March 9, 1953.

The Jan. 28 concert is the second appearance this season of the Boston Symphony in the International Festival of Visiting Orchestras, given under the auspices of The Carnegie Hall Corporation. The concert will open with Haydn's Symphony No. 102, in B-flat Major—one of the six Franz Joseph Haydn composed for his second visit to London in 1794-95. The closing work on the program is Cesar Franck's Symphony in D Minor.

Rafael Kubelik, conductor of the Boston Symphony for this concert, is the son of the celebrated violin virtuoso of another era. He began his conducting career in Prague as director of the Czech Philharmonic and has been conductor of the Chicago Symphony, the Royal Opera House, Covent Garden, in London, and the Munich Bavarian Radio Orchestra. In recent seasons he has also appeared as guest-conductor of the Pittsburgh, Los Angeles and Minneapolis Orchestras. In the 1965-66 season he was invited to conduct the Philadelphia Orchestra and this year, in addition to his work with the Boston Symphony, he has conducted in Chicago and Toronto.

Tickets are on sale at Carnegie box office: $6.50, $5.50, $3.50 and $2.50.

105

CARNEGIE #4 JAN. 28

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

JAN 1967

Boston Symphony: Leinsdorf

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SUN. 3,070,836

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1967

PHOTO: ABRAHAMSEN

Pianist JACOB LATEINER is greeted backstage at Carnegie Hall by SYLVIA RABINOFF following the October Heifetz concert on which Mr. Lateiner performed the Beethoven *Kreutzer Sonata* with Heifetz. Forthcoming performances for Mr. Lateiner include the world premiere of the Elliott Carter *Piano Concerto* with the Boston Symphony and a European tour in the spring which will include recitals and orchestra engagements in the Scandinavian countries, England and Hungary.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Sunday, January 22, 1967

Kubelik Will Lead Symphony

The Boston Symphony Orchestra, conducted by Rafael Kubelik, the distinguished Czech conductor, will include the rarely-performed Martinu Double Concerto for Two String Orchestras, Piano and Timpani in its Jan. 28 concert at Carnegie Hall. Charles Wilson, assistant conductor of the Boston Symphony will be the piano soloist in the Martinu work, which the composer considered his "most important creation". The work was performed only once previously in New York, March 9, 1953.

The Jan. 28 concert is the second appearance this season of the Boston Symphony in the International Festival of Visiting Orchestras, given under the auspices of The Carnegie Hall Corporation. The concert will open with Haydn's Symphony No. 102, in B-flat Major—one of the six Franz Joseph Haydn composed for his second visit to London in 1794-95. The closing work on the program is Cesar Franck's Symphony in D Minor.

Rafael Kubelik, conductor of the Boston Symphony for this concert, is the son of the celebrated violin virtuoso of another era. He began his conducting career in Prague as director of the Czech Philharmonic and has been conductor of the Chicago Symphony, the Royal Opera House, Covent Garden, in London, and the Munich Bavarian Radio Orchestra. In recent seasons he has also appeared as guest-conductor of the Pittsburgh, Los Angeles and Minneapolis Orchestras. In the 1965-66 season he was invited to conduct the Philadelphia Orchestra and this year, in addition to his work with the Boston Symphony, he has conducted in Chicago and Toronto.

Tickets are on sale at Carnegie box office: $6.50, $5.50, $3.50 and $2.50.

PROVIDENCE #4 FEB. 16

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250

FEB 12 1967

New England Newsclip

GINA BACHAUER will play Rachmaninoff's 'Second Piano Concerto' during the Boston Symphony Orchestra concert on Thursday at 8:30 p.m. in Veterans' Memorial Auditorium. The orchestra, to be conducted by Richard Burgin, will also play Weber's Overture to 'Oberon' and Shostakovitch's 'Symphony No. 5'.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250

FEB 12 1967

New England Newsclip

THURSDAY

THE BOSTON SYMPHONY ORCHESTRA will give a concert at 8:30 p.m. at Veterans' Memorial Auditorium. The soloist will be Greek pianist Gina Bachauer who will play Rachmaninoff's "Second Concerto."

The orchestra will play Weber's Overture to Oberon and Shostakovitch's "Fifth Symphony."

107

WASHINGTON #2 FEB. 28

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

MAR 1 1967

New England Newsclip

LBJs Attend Concert By Boston Symphony

WASHINGTON (AP)—President Johnson turned up unexpectedly tonight to attend a concert by the visiting Boston Symphony Orchestra at Constitution Hall.

The performance was conducted by a longtime friend, Erich Leinsdorf. Mrs. Johnson had announced earlier that she would attend the concert. But it was not on the President's announced schedule.

The Johnsons received a standing ovation from the capacity audience when they were recognized stepping into the presidential box in the 3000-seat concert hall.

The First Lady wore a red velvet coat over a short red brocade dress. The President appeared in a dark business suit.

The program included a suite from Prokofiev's ballet "Romeo and Juliet," Dvorak's "New World" symphony and Michael Colgrass' "As Quiet As."

The Johnsons have known Leinsdorf and his wife for many years. Mrs. Leinsdorf and Boston Symphony Orchestra manager Todd Perry were in the lobby to greet the Johnsons and the President gave Mrs. Leinsdorf a kiss when he arrived.

In the presidential box with the Johnsons were Mr. and Mrs. Roger Stevens. Stevens is chairman of the National Council on the Arts.

Mrs. Robert Kintner, wife of one of the President's advisers, and Mrs. Leinsdorf also were among the guests.

Linda Bird Johnson was supposed to have accompanied her mother, but she did not show up.

This was the second Washington appearance of the 1966-67 concert season for the Boston Symphony, appearing for subscribers of the Washington National Symphony.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OGDENSBURG JOURNAL
Friday, March 3, 1967

CAPITAL FOOTNOTES

President Johnson was a surprise visitor to Tuesday night's concert by the Boston Symphony. Mrs. Johnson had announced plans to attend but the President's appearance was unscheduled.

The nomination of William B. Macomber Jr. of New York as an assistant secretary of state has been confirmed by the Senate.

Billie S. Farnum has been named a deputy chairman of the Democratic National Committee to oversee a nationwide party registration drive and coordinate relations with other national organizations. Farnum, 50, is a former Michigan congressman.

Vice President Hubert H. Humphrey will help the labor movement mark a milestone Thursday. He will lead ceremonies in recognition of the 25 millionth vote cast by American workers in elections conducted by the National Labor Relations Board.

The Cincinnati Post
AND TIMES STAR
D. 243,587

MAR 1 1967

EVENING UNION LEADER
MANCHESTER, N. H.
COMB. CIRC. 45,750

MAR 1 1967

New England Newsclip

Ladybird Plans Boston Visit

WASHINGTON (UPI) — Mrs. Lyndon B. Johnson will attend the Boston Symphony concert with her daughter Lynda Bird at Constitution Hall Tuesday, the White House announced.

The President and Mrs. Johnson are long - time friends of symphony conductor Erich Leinsdorf whom they helped when he fled to the United States as a refugee from the Nazis.

The San Diego Union
SAN DIEGO, CALIF.
D. 118,192 SUN. 219,776

MAR 1 1967

ALEXANDRIA, VA.
GAZETTE
D. 15,500

FEB 23 1967

Boston Symphony Makes Washington Appearance

The Boston Symphony Orchestra returns to Constitution Hall on Tuesday at 8:30 p.m. for its second Washington appearance of the 1966-67 concert season, playing for the Washington National Symphony's Tuesday subscribers. Erich Leinsdorf will conduct Prokofieff's Scenes from "Romeo and Juliet," Colgrass' "As Quiet As," and Dvorak's Ninth Symphony ("New World").

Under exclusive contract in Washington to the National Symphony, the Boston Symphony will mark this their fifteenth appearance under these auspices here. The sold-out performance Feb. 28 will be the orchestra's final one for the current season. They will again appear on the 1967-68 Tuesday-Wednesday series. Erich Leinsdorf has been conductor of the Boston Symphony since autumn of 1962, the orchestra's third in a span of 38 years and the eleventh in its history.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Wednesday, March 1, 1967

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407

MAR 1 1967

President Hears Leinsdorf and the Boston

First applause at Constitution Hall last night went not to Erich Leinsdorf and the Boston Symphony but to President and Mrs. Johnson on their surprise appearance in the presidential box a few minutes before the concert was to begin.

The program they heard covered a fairly wide musical range considering the fact that there were only three works on it.

It opened with Prokofieff's scenes from the ballet "Romeo and Juliet — a strongly melodic work with 20th century nuances.

Then came the first Washington performance of Micheal Colgrass' "As Quiet As — ", a delightful play of orchestral sounds that sometimes hovered on the fringes of electronic music.

Finally, there was the lushly romantic and familiar Dvorak Symphony No. ("From the New World").

Program notes told us that Mr. Colgrass, who is 34, was inspired by an article in the New York Times about a teacher who asked her pupils to complete the sentence, "Let's be as quiet as . . ."

Last night's remarkably fine performance suggests that one valid simile could be: "As quiet as 'As Quiet As.'" For Mr. Colgrass sustains a marvelous dreamy pianissimo thruout except for a limited crescendo towards the end. And this despite the fact the score calls for all sorts of percussion, extra woodwinds, horns, etc.

Mr. Colgrass has conveyed rather remarkably the imaginative world of children to whom he dedicated As Quiet As "with love and with hope."

The Prokofieff and the Dvorak (except for a momentary lapse in the first violins in the closing measures) found Mr. Leinsdorf and the orchestra in good form. They departed with the sustained cheers of the capacity audience ringing in their ears.

MILTON BERLINER

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836

MAR 1 1967

New York World Journal Tribune
Wednesday, March 1, 1967

Albany Knickerbocker News
Wednesday, March 1, 1967

EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850

MAR 1 1967

New England Newsclip

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD JOURNAL
Wednesday, March 1, 1967

Music Lovers. As Lady Bird shakes hands with Boston Symphony Orchestra manager Todd Perry, LBJ busses Mrs. Erich Leinsdorf, wife of the conductor. The president made a surprise appearance at the visiting symphony's concert at Constitution Hall in Washington last night. The Johnsons and the Leinsdorfs have been friends for many years. (Associated Press Wirefoto)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Wednesday, March 1, 1967

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

MAR 1 1967

New England Newsclip

LBJ, Lady Bird Attend Concert By Hub Symphony

WASHINGTON (AP) — President Johnson turned up unexpectedly Tuesday night to attend a concert by the visiting Boston Symphony Orchestra at Constitution Hall.

The performance was conducted by a longtime friend, Erich Leinsdorf. Mrs. Johnson had announced earlier Tuesday that she would attend the concert but it was not on the President's announced schedule.

The Johnsons received a standing ovation from the capacity audience when they were recognized stepping into the presidential box in the 3,000-seat concert hall.

The Johnsons have known Leinsdorf and his wife for many years. Mrs. Leinsdorf and Boston Symphony Orchestra manager Todd Perry were in the lobby to greet the Johnsons, and the President gave Mrs. Leinsdorf a kiss when he arrived.

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250

FEB 28 1967

New England Newsclip

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

FEB 28 1967

New England Newsclip

Ladybird to Hear Boston Symphony

WASHINGTON (AP) — Mrs. Lyndon B. Johnson plans to attend tonight a guest performance by the Boston Symphony Orchestra conducted by a longtime friend, Erich Leinsdorf.

Daughter Lynda will be there too with a presidential party expected to include Roger Stevens, director of the National Council on the Arts, presidential adviser Robert Kintner, and Mrs. Leinsdorf.

World Journal Tribune
NEW YORK, NEW YORK
D. 635,619
MAR 1 1967

President Is Surprise Guest At Boston Symphony Concert

WASHINGTON, Mar. 1 (AP).—President Johnson turned up unexpectedly last night to attend a concert by the visiting Boston Symphony orchestra at Constitution Hall.

The performance was conducted by a longtime friend, Erich Leinsdorf. Mrs. Johnson had announced earlier that she would attend the concert. But it was not on the President's announced schedule.

The Johnsons received a standing ovation from the capacity audience when they were recognized stepping into the presidential box in the 3,000-seat concert hall.

The First Lady wore a red velvet coat over a short red brocade dress. The President appeared in a dark business suit.

The program included a suit from Prokofiev's ballet "Romeo and Juliet," Dvorak's "New World" Symphony, and Michael Colgrass' "As Quiet As."

The Johnson's have known Leinsdorf and his wife for many years. Mrs. Leinsdorf and Boston Symphony orchestra manager Todd Perry were in the lobby to greet the Johnsons. The President gave Mrs. Leinsdorf a kiss when he arrived.

In the presidential box with the Johnsons were Mr. and Mrs. Roger Stevens. Stevens is chairman of the National Council on the Arts.

Mrs. Robert Kintner, wife of one of the President's advisers, and Mrs. Leinsdorf also were among the guests.

The Evening Star
WASHINGTON, D. C.
D. 300,667 SUN. 351,015
MAR 1 1967

NEWS OF MUSIC

The Boston Symphony Is Host to President

By IRVING LOWENS
Music Critic of The Star

Music Critic of The Star
Boston Symphony Orchestra, Erich Leinsdorf, conductor. Constitution Hall. Program: Scenes from Romeo and Juliet, Op. 64, Prokofieff; As Quiet As (1st Washington performance), Colgrass; Symphony No. 9 in E minor (From the New World), Op. 95, Dvorak.

Last night in Constitution Hall, the Boston Symphony Orchestra played its concert for National Symphony Wednesday night subscribers, and those who were lucky enough to be in the auditorium doubtless will remember the affair for a long time to come.

For one thing, the Bostonians and Erich Leinsdorf were in the most superb form. For another, the program was an unusually excellent one, featuring the first local performance of an utterly delightful avant-garde work. That's correct—an utterly delightful avant-garde work. And for a third, there was the special aura of excitement that develops at an artistic event only when a president of the United States happens to be in the audience.

Back in the late 1930s when President Johnson was a member of the Congress, he was instrumental in helping a young Austrian musician to escape from the clutches of the Nazi's and to emigrate to this country. The name of that musician (who was gifted enough to become the assistant of Bruno Walter and Arturo Toscanini at the Salzburg Festival in 1934, when he was only 22 years old) was Erich Leinsdorf. A genuine affection grew up between artist and statesman, and Leinsdorf has been a frequent visitor to the White House during the present administration. The return visit—the President's and Mrs. Johnson's visit to the conductor's local base of operations—was a most gracious gesture.

In a certain sense, the accident of Johnson's presence at this particular concert made a little musical history—it was probably the first time any president has been on hand for the performance of so advanced a piece of music.

I cannot believe that Johnson found the experience altogether painful. Michael Colgrass' compositional techniques may have been sophisticated, what with all kinds of instrumental tricks, a second conductor to help Leinsdorf out, Ivesian quotations, quarter-tones, tone-rows, and what have you, but the end-result was as naive as Three Blind Mice. It should have been as easy to enjoy as a Mozart symphony.

The unusual title of the Colgrass work, As Quiet As, was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning "Let's be as quiet as . . ." One said "a leaf turning colors;" another "an ant walking"; a third "the first star coming out."

Each of the Colgrass' seven movements turned out to be a captivating exercise in musical impressionism, sometimes poetic, sometimes witty, and always quiet and delicate until the blaze of "the first star coming out" was reached in a single brief fortissimo passage.

I have a strong hunch that As Quiet As was modelled on the highly successful Seven Studies on Themes by Paul Klee by Gunther Schuller. Schuller, by the way, conducted the world premiere of the Colgrass at Tanglewood last August. This is not said in deprecation of Colgrass' achievement—the imitation is at least as ingenious as the original and is in some ways even more imaginative. I would predict for it a healthy number of performances, since advanced works that make friends this quickly are very rare commodities.

To begin the evening, the Bostonians offered a series of scenes from Prokofieff's wonderful ballet score for Romeo and Juliet, surely one of the Rusian composer's most ingratiating scores. It was performed with awesome grace and perfection—even the odd little section featuring a pair of mandolins against the brass.

After the intermission came the Dvorak "New World" Symphony in a reading that emphasized the silky sheen of the Boston strings, as well as that extraordinary clarity of texture Leinsdorf draws from his players when he is at his best.

The house was sold out, as indeed it deserved to be. Too bad the Bostonians don't come to town more frequently—twice a year is hardly enough.

Women's Wear Daily
NEW YORK, N. Y.
D. 56,500
MAR 1 1967

* * *

SYMPHONY GOERS: President Johnson made a surprise appearance at Constitution Hall in Washington Tuesday evening to hear his long-time friend, Erich Leinsdorf, conduct the Boston Symphony . . . the President's second symphony visit this season. In a dark business suit, he arrived at 8:35 p.m. with Lady Bird in her red velvet theatre coat for the soldout concert. Also in the audience, Sen. and Mrs. Claiborne Pell . . . blonde Nuala buttoned up in black with a nice winter's tan.

* * *

Women's Wear Daily
NEW YORK, N. Y.
D. 56,500
MAR 2 1967

President and Mrs. Johnson

TWO-TIMER: President Johnson made his second visit to the symphony, Tuesday night. This time it was a complete surprise . . . he came to hear his old friend Erich Leinsdorf conduct the Boston Symphony. Lady Bird was in the mood for red that night, and wore a red velvet theatre coat . . . the President his dark business suit. They arrived just in time, at 8:35 p.m. . . . and thoroughly enjoyed their "night out."

CALL (e)
WOONSOCKET, R. I.
CIRC. 29,100
MAR 1 1967
New England Newsclip

Capital Footnotes

President Johnson was a surprise visitor to Tuesday night's concert by the Boston Symphony. Mrs. Johnson had announced plans to attend but the President's appearance was unscheduled.

The nomination of William B. Macomber Jr. of New York as an assistant secretary of state has been confirmed by the Senate.

Billie S. Farnum has been named a deputy chairman of the Democratic National Committee to oversee a nationwide party registration drive and coordinate relations with other national organizations. Farnum, 50, is a former Michigan congressman.

Vice President Hubert H. Humphrey will help the labor movement mark a milestone Thursday. He will lead ceremonies in recognition of the 25 millionth vote cast by American workers in elections conducted by the National Labor Relations Board.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012
MAR 1 1967

Postlude

Johnsons Hear Boston Symphony in Gala Concert

By Paul Hume

With every seat in the house sold and President and Mrs. Johnson in their box, last night's Boston Symphony Orchestra concert in Constition Hall was an unusually gala affair.

Hume

Erich Leinsdorf conducted music of the present generation in the first half of the evening, giving the President an opportunity to enjoy a new work by 35-year-old Michael Colgrass, a Chicagoan whose "As Quiet As" delighted the audience. A glowing reading of Prokofieff's ballet score for "Romeo and Juliet" opened the program. After intermission, it was the familiar story of the Dvorak New World Symphony.

The Dvorak was an extraordinarily happy choice for the rare evening when the President could attend a concert. It happened that after intermission Mrs. Johnson had moved to the box next to the presidential box. When the famous english horn solo in the Largo of the Dvorak began, she turned toward her husband and they exchanged a nod of recognition.

Last night's was a reading of particular beauty, expressed in tone and plasticity of phrasing.

Leinsdorf has added certain passages of his own choosing to the "Romeo and Juliet" excerpts which Prokofieff arranged into orchestral suites. The music goes wonderfully as a concert work as in its original form. To supple movement in each episode Leinsdorf added the Bostonians' most sumptuous sound.

The Colgrass had its world premiere last summer at the Boston Symphony's Tanglewood concerts. It is a work of rare imagination in concept and realization. Several years ago Colgrass read of a fourth-grade teacher asking his young students to complete the sentence beginning "Let's be as quiet as . . ." These are the things children suggested were "as quiet as . . .:" A leaf Turning Colors; An Uninhabited Creek; An Ant Walking; Children Sleeping; Time Passing; A Soft Rainfall; The First Star Coming Out."

To the regular orchestral instruments, Colgrass has added harpsichord, both harps, piano, celeste, sleigh bells, glockenspiel, tam-tam, vibraphone, Indian drum, tubular chime, glass wind chimes, sizzle cymbal, crotale, and a few more.

All this is used with the greatest restraint, to produce a series of short, delicately veined sketches. Each averages about two minutes in length. Only one is there a forte and that most brief. It is easy to say that the method is post-Webern, the sound a protracted study in triple pianissimo. That doesn't tell you the fantastic things Colgrass gets each instrument to do. Or of the prismatic effects he achieves.

His flashing image of "Time Passing," is reminiscent of Ravel's technique at the opening of "L'Heure Espagnole," but far more softly sibilant. The one lapse from expert invention occurs in the latter part of this episode, when the composer puts a youthful fragment of Beethoven through a sequence of changes, in the styles of Haydn, Sibelius, Ravel, Stravinsky, and Count Basie. This verges too much on the merely cute.

Even here there is a nice, multi-rhythmed spot where the harpsichordist, acting as Haydn used to, conducted from the keyboard. He led one segment of the music while Leinsdorf kept the larger framework going around the musical subdivision. Highly ingenious, highly entertaining, and played with incredible expertise.

Altogether this was one of the Boston's memorable visits

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
MAR 1 1967
New England Newsclip

A pencil will do for some conducting

By Saville R. Davis
Staff correspondent of The Christian Science Monitor

Washington

Backstage, before the concert, violinist Lennie Moss said, "The President is coming. He's an old friend of Mr. Leinsdorf, you know." Inside, members of the Boston Symphony Orchestra were tuning their instruments on the platform of Constitution Hall.

In a moment there was that tiny ripple of tension, invisible except to the experienced eye. A number of men appeared around the staircases across the hall, seemingly at ease but standing like coiled steel.

A party in evening dress swept in, a woman with thick, dark hair and a luminous vermilion coat and gown, a tall man leaning forward as he seated his wife and talked to friends.

The orchestra was in fine form, if I do say it. Apart from a Bostonian's local patriotism, I might be expected to know. It was 51 years ago that my grandmother Davis, a little hard of hearing, started me off right down in row E, center aisle, in her extra seat.

Magnificent!

The blastoff from the platform was magnificent. Grandmother Saville, sharp of hearing, took me on alternate Fridays back to her seats in row double C, where there was more music but less excitement.

I've heard them all, from Muck and Monteux and Koussevitzky on down, and Leinsdorf on this evening was in the tradition. He turned a wrist, moved a finger, nodded his head, and the vast orchestra moved intimately with him.

"Consensus!" I said to myself, a little sardonically as a reporter is supposed to do. "A president ought to be with it, like an orchestra conductor."

The music was for a ballet—Berlioz—full of imagination. Well, I am the President's age and just his height, and I could try. So suddenly there I was on the platform. But instead of my lifelong friends with their instruments, there were familiar faces of congressmen and politicians and, yes, there were the critics of the press playing on their pencils like piccolos, screaming away when there was nothing on the music in front of them.

A flick of the wrist

I flicked my wrist and the double bass snapped his strings and started pounding on the head of the cellist in front of him. I nodded my head and Rolland Tapley dropped his violin and began moaning on a b flat sax.

I flicked my finger and Voisin — that trumpet that I worship—started to cough and spit (trumpets do, but not in public and not Voisin). I fanned the air and the oboes threw Berlioz into the 12-tone scale.

I reached for rhythm and the tympani took off on their own like computers at a happening.

My ballet broke up in a wild jam session. I handed my pencil back to Leinsdorf. "Eric," I said with a feigned intimacy I would not have dared back home, "Eric, let this be a lesson to you. Stay out of politics." And I fled back to my seat.

Across the hall—it was Dvorak now, and the English horn began his solo in the largo of the New World Symphony—the woman in vermillion turned to look at her husband.

I remembered Grandmother Davis. She had seen interruptions like this in Symphony Hall before. There was that time, she used to tell me, when the Scriabin poem of ecstasy soared to an incredible climax with full orchestra and full organ and suddenly suspended. Utter silence.

And out through the hall in shrill fortissimo, said Grandma, went that high nasal housewifely voice, "and I cook mine in lard."

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250
MAR 1 1967
New England Newsclip

ARRIVING FOR CONCERT by Boston Symphony Orchestra at Constitution Hall in Washington last night, President Johnson has kiss for Mrs. Erich Leinsdorf, wife of the orchestra conductor. Mrs. Johnson is greeted by Todd Perry, manager of the symphony. The Leindorfs are longtime friends of the Johnsons. The President's attendance, however, was a surprise since it had been announced only Mrs. Johnson and daughter, Lynda, would attend. AP Wirephoto

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PHILHARMONIC HALL #4 MAR. 1 + 3

Mar 3

THE NEW YORK TIMES, SUNDAY, MARCH 5, 1967

Colgrass Piece Played by Boston Symphony

By HAROLD C. SCHONBERG

MICHAEL COLGRASS is a musician from New York who first came into prominence as a percussion specialist. Then his music began to attract notice. He has been one of the group active at the Berkshire Music Center, under the auspices of the Fromm Music Foundation, which means that he is a member of the musical avant-garde. The Boston Symphony Orchestra, conducted by Erich Leinsdorf, gave the first New York performance of his "As Quiet As" Wednesday night in Philharmonic Hall.

This composition received its world premiere last summer at Tanglewood. It was a Fromm Foundation commission, and after Gunther Schuller conducted the performance, there were a few repercussions. "As Quiet As" does use all kinds of avant-garde effects, but it also has large patches of tonality, has one montage section and is quite easily grasped. Whereupon part of the Tanglewood audience lustily booed it. The score was too commercial, or too reactionary, or something.

●

Nevertheless it is an attractive piece of work, slick as it might be, with delicate colors and real imagination—plus a rather literary program—behind its conception. The stream-of-consciousness episode, in which a Beethoven theme is passed through various filters, works well without being cutesy; and, indeed, it is one of the few avant-garde works to show a degree of humor and whimsey. There even is some nature painting. The score holds up very well, and could be a repertory piece. Mr. Colgrass was present to take several bows.

Mr. Leinsdorf was helped by Charles Wilson, the assistant conductor of the Boston Symphony, in the Colgrass score. Mr. Wilson officiated at harpsichord and glockenspiel, and in one episode, where one section of the orchestra had one unit to play, against an entirely different one from the rest of the orchestra, he stood up and conducted.

The rest of the program was devoted to the Beethoven Second Symphony and Rachmaninoff's Second Piano Concerto. Gina Bachauer was the soloist in the concerto, and she played beautifully. She always has been at her best in romantic music, and this was a romantic interpretation all the way through. Strongly in evidence was that curiously attractive nervous quality so characteristic of Miss Bachauer—not stage nerves, but the nerves of a thoroughbred ready to go, full of controlled tension and electricity.

She played the concerto with a taut line, with sweep and power, with subtlety of color and with her usual immense, fluent technique. The one reservation about the performance does not concern her. Mr. Leinsdorf should have reduced the number of strings. Miss Bachauer is a strong pianist, but she is not a cannon, and it needed heavy artillery to come through the enormous volume of sound whipped by the Boston Symphony strings in the fortissimos. Otherwise Mr. Leinsdorf collaborated beautifully, keeping an eye on the pianist, as she kept an eye on him.

●

In the Beethoven symphony, Mr. Leinsdorf gave us his brand of sheer literalism, including the repeat of the first-movement exposition. Everything was in place, everything was perfectly drilled, every note sounded, every indication was observed, the orchestra played beautifully—and the performance had as much life as those copies of classic statuary in Symphony Hall.

Steve Schapiro

Gina Bachauer
Piano soloist

The Program

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conductor, with Gina Bachauer, pianist.
Symphony No. 2 ..... Beethoven
As Quiet As ..... Michael Colgrass (first N.Y. performance)
Piano Concerto No. 2 ..... Rachmaninoff

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER®
SUN. 3,070,836

FEB 26 1967

Bostonians Here

The Boston Symphony Orchestra, led by Erich Leinsdorff, will appear at Philharmonic Hall Wednesday and Friday evenings.

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600

FEB 26 1967

New England Newsclip

Conductor Erich Leinsdorf and his Boston Symphony come to New York to give three concerts

WEDNESDAY

CARMEN, presented by Ruffino Opera, Judson Hall, 2 P.M.
QUEENS COLLEGE ORCHESTRA, Colden Auditorium, Queens College, Flushing, 1 P.M.
BOSTON SYMPHONY, Philharmonic Hall, 8:30 P.M. Conductor, Erich Leinsdorf; Gina Bachauer, pianist. Program repeated Friday, 8:30.
Symphony No. 2 ..... Beethoven
As Quiet As (first N. Y. performance) ..... Michael Colgrass
Piano Concerto No. 2 in C minor (Op. 18) ..... Rachmaninoff
CLAUDIO ARRAU, pianist, Carnegie Hall, 8:30 P.M.
Beethoven Sonatas: F minor (Op. 2,

New York Post
D. 324,256 SUN. 243,637

MAR 1 1967

Boston Symphony Orchestra: Erich Leinsdorf conducting, pianist Gina Bachauer soloist in Rachmaninoff's Concerto No. 2, Philharmonic Hall, 8:30.

Claudio Arrau, pianist, all-Beethoven program, Carnegie Hall, 8:30.

World Journal Tribune, New York, Thursday, March 2, 1967

Musical Fantasy Almost Fun Piece

By MILES KASTENDIECK

OUT OF THE Fromm Music Foundation sponsorship of contemporary works at Tanglewood last summer there emerged a work which Erich Leinsdorf considered worthy of a first N.Y. performance with the Boston Symphony Orchestra in Philharmonic Hall last night.

Michael Colgrass, a 34-year-old composer, became inspired to conceive in tone a nature study based on some children's completions of a sentence beginning "Let's be as quiet as . . ." The result is an acoustical piece translating the essence of seven identifications: "A Leaf Turning Colors," "An uninhabited Creek," "An Ant Walking," "Children Sleeping," "Time Passing," "A Soft Rainfall," and "The First Star Coming Out."

It was an ingenious idea that worked. "As Quiet As" is fantasy instrumentation on a large scale employed in cameo-like impressions, making the intangible temporal in sound. In capturing childish delight it becomes almost a "fun piece." By avant-garde standards the "music" qualifies as conservative-something out of Webern but not too far beyond. Some of it is "cute," some entertaining, some just experimental. Imagination and skill have fashioned it perhaps more whimsically than substantially, but only time will tell.

Leinsdorf and his confederates with assistance from Charles Wilson, the assistant conductor, presented it attractively. There may be more magic in it, for it is the kind of music calling for the quintessence of necromancy. Whether the elaborate instrumentation will hinder widespread performance became no issue with forces like the BSO.

Placed between the worlds of Beethoven's Symphony No. 2 and Rachmaninoff's Piano Concerto No. 2, the Colgrass was way out. Leinsdorf chose to be strictly classical about the Beethoven. The first movement had more brilliance than radiance, the Larghetto acquired suavity, the Scherzo and even the Finale asked for a lighter touch.

His conservative interpretation did not restrain him from rhetorical gestures suggesting that he may be more conscious of podium showmanship than a proper Bostonian should be. Ever since he took to stick waving he has broadened his arm movements.

Gina Bachauer played the Rachmaninoff with all the sweep and bravura of the grand manner. This generated its own brand of excitement and earned her a surge of cheers. Her powerful left hand punctuated the music effectively but the right did not always achieve quite the necessary treble brilliance. There is also more poetry in this romantic work, a fact that the violins and cellos stated lushly. Leinsdorf let the orchestra take over almost too strongly while she was playing, but it gave Rachmaninoff his due.

NEW BRUNSWICK MAR 2

The Home News
NEW BRUNSWICK, N. J.
D. 49,539 SUN. 50,173

FEB 27 1967

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The first half of the program will consist of the Haydn work. Following intermission will be Moevs' Bicentennial composition and Richard Strauss' Opus 82 from the final scene of the opera "Daphne."

The gymnasium performance will be the fourth of five joint concerts in a span of 10 days by the Boston Symphony Orchestra and the Rutgers Choir. They will conclude the series Saturday (March 4) with a concert in New York City's Carnegie Hall. Previous joint performances were given in Boston last week.

The Rutgers Choir annually performs in concert with one of the major symphony orchestras. Last year it performed with Eugene Ormandy and the Philadelphia Orchestra and two years ago it appeared in concert with the Baltimore Symphony Orchestra and the London Symphony Orchestra.

The university choir has 200 voices recruited from Douglass College, the women's division of the university, and the men's colleges.

Although the event with the Boston Symphony will be held in the gymnasium, it is not part of the Rutgers Gymnasium subscription series.

Tickets must be purchased separately, and are available at the University Concert Office, 542 George St.

Featured in Golden Anniversary of Rutgers Concerts

From many parts of the world come the performers for the 50th Anniversary Rutgers Gymnasium Concert Series and other music events at the state university, including, left to right, top tier, The Drolc Quartet and Moscow Chamber Orchestra; second tier, Evelyn Crochet, young French pianist; Early Music Quartet. and Gerard Souzay, French baritone; third tier, Geravase De Peyer, of Melos Ensemble; Julian Bream, guitarist and lutenist; and Gina Bachauer, Greek pianist; and bottom tier, The Boston Symphony. and the Netherlands Chamber Choir. (Article on Page 22)

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

MAR 24 1967

New England Newsclip

A STUDY IN CONTRASTS

'Modern' Music Mostly a Trial

BY DELOS SMITH

NEW YORK—Erich Leinsdorf and his Boston Symphony recently confronted a Manhattan audience with a piece entitled "Et Occidentem Illustra." Leonard Bernstein and his New York Philharmonic confronted an audience with one called "Forma Ferritonans."

These are examples of the trials symphony audiences undergo these days in order to give the output of contemporary composers a chance to impress them—musically. The first title referred to Rutgers University. The second directed thoughts to a steel mill.

BY CONTRAST, that old revolutionary conductor, Leopold Stokowski, who was first to confront American audiences with much of the 20th century symphonic music which has endured, stands out like white against an orange background.

This now 84-year-old maestro startles audiences of his American Symphony by being what they don't expect of him, that is consistently conservative. For instance, he recently used the Boston Symphony's concertmaster, Joseph Silverstein, as soloist. They performed a piece its composer, Johannes Brahms, entitled "Violin Concerto."

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NOR WAS THE audience any less restive for Bernstein's showpiece with a title referring to steel-making. It resulted from a commission of a Swedish steelmaker to celebrate the opening of a new plant, and the audience was to hear in music the steps on the forming of steel.

The composer was Karl-Birger Blomdahl who is to be remembered as the creator of the first (and so far only) space opera which has been moribund since its premiere in Stockholm in 1959. Bernstein performed "Forma Ferritonans" as the 25th item of his continuing "Survey of Symphonic Forms of the 20th Century."

But all conductors are continually surveying 20th century music, hoping to pay proper respect while at the same time enhancing their holds on audiences. This last consideration causes most of them, particularly those lacking Bernstein's intense personal magnetism, to choose for performing with care and caution.

LEINSDORF found a winner in "As Quiet As" by Michael Colgress who until he did this piece was considered among the more "avant" of the avant-garde. "As Quiet As" is causing the avant-garde, which comprises very small percentage of any symphony audience, to wonder about his loyalty. A few more pieces like it and he could be expelled.

"As Quiet As" actually observes conventional tonality through several extended passages. It now and then startles with the unconventional and even the outlandish to conventionally conditioned musical ears, but it offers no listening problems, and so no one will hold a lasting grudge against the conductor who performs it—or against Colgress for composing it.

(United Press International)

Newark Evening News
NEWARK, N. J.
D. 275,716 SUN. 427,240

FEB 27 1967

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Mar 2

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CALDWELL, N. J.
CIR. N. AVAIL.

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111

CARNEGIE #5 MAR. 4

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
MAR 6 1967

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Rutgers Choir and Boston Symphony Are Heard

By ALLEN HUGHES

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Score Pretentious

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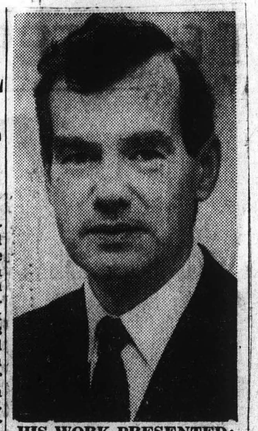

HIS WORK PRESENTED: Robert Moevs, composer, whose "Et Occidentem Illustra" was played by Boston Symphony Orchestra.

World Journal Tribune
NEW YORK, NEW YORK
D. 635,619
MAR 6 1967

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FOUR SOLO PARTS

The Mass gets its name because there is a tune in it from Haydn's "Creation." There is no other similarity. Although it has four solo parts, it relies predominantly on the orchestra and chorus. In this, Leinsdorf had the assistance of the Rutgers University Choir, which, like a lot of college groups, is weak at the soprano and bass ends but otherwise splendid.

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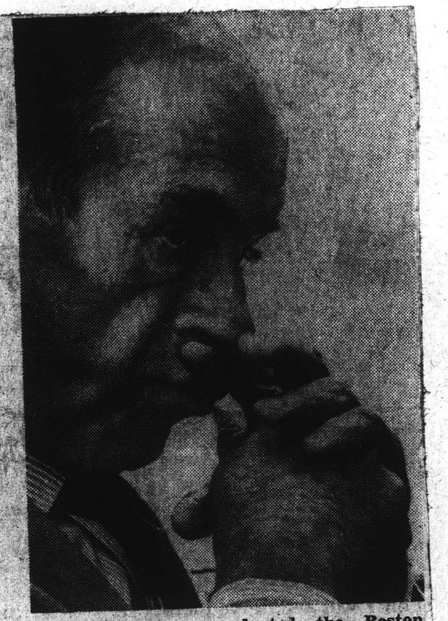

Eric Leinsdorf — conducted the Boston Symphony Orchestra at Carnegie Hall.

CUE
NEW YORK, N. Y.
W. 167,000
MAR 4 1967

HIGHLIGHTS

BOSTON SYMPHONY ORCHESTRA—Sat. March 4—8:30—Erich Leinsdorf, conductor. Soloists: Beverly Sills, Beverly Wolff, Placido Domingo, Ara Berberian. Rutgers University Choir. Program: Haydn, Mass in B flat major ("Creation"); Robert Moevs, "Et Occidentem Illustra" (first N. Y. performance); Strauss, "Daphne," final scene. Tickets: $2.50-$7.50.

MSTISLAV ROSTROPOVICH—March 5, 7, 9—8:30—The great Soviet cellist is soloist in a series with the London Symphony Orchestra, conducted by Gennadi Roshdestvensky. Sun. Program: Vivaldi, Concertos in C major, G minor; Lukas Foss, Concerto for Cello and Orchestra (world premiere); Boris Tchaikovsky, Partita (first perf. in the West); Shostakovich, Concerto No. 1 in E flat. Tues. Program: Haydn, Concerto in C; Brahms, Double Concerto; Tartini, Concerto in A major; Hindemith, Concerto. Thurs. Program: Lalo, Concerto in D minor; Tikhon Khrennikov, Concerto (first U. S. perf.); André Jolivet, Concerto (first U. S. perf.); Bloch, Schelomo. Tickets: $2-$7.50.

All concerts at Carnegie Hall, 154 W. 57th St. CI 7-7459.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
FEB 26 1967

Conductor Erich Leinsdorf and his Boston Symphony come to New York to give three concerts in two halls this week.

SATURDAY

LITTLE ORCHESTRA SOCIETY, Young People's concert, Philharmonic Hall, 11 A.M. and 3 P.M. Conductor, Thomas Scherman.

ILANA VERED, pianist, and MARIA LUISA RANGEL, soprano, Town Hall, 5:15 P.M. Music of Obradors, Luna, Turina, Ponce, Cuauhtli, Nacho, Mata, Moreno, Chopin, Brahms.

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 8:30 P.M. Conductor, Leinsdorf; Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; Ara Berberian, bass; Rutgers University Chorus.

Mass in B flat ..... Haydn
Et Occidentem Illustra ..... Moevs
Final Scene from Daphne (Op. 82) ..... Strauss

New York Post
D. 324,256 SUN. 243,637
FEB 27 1967

Moevs' Work in Debut Mar. 4

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
N. Y. EAST SIDE NEWS
Friday, February 24, 1967

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Music and Dance Tonight

Boston Symphony Orchestra: Erich Leinsdorf conducting, Haydn's "Mass in B flat," Moevs' "Et Occidentem Illustra," and the final scene from Strauss' "Daphne," Carnegie Hall, 8:30.

111

CARNEGIE #5 MAR. 4

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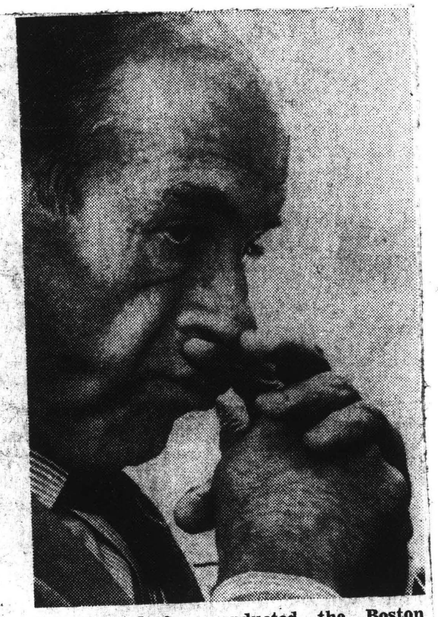
In between the Haydn and the Strauss came the New York premiere of Robert Moevs' "Et Occidentem Illustra," which is set to a portion of the "Divine Comedy" in which Ulysses urges his followers to continue their search for knowledge and virtue. The score is atonal and fierce with internal organization. But it does nothing for the text but disintegrate it, and its ideas (save for some clever percussion effects, and the novel use of the chorus for group-chattering) are not terribly compelling on their own.

—WILLIAM BENDER



Eric Leinsdorf — conducted the Boston Symphony Orchestra at Carnegie Hall.

CUE
NEW YORK, N. Y.
W. 167,000
MAR 4 1967

HIGHLIGHTS

BOSTON SYMPHONY ORCHESTRA—Sat. March 4—8:30—Erich Leinsdorf, conductor. Soloists: Beverly Sills, Beverly Wolff, Placido Domingo, Ara Berberian. Rutgers University Choir. Program: Haydn, Mass in B flat major (Creation); Robert Moevs, "Et Occidentem Illustra" (first N. Y. performance); Strauss, "Daphne," final scene. Tickets: $2.50-$7.50.

MSTISLAV ROSTROPOVICH—March 5, 7, 9—8:30—The great Soviet cellist is soloist in a series with the London Symphony Orchestra, conducted by Gennadi Rozhdestvensky. Sun. Program: Vivaldi, Concertos in C major, G minor; Lukas Foss, Concerto for Cello and Orchestra (world premiere); Boris Tchaikovsky, Partita (first perf. in the West); Shostakovich, Concerto No. 1 in E flat. Tues. Program: Haydn, Concerto in C; Brahms, Double Concerto; Tartini, Concerto in A major; Hindemith, Concerto. Thurs. Program: Lalo, Concerto in D minor; Tikhon Khrennikov, Concerto (first U. S. perf.); André Jolivet, Concerto (first U. S. perf.); Bloch, Schelomo. Tickets: $3-$7.50.

All concerts at Carnegie Hall, 154 W. 57th St. CI 7-7459.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
N. Y. EAST SIDE NEWS
Friday, February 24, 1967

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will include the New York premiere of a work for orchestra and chorus by Robert Moevs, American composer, in Carnegie Hall on Saturday evening, March 4.

New York Post
D. 324,256 SUN. 243,637
FEB 27 1967

Moevs' Work in Debut Mar. 4

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will present the New York premiere of Robert Moevs' "Et occidentem illustra" for orchestra and chorus Saturday at 8:30 in Carnegie Hall. Rutgers University commissioned the work, and the title is taken from the University's motto.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
FEB 26 1967

Conductor Erich Leinsdorf and his Boston Symphony come to New York to give three concerts in two halls this week.

SATURDAY

LITTLE ORCHESTRA SOCIETY, Young People's concert, Philharmonic Hall, 11 A.M. and 3 P.M. Conductor, Thomas Scherman.

ILANA VERED, pianist, and MARIA LUISA RANGEL, soprano, Town Hall, 5:15 P.M.
Music of Obradors, Luna, Turina, Ponce, Cuauhtli, Nacho, Mata, Moreno, Chopin, Brahms.

BOSTON SYMPHONY ORCHESTRA, Carnegie Hall, 8:30 P.M. Conductor, Leinsdorf; Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; Ara Berberian, bass; Rutgers University Chorus.
Mass in B flat ..... Haydn
Et Occidentem Illustra ..... Moevs
Final Scene from Daphne (Op. 82) ..... Strauss

New York Post
D. 324,256 SUN. 243,637
MAR 4 1967

Music and Dance Tonight

Boston Symphony Orchestra: Erich Leinsdorf conducting, Haydn's "Mass in B flat," Moevs' "Et Occidentem Illustra," and the final scene from Strauss' "Daphne," Carnegie Hall, 8:30.

PROVIDENCE #5 MAR 16.

MAR 16
JOURNAL (m)
PROVIDENCE, R. I.
CIRC. 66,850
MAR 17 1967
New England Newsclip

Music Last Night

Boston Symphony Plays Bruckner and Mozart

By EDWIN SAFFORD

If we must have D minor symphonies on our orchestra programs — let it be Bruckner. That is what the Boston Symphony ended with last night at Veterans Memorial Auditorium in an all-Austrian group, Mozart, Bruckner, and Leinsdorf, he recreating the first two. And the Bruckner stood as a monument to be venerated, I don't mind saying.

This last of his nine symphonies is the most accessible. Not merely because it is only three movements long as opposed to Bruckner's usual long four (the third chair violin looked at his watch at the beginning and I suppose he was not alone in doing so), but rather because of its transparency, its authentic nobility, which he attempted but did not always succeed in sustaining elsewhere, and, let's say so, its Gestalt. With all its complexities it really holds together as one piece.

Compare it with that other, most popular D minor, the Franck; well, it's a laugh to do so. You could practically reduce its size to principal players alone, to chamber proportions, and I bet it would still carry the effect, although not as massively so, still be as intense. And the things you hear in it. There are echoes of later music it comes so flirtatiously near breaking the tonic barrier at times, to atonality, even close to a 12-tone row in that gorgeous last movement line the BSO cellos sang so eloquently last night.

As you may intimate, I was somewhat taken by the performance as well. At one point only, in the trio of the scherzo when the violins sounded frazzled, was there an off-the-mark. Leinsdorf obviously has a deep affection for the work, and what he and his men produced made Strauss, who tried for the same kind of sustained nobility frequently, compare as a piker.

It is hardly revelation to observe Leinsdorf's affection for Mozart. With a smaller orchestra, praise be, there was the overture to "The Abduction From the Seraglio" and B-flat piano concerto (K 456), whose soloist was Evelyne Crochet. Unity here gave the work a sense of concerto for orchestra and piano, its central figure was so much part of the orchestral texture. It is pastoral in feeling, not a display piece, with one of those Mozartian bits of sentimentality for a second movement only he—and blessedly few others—can get away with. Miss Crochet's playing was feminine yet not prissy, a bit blurred here and there, but not distressingly so, and the unanimity between herself and the conductor was plainly evident.

This, with the "Seraglio" overture, was a joyous beginning. I must say, from my own standpoint, the whole affair was a pleasure.

MAR 16
TIMES (e)
PAWTUCKET-
CENTRAL FALLS, R. I.
CIRC. 38,850
MAR 17 1967
New England Newsclip

Music In Review

Guest Pianist Features Boston Symphony Concert

The Boston Symphony Orchestra with Erich Leinsdorf conducting closed out its Providence series of concerts Thursday night with a brilliant performance of Bruckner's "Symphony in D-minor, No. 9 (Unfinished)" in Veterans Memorial Auditorium and presented an exciting, young guest soloist, Evelyne Crochet, pianist, playing Mozart's "Piano Concerto in B-Flat Major."

The orchestra opened the program with the enlivening "Overture to 'Die Entfuhrung aus dem Serail' (The Abduction from Seraglio,)" with its Turkish flavor and spicy and humorous modulations.

Miss Crochet's touch and interpretation of modes were such that they made the sparkle of Mozart's rich embellishments more delightful in the opening movement, allegro vivace. It was a work that gave the soloist the spotlight with the almost martial staccato rhythm, played separately by the orchestra and then the soloist, then together with the accompaniment pianissimo.

The second movement, andante un poco sostenuto, was so simple in theme as to sound trite in the beginning, but in the hands of this accomplished artist, and under the guidance of a conductor who never allowed the orchestra to override the soloist, it developed a pleasing sparkle.

The final movement returned to the allegro vivace pace and was heroic with a dash and glitter of scintillating musical decorations that, sometime with the orchestra playing a counterpoint against the piano, it seemed to swagger and strut. It was a delight to listen to, and seemingly, a joy to perform.

Bruckner's Ninth was never completed, but it needs no more than the three movements as played by the Boston Symphony to show the genius of Bruckner in matching and blending the many voices of the instruments. It is a marvelous example of the perfect symphonic form with its full sonorous chords in the brasses, the startling outbursts in the percussion, the singing trumpets, the crooning horns, the cavernous roars of the tubas and contrabass, the shouting trombones, and the whispering strings and woodwinds.

With an opening movement, misterioso, seemingly searching for communication with the gods, it has a quasi-mockery in the scherzo as though mocking the spirits. Yet you seem to sense the reverence underlying the frustration.

However, the closing movement, adagio, was more intense and on a higher level of reverence, as though he had arrived at communication, and the music take on a chanting in the lower tones, and the solemnness climbs with the higher-toned instruments until you feel that he has attained the grace he prayed for. It leaves the listener with a feeling of fulfillmnt.

C.H.L.

113

ROCHESTER APR. 3

Democrat and Chronicle
ROCHESTER, N. Y.
D. 138,813 SUN. 210,387

APR 2 1967

Leinsdorf . . . A Return to the Eastman Podium

By HARVEY SOUTHGATE
Democrat and Chronicle Music Editor

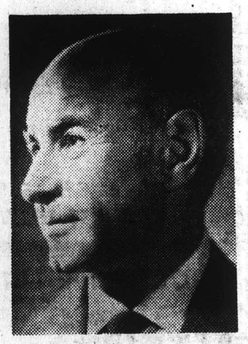
Erich Leinsdorf walked off the stage of the Eastman Theater after a final appearance with the Rochester Philharmonic Orchestra on Feb. 19, 1959. Tomorrow night he will walk back on again as conductor of the Boston Symphony, considered by many the No. 1 conducting post of the world.

It will be a night of memories for the maestro who made musical history here in his eight years as conductor of the Philharmonic. Those years, he once said, were his "maturing period," in which his earlier ups and downs had been smoothed out into the long perspective and the upward look.

He has since conducted at least 500 concerts with the Boston Symphony, won national and international honors and a "Musician of the Year" award.

* * *

ALTHOUGH HIS MEMORY for music is conceded to be fabulous, Leinsdorf acknowledged the other day that he is not so good on dates. He



guessed tentatively that it was "seven or eight years" since he relinquished his post as music director of the Rochester Philharmonic.

He gasped with unbelief when told it was more than 11 years.

He resigned his post here in December, 1955, to become director of the New York City Opera. He finished out the season here, however. The February 1959, concert was a special "guest" appearance. He took over the Boston post as successor to Charles Munch in September, 1962.

* * *

TO GO WAY BACK—IT WAS in November 1946, that Leinsdorf made his first appearance in Rochester as a guest conductor, and one year later succeeded Jose Iturbi, who had resigned three years before.

Between the time he left and the time he went to Boston, Leinsdorf explored a variety of roads. His contract with the New York City Opera was to date from January, 1956, and at his own request was to run for only one year.

In September, 1956 he opened the New York City Opera season with a production of Offenbach's "Orpheus in the Underworld," in English. The opera was criticized as vulgar, although Leinsdorf insisted that this impression was merely a misinterpretation of the French original.

The opera was a box office success.

But in January, 1957, he asked to be relieved of the post and entered a period of guest conducting and recording with prominent orchestras.

He also was engaged for a Wagnerian repertoire at the Metropolitan Opera, and was a member of the conducting staff there when offered the Boston post in the fall of 1961, to become effective the following year.

* * *

LEINSDORF MAY BE weak on specific dates, but he is sharp on details of his long experience in music. Counting up quickly in his head, he arrived, if we followed him right, at something like 150 concerts each year since he left Rochester, of which at least 500 were with the Boston Symphony at home or on tour.

One of his distinctions was to conduct the first orchestra concert in the new Philharmonic Hall in New York. He has conducted in all 20 concerts in Lincoln Center.

He agrees with others that the new Philharmonic Hall acoustics have been disappointing, but says improvements have been made and he believes in time it will be possible to bring about a near perfect acoustical quality.

Asked if his heavy schedule is not pretty tiring, he said that he made it a point to take a number of weeks off every year. He has filled engagements with leading orchestras in Europe and made "thirty or forty" records, including a new version of Verdi's "Ballo in Maschera."

The Rochester audience, he said, may note a generally younger look in the Boston orchestra personnel. When he took over, he explained, a number of older members were of retirement age and have been replaced. Among the present members is Stephen Geber, Eastman School student cellist who was taken on last year. Doriot Dwyer, also an Eastman student, is the first woman ever to hold the first flute position in the Boston orchestra.

* * *

Leinsdorf had already made headlines when he came to Rochester. Born in Vienna, he took up the piano, switched to conducting at the suggestion of Bruno Walter, worked with Toscanini at the Vienna Philharmonic, joined the Metropolitan Opera conducting staff when only 25.

He had his big chance when conductor Artur Bodansky fell ill and Leinsdorf was engaged to conduct the opera "Parsifal" on a 12-hour notice. He was made conductor of the Wagnerian wing of the company and in spite of some hassles with such stars as Kirsten Flagstad and Lauritz Melchior, made a brilliant reputation.

Later he was conductor of the Cleveland Orchestra until he left to join the United States Army as a private in World War II.

In Rochester Leinsdorf rebuilt the orchestra after the war, which had taken a number of regulars from the ranks, and made annual tours with it. He took it to Carnegie Hall a number of times, the last in March, 1954.

When he was last in Rochester he expressed regret that the tours had been abandoned. So fine an orchestra, he said, should be more widely heard.

* * *

ROCHESTER IS THE FIRST stop on the present tour, which will touch Chicago, Philadelphia, Brooklyn and other cities, and end in Carnegie Hall on April 15.

It is the first Boston Symphony visit here since October, 1961, during Munch's farewell tour.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Sunday, April 2, 1967

What's Doing This Week—

The Boston Symphony, with Erich Leinsdorf conducting, comes to the Eastman tomorrow for its first Rochester concert since 1916. The Rochester Philharmonic closes its 1966-67 season on Thursday.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Sunday, April 9, 1967

MUSIC

We Applauded What Irked Old Boston Audiences

By HARVEY W. SOUTHGATE
Democrat and Chronicle Music Editor

As the audience at the Eastman last Monday ecstatically applauded the Boston Symphony, rising in a long, drawn-out tribute at the end, we found ourselves wondering again how the Boston audiences of the late '80s and '90s would have reacted to this particular program.

With the exception of the Mozart overture at the beginning, which everybody has always liked, everything on the program was music which in its early days had been roundly castigated by critics, and presumably by audiences.

Rochester Times-Union
ROCHESTER, N. Y.
D. 138,754

JAN 24 1967

Leinsdorf, Boston to Play Here

Rochester's current music season is minus one of its visiting symphony orchestras today after Eugene Ormandy and the Philadelphia Orchestra bowed out of its June 15 commitment.

The final offering of the 1966-67 Artist Series, the Philadelphia will be replaced by the Boston Symphony conducted by Erich Leinsdorf the night of April 3.

It will be the Boston's first appearance here since Leinsdorf, former musical director of the Rochester Philharmonic, took over its podium. Leinsdorf left the city after the 1956 season.

Rochester Times-Union
ROCHESTER, N. Y.
D. 138,754

APR 4 1967

Music

The Boston Aglow In Eastman Event

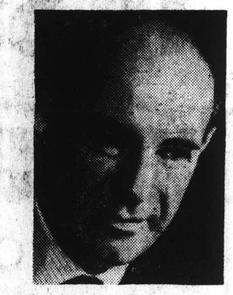
By GEORGE H. KIMBALL
Times-Union Music Critic

The ecstatic reception accorded the Boston Symphony Orchestra and conductor Erich Leinsdorf last night by a capacity Eastman Theater crowd perhaps was partly a case of absence making the heart grow fonder.

The Boston, for many years an annual (and usually SRO) attraction, hadn't performed here since Leinsdorf took over its reins five years ago. And Leinsdorf, for nine seasons (until 1956) the Rochester Philharmonic maestro, hadn't been seen here since a guest conducting appearance in 1959.

Yet it wasn't just fond memories that brought about last night's standing ovation, but rather a compellingly glowing performance of Stravinsky's "Firebird" music, concluding an evening of interesting and often highly polished music-making.

There was nothing particularly unusual about the program Leinsdorf chose for this occasion, except inclusion of two seldom heard sections of the "Firebird." The evening opened with Mozart's overture to "The Abduction from the Seraglio" and included the Brahms First Symphony and Richard Strauss' "Till Eulenspiegel."



Erich Leinsdorf: Triumphant return.

The selections, together with their chronological arrangement, however, amounted to smart programming for the esthetic satisfaction generated.

• • •

EVIDENT, much as remembered from its previous performances here, was the Boston's solidly disciplined delivery, allowing Leinsdorf untrammeled exercise of his restrained yet precisely measured musical expression, even when some of the "polish" wore off in moments of "Till" and "Firebird."

The fragile "Seraglio" emerged a sparkling gem delivered with exquisite taste. The Brahms First was luminous and impressive, the Andante especially benefitting from rare subtleties in a kind of gentle, aural bass-relief.

"Till Eulenspiegel's Merry Pranks" rollicked along with extraordinary verve.

And Stravinsky's matchless musical imagery in the "Firebird" was illuminated for full effect. Here, too, one was especially grateful for performances of the "Supplications of the Firebird" and "Princesses Playing with Golden Apples," preceding the lyrical "Dance of the Princesses."

• • •

LEINSDORF appears to have developed a more active podium manner since he left here. Indeed, his gestures often seemed choreographic. Yet it's the musical results that matter, and last night these were of a high order, virtually of a purist nature reminiscent of Toscanini.

The Boston's appearance here came almost by accident. It was a replacement for a June concert of the Philadelphia Orchestra, which was canceled. That switch proved a boon to local concert-goers.

Rochester Times-Union
ROCHESTER, N. Y.
D. 138,754

MAR 31 1967

Leinsdorf, The Boston Due Monday

The Boston Symphony with Erich Leinsdorf conducting, will play a concert as part of the Civic Music Association's Artists Series Monday, at 8:15 p.m. in the Eastman Theater.

The program will include Mozart's "Il Seraglio" Overture, Brahms' Symphony No. 1 in C minor, Strauss' "Till Eulenspeigel" and Stravinsky's Suite from "The Firebird."

The Boston, originally booked as a CMA Special Event this season, is replacing the Philadelphia Orchestra on the Artists Series schedule. One of the results of the Philadelphia Orchestra's recently-signed contract with its players was a curtailment of its touring schedule, making it necessary for Rochester and other cities to be dropped from the orchestra's spring tour.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 138,813 SUN. 210,387

APR 4 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM CHRONICLE
Monday, April 3, 1967
Democrat and Chronicle
Rochester, N. Y.
Tue., Apr. 4, 1967 7B

Ovation at Eastman

Symphony, Leinsdorf Hailed

By HARVEY SOUTHGATE

Last night was one of the real big ones of the musical season at the Eastman. The Boston Symphony, returning after a five year absence and for the first time under our old friend and former Philharmonic conductor, Erich Leinsdorf, lived up to its proud tradition in a program that had the packed audience standing and applauding for many minutes at the end.

The tribute was in part a tribute for Leinsdorf for his steady ascent to one of the world's most eminent conducting posts, and in part for the orchestra, which seemed able to do everything asked of it perfectly in a program that asked a great deal in many ways.

To this listener it seemed that Leinsdorf got more from the orchestra, with his familiar vigorous and volatile conducting style than we have heard in many of its previous appearances. Incidentally he conducted entirely without score.

He gave us nothing on the program that we have not heard many times before, but all was carefully picked for variety and interest. And all, both the old and the new, was of a sort that one likes to hear for sheer enjoyment.

Such, for example, as the Brahms Symphony No. 1, which may not be Brahms' greatest work but seems to have the greatest appeal for the largest number. It has tunes, for one thing, and it has emotion and it has the rich texture and irresistible impetus that shows off the virtuosity of an orchestra.

* * *

LEINSDORF GAVE IT plenty of breathing room, that is, at a moderate tempo and with a lingering appreciation of the lovely andante. And in the speedier moments the wonderful suppleness of the orchestra and the fine coordination of its various sections were there to be drawn upon as needed.

The "Till Eulenspiegel" of Richard Strauss was a complete change of mood. It was played, as the program put it, "After the old-fashioned roguish manner," which meant in this case that the wit and the satirical flourishes in this tone poem about an amusing gremlin, were given more than usual emphasis.

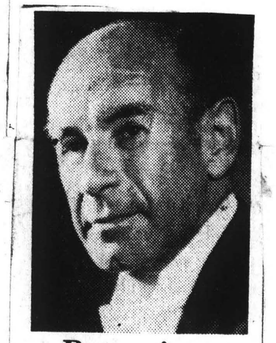
One needs a program to follow the "merry pranks" of the mischeivous Till, but the lilt and swing of it last night were very easy to enjoy. Too much of this accent on drollery might get out of hand, but Leinsdorf saw to it that it did not. And the charming folk tune that runs through it was treated with the respect due it.

It was the performance of the Stravinsky "Firebird" ballet suite that brought the audience to its feet. The seven contrasting movements were played as the great imaginative and tersely effective episodes they are. One could not be sure whether the orchestra is more blest with its brass and woodwinds or with the smooth, clock-like unison of its strings. It was an exciting performance.

For an opener Leinsdorf chose the overture to Mozart's "Abduction from the Seraglio," a sparkling start for an exceptional evening.

Rochester Times-Union
ROCHESTER, N. Y.
D. 138,754

APR 3 1967



Returning

Erich Leinsdorf conducts the Boston Symphony tonight in Eastman Theater, returning there for the first time since resigning his post as Rochester Philharmonic conductor in 1956. The Artist Series concert replaces one scheduled in June by the Philadelphia Orchestra, which was canceled.

115

TOLEDO APR. 4

TOLEDO, OHIO
WEST TOLEDO HERALD
W. 31,500

MAR 29 1967

Boston Symphony To Perform Here

The Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will perform in the Peristyle of the Toledo Museum of Art on Tuesday, April 4, at 8:30. Now in its 86th season, it has thrilled audiences throughout North America, Europe, and Asia. Its annual festival at Tanglewood, the orchestra's summer home in the Berkshire Mountains of Massachusetts, has become one of the major musical events in this country.

For its Peristyle appearance, the Boston Symphony will perform the following compositions: Symphony No. 2 by Beethoven; Till Eulenspiegel by Strauss; "As Quiet As. . ." by Colgrass; and Suite from "The Firebird" by Stravinsky.

The Toledo Times
TOLEDO, OHIO
D. 30,956

APR 5 1967

Boston Symphony Heard In Concert At Peristyle

By J. ROBERT CARROLL

And now the musicians from Boston,
The home of the bean and the cod.
Where the Brahmins speak mainly of music,
And art is but second to God.
—Anon

The Boston Symphony Orchestra under its music director, Erich Leinsdorf, opened its concert last night in the Peristyle with a Beethoven Second Symphony of varying quality, and this was a sign of things to come. The first and third movements were clean, well-paced, but dull in terms of what I would expect from that august group. The greatest contrast was between the scherzo and finale.

The scherzo was too restrained for my blood, and I was relieved to sense the temperature rise a bit when Mr. Leinsdorf tackled the finale. As the music progressed, the tension and drive increased, and the work was concluded on a marked upswing.

Tone Poem Pleases

The early tone poem of Strauss, "Till Eulenspiegel's Merry Pranks," was the most engaging offering of the evening. The control was excellent, and the solo instruments which play such prominent roles in this work sounded magnificent. The solo horn, on which so much depends, set the pace at the beginning, and the brass and woodwinds matched him all the way to the rousing climax. The solo phrases of the concertmaster were especially fine, sure in intonation and executed with technique to burn.

After intermission, Michael Colgrass's suite from his ballet "As Quiet As . . ." (yes, that's the title) was perpetrated by Mr. Leinsdorf and his accomplices. Cast on textures suggested by lines written by fourth graders to complete the title line, the work consists of short sections featuring one or two main ideas apiece. The opening, A Leaf Turning Colors, is an unpaced series of color patches; the second, An Uninhabited Creek, offered slow patches spiced with sliding pitches, woodwind wobbles, and harp sputterings. The third, An Ant Walking, was diddle-dee-boop scattered in fragments across the orchestra, giving an effect of movement, but not of pace.

Balance Is Superb

Children Sleeping began with slow breathing punctuated with soft yelps, moved to music box effects and slid smoothly into a celesta rendering of Beethoven's G Major Sonatina. This was the material for Time Passing, which required a second conductor for the dual scoring in which Beethoven was given a rather rough commentary, eventually passing through a jazz treatment into unpaced fragments. A Soft Rainfall offered a literal patter of drops in string pizzicatos, interrupted by vague thunder effects. The First Star Coming Out brought matters to a close.

The well-known Firebird Suite of Stravinsky closed the program with excellent ensemble playing and superb balance.

An enjoyable evening, malgre tout. The BSO is always masterful, often beautiful, and sometimes overwhelming in a suggestion of its grandeur of yore.

THE BLADE
TOLEDO, OHIO
D. 180,833 SUN. 186,074

MAR 31 1967

What's On? Who's Where?

Members of the Toledo Club attending the Tuesday night concert of the Boston Symphony Orchestra will start the evening at the club with dinner at 6 p.m. The group will journey together to the Toledo Museum of Art where the concert, part of the Peristyle series, is held and return again to the club aboard a chartered bus.

The Boston Symphony conducted by Erich Leinsdorf, has established many firsts since its last Toledo appearance. It was the first western orchestra to tour Russia and the first to complete an around-the-world tour, performing on every continent.

TOLEDO, OHIO
CATHOLIC CHRONICLE
W. 49,583

MAR 31 1967

Boston's orchestra to perform Tuesday

The Boston Symphony Orchestra will present a concert at 8:30 p.m. Tuesday in the Museum of Art Peristyle.

The orchestra, directed by Erich Leinsdorf, will perform works by Beethoven, Strauss, Colgrass and Stravinsky.

MONTPELIER, OHIO
LEADER ENTERPRISE
W. 3,828

MAR 30 1967

The Toledo Times
TOLEDO, OHIO
D. 30,956

APR 6 1967

Boston Symphony In Peristyle Performance

The renowned Boston Symphony Orchestra, under the direction of Erich Leinsdorf, will perform in the Peristyle of the Toledo Museum of Art on Tuesday, April 4 at 8:30 p.m.

Considered by most music critics to be one of the greatest orchestras in the world, the Boston Symphony--now in its 86th season--has thrilled audiences throughout North America, Europe, and Asia. Its annual festival at Tanglewood--the orchestra's summer home in the Berkshire Mountains of Massachusetts, has become one of the major musical events in this country.

One unique characteristic of the Boston Symphony is its policy of selecting soloists. According to Mr. Leinsdorf, "the system here has been to engage soloists for works rather than select the works after the soloists have been engaged. The work is the determining factor."

For its Peristyle appearance, the Boston Symphony will perform the following compositions:

Beethoven, Symphony No. 2.

Strauss, Till Eulenspiegel.

Colgrass, "As Quiet As . ."

Stravinsky, Suite from "The Firebird".

The Toledo Times
TOLEDO, OHIO
D. 30,956

APR 4 1967

TOLEDO, OHIO
SUN
W. 20,000

MAR 30 1967

THE BLADE
TOLEDO, OHIO
D. 180,833 SUN. 186,074

APR 5 1967

17th Visit

Boston Symphony Returns Under New Music Director

Concert At Peristyle Is First Conducted By Erich Leinsdorf

Symphony No. 2 in D, opus 36 . . . . . Beethoven
Till Eulenspiegel's Merry Pranks, opus 28 . . . . . Richard Strauss
As Quiet As . . . / . . Michael Colgrass
Suite From Ballet "L'Oiseau de Feu" . . . . . Stravinsky
Erich Leinsdorf conducting

By BORIS NELSON
Blade Music Critic

Although the Boston Symphony has been in Toledo 16 times before, the concert last night at the Peristyle was the first under the baton of Erich Leinsdorf as its music director. Toledo was the second stop on this short two-week tour, the first for Mr. Leinsdorf and the Bostonians between Boston and Chicago.

I was eager to hear what had happened to the Boston Orchestra since the days of Koussevitzky and Muench, and it took little time to hear that the renown of the orchestra has achieved a new polish. Honed to utmost precision, it has an elegant aristocracy, and is a marvelously tuned instrument.

Clarity, Purity

Nothing could have shown it off to more perfection than the clarity and even purity of the Beethoven Symphony. It had, like all subsequent works, precision with meaning, power but never mere volume.

The second movement Larghetto was velvety, not mushy, and the ensuing scherzo was easily paced, sparkling, not the horse-race one often most heard. The final allegro molto stood out with Beethoven's own pulsation, for Leinsdorf belongs to the conductors who believe that to let the music speak for itself is enough.

If some of the tempi seemed slower than usually—as it did also in Till—they gave the advantage of making every part, every instrument, every note audible and thus added new insight and new pleasures to the music. The tempi were broad, Germanic—in short, they were altogether Beethoven and Strauss.

The flawless playing of the woodwinds in Till, not to forget the French horn's beautiful theme and the incisive sound of the strings made one aware of the ingredients of this orchestra, now in its 86th season. As to an over-all impression of Till, perhaps gorgeous might best describe the rendition.

Contemporary Work

The second half of the program brought forth a contemporary work by 35-year-old Michael Colgrass, which proved imaginative and thoroughly enjoyable. A professional percussionist, Mr. Colgrass is interested in sonorities, but not only of percussion instruments.

As Quiet As . . . has seven parts, all 10-year-old children's completions of the title, as for example, A Leaf Turning Color, An Uninhibited Uninhabited Creek, An Ant Walking, Children Sleeping, Time Passing, A Soft Rainfall, and The First Star Coming Out.

A Leaf, Time, and The First Star were perhaps the most elusive and subtle of the set, studies in pianissimi and much more than mere sound effects. An Ant Walking, as some of the others, had an improvisational cast to it, and could have been just as much a busy flea.

Children Sleeping almost reached a nursery tune, and The First Star after its burst upon the firmament ended into infinity with music that sounded like coming from a Javanese gamelan. The set is frankly programmatic, but most inventively done, with a fine sense of humor to boot. Let's have more such contemporary works!

The final composition, that astoundingly fresh work, born in 1910, gave the orchestra and Leinsdorf another opportunity to display its discipline and its virtuosity—and that within all the tidiness of its playing, it can sound lush and langourous with ideal proportions, and savage when need be, as was the case in this Stravinsky score.

It had added luster as it came at the end of a magnificent program, and all I can wish for is the earliest possible return of Leinsdorf and his Bostonians.

Into this festive occasion, however, there fall one unfortunate incident that needs comment. There was no reason whatsoever to have the lights of the Peristyle come up after the first movement of the Beethoven symphony to admit latecomers.

It is an unwarranted, interruptive, distracting and completely out of order habit. Let the latecomers wait until the completion of the entire work, or let them come on time. Let's grow up!

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BLOOMINGTON APR. 5

Thursday, April 6, 1967 THE INDIANAPOLIS NEWS

Tonal Beauty And Precision Mark Boston Symphony's Concert

By CHARLES STAFF
Music Critic

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HERALD-TELEPHONE
D. 16,500

APR 4 1967

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Symphony [illegible] of old, new, and an oddity

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Although the feudal subtitle is meaningless and a little pretentious, the orchestra is definitely one of the world's best and most respected ensembles.

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Dr. Leinsdorf's approach to this masterpiece was, on the surface, a teutonic one — characterized by solidity and a massive drive. The clarity of lines was impressive, and the overall effect was grand, yet controlled.

Everything was as it should have been in dynamics, technique, and phrasing, and only occasionally did the tempo seem rushed and rigid, notably in the last movement. But, somehow the real satisfaction that this piece could achieve was lost — perhaps there was not enough of the human element present.

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The Indianapolis Star
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MAR 30 1967

COLUMBUS, IND.
REPUBLIC
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New England Newsclip Agency, Inc.
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Christian Science Monitor (e)
BOSTON, Mass.
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CHICAGO APR. 6 + 7

CHICAGO DAILY NEWS
D. 466,392 SAT. 473,272

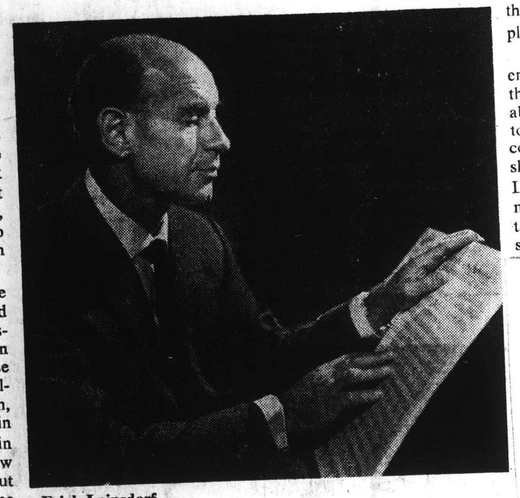
APR 7 1967

Satin Sounds from Boston

By Donal J. Henahan

Four years ago this month, when the Boston Symphony last played in Chicago, Erich Leinsdorf was closing out his first season as musical director. On Thursday night he brought his famous band back to Orchestra Hall for the first of two concerts this week, deputizing for the Chicago Symphony, which is away on tour.

Some things do not change in this world, evidently, and the high polish that the Bostonians under Leinsdorf can put on music is one of those constants. This was an all-German program — Haydn, Webern and Bruckner — in which one had to sit rapt in admiration at the golden glow of the brass, the dark walnut luster of the strings, and the well-bred purity of the woodwinds. Maestro Leinsdorf plainly knows how to keep a great orchestra in a fine state of repair.



Erich Leinsdorf

WHY, THEN, did one leave Orchestra Hall unsatisfied, all things considered? Haydn's early-Esterhazy Symphony No. 13 in D Major did not live up to its promise, in spite of a languorously lovely cello solo in the Adagio Cantabile by Jules Eskin (whose instrument rode high on one of those Rostropovichy anchoring pins).

Leinsdorf presided from a harpsichord, as Haydn himself must have done, but played so little of the time that his position there, back to the audience, began to be irritating after a while. The string tone, moreover, was much too weighty and ripe to allow the harpsichord to be heard in proper perspective, so why all the pretense of period authenticity, anyway?

An interesting, and on paper totally effective, juxtaposition found Webern's aphoristic Six Pieces for Orchestra, Op. 6, cheek-by-jowl with the rambling, elegiac Bruckner Ninth Symphony. The Bruckner, given an opulent but rather dull reading, let one listen appreciatively to the Bostonians' massed horns, among other instrumental felicities, but lacked compelling interpretative ideas and rhythmic propulsion.

TO MAKE Bruckner's long-winded repetitions work, a conductor must find things to express and structures to erect with all those too-similar building blocks. If nothing else, there is a crude vitality to Bruckner's symphonies that commands attention, and crude vitality was what Leinsdorf did not want from Bruckner this time. The celebrated final Adagio wended its way with self-conscious beauty to the end, and left one more bored than transported to Elysium.

The Webern pieces, which consume just over eight minutes in all, were heard in the 1909 original version for large orchestra, not the 1928 reduction. The Boston performance could hardly have been more precise, but here too there was little of the exciting tension that makes this music worth playing.

One's objections to the evening might be put this way: there is a fine sybaritic beauty about avocado colored, contour bedsheets, but avocado colored, contour, *satin* bedsheets might be a bit much. Leinsdorf likes his orchestral music satiny, and his interpretations often suffer from a similar gloss.

CHICAGO DAILY NEWS, FRIDAY, APRIL 7, 1967

Boston Symphony: Beautiful Balance

By Robert C. Marsh

The way to build a strong subscription audience is to guarantee a high standard of quality from week to week, both in the choice and realization of unfamiliar music and in the staples of the repertory.

It is no mystery this is a large part of the success of the Boston Symphony, which has a deep-rooted tradition of excellence. Friday, with Erich Leinsdorf conducting, it played its second Orchestra Hall program in the Chicago Symphony subscription series.

There was a splendidly imaginative new work, "As Quiet As . . ." by Michael Colgrass. (It was a pleasure to note it was a commission from the Fromm Music Foundation of Chicago.) Colgrass here presents music that is strongly evocative in its appeal to the ear and the mind and beautifully scored.

Leindorf used the work to balance the suite he has prepared from Stravinsky's "Firebird" ballet. The contrast of styles was attractive, and the addition of new material (plus the original orchestration) gave the "Firebird" music a freshness it needs today.

There were no surprises in either the Second Beethoven symphony or Richard Strauss' "Till Eulenspiegel" at the start of the program, but there was the satisfaction of hearing performances that revealed the highest level of orchestral control combined with the polish and musicianship that are Boston hallmarks.

Leinsdorf's "Till Eulenspiegel" is one of his finest interpretive achievements, and the wit and drama of this short tone poem were superbly achieved.

CHICAGO, ILL.
NORTHCENTER NEWS
W. 8,400

MAR 29 1967

• **The Boston Symphony Orchestra, conducted by its music director, Erich Leinsdorf, will present two concerts in Orchestra Hall Thursday evening, Apr. 6, at 8:15, and Friday afternoon, Apr. 7, at 2 p.m., as part of the Chicago Symphony's regular subscription series. Jean Martinon and the Chicago Symphony will be on a two-week spring tour at that time through the Midwest.**

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

MAR 18 1967

Music Note

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Boston Music Suffers Decline

MUSIC CRITICS WHO LIVE in glass cities, to bend the axiom, perhaps have no business throwing stones, and Lord knows our symphonic community is, by major-league measure, currently one of the country's three glassiest. How otherwise, tho, to express dismay, and distress, at the Boston Symphony's decline in five seasons under the arched eyebrows of Erich Leinsdorf?

The same orchestra that played momentous Mahler in Orchestra hall the first season of Leinsdorf's tenure returned last evening for the first of two programs in the absence, and under auspices, of our own beleaguered band —on tour until April 20. Their opening concert gave the promise, on paper, of eloquent expression as well as intellectual substance, and accordingly a large audience of the local faithful gathered to be regaled.

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APR 7 1967

Glorious Performance By Boston Symphony

By Robert C. Marsh

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But I doubt if any orchestra of Haydn's day possessed the refinement of the Boston Symphony of this century.

The Webern has been heard twice in the symphony subscription, from Fritz Reiner in 1957 and from Hans Rosbaud in 1961. The Leinsdorf performance was of a third type from the previous two, warmer and more romantic with the contours softened and the links to post-Wagnerian chromaticism made plain.

As such, it was an excellent foil to the Bruckner, an expansive work, full of echos of "Parsifal," and in many ways the summation of the composer's musical thought.

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CHICAGO APR. 6 + 7

CHICAGO DAILY NEWS
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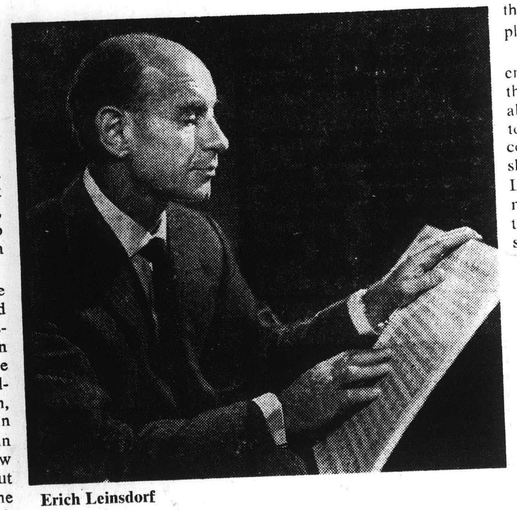
APR 7 1967

Satin Sounds from Boston

By Donal J. Henahan

Four years ago this month, when the Boston Symphony last played in Chicago, Erich Leinsdorf was closing out his first season as musical director. On Thursday night he brought his famous band back to Orchestra Hall for the first of two concerts this week, deputizing for the Chicago Symphony, which is away on tour.

Some things do not change in this world, evidently, and the high polish that the Bostonians under Leinsdorf can put on music is one of those constants. This was an all-German program — Haydn, Webern and Bruckner — in which one had to sit rapt in admiration at the golden glow of the brass, the dark walnut luster of the strings, and the well-bred purity of the woodwinds. Maestro Leinsdorf plainly knows how to keep a great orchestra in a fine state of repair.



Erich Leinsdorf

WHY, THEN, did one leave Orchestra Hall unsatisfied, all things considered? Haydn's early-Esterhazy Symphony No. 13 in D Major did not live up to its promise, in spite of a languorously lovely cello solo in the Adagio Cantabile by Jules Eskin (whose instrument rode high on one of those Rostropovichy anchoring pins).

Leinsdorf presided from a harpsichord, as Haydn himself must have done, but played so little of the time that his position there, back to the audience, began to be irritating after a while. The string tone, moreover, was much too weighty and ripe to allow the harpsichord to be heard in proper perspective, so why all the pretense of period authenticity, anyway?

An interesting, and on paper totally effective, juxtaposition found Webern's aphoristic Six Pieces for Orchestra, Op. 6, cheek-by-jowl with the rambling, elegiac Bruckner Ninth Symphony. The Bruckner, given an opulent but rather dull reading, let one listen appreciatively to the Bostonians' massed horns, among other instrumental felicities, but lacked compelling interpretative ideas and rhythmic propulsion.

TO MAKE Bruckner's long-winded repetitions work, a conductor must find things to express and structures to erect with all those too-similar building blocks. If nothing else, there is a crude vitality to Bruckner's symphonies that commands attention, and crude vitality was what Leinsdorf did not want from Bruckner this time. The celebrated final Adagio wended its way with self-conscious beauty to the end, and left one more bored than transported to Elysium.

The Webern pieces, which consume just over eight minutes in all, were heard in the 1909 original version for large orchestra, not the 1928 reduction. The Boston performance could hardly have been more precise, but here too there was little of the exciting tension that makes this music worth playing.

One's objections to the evening might be put this way: there is a fine sybaritic beauty about avocado colored, contour bedsheets, but avocado colored, contour, *satin* bedsheets might be a bit much. Leinsdorf likes his orchestral music satiny, and his interpretations often suffer from a similar gloss.

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CHICAGO DAILY NEWS, Friday, April 7, 1967

Boston Symphony: Beautiful Balance

By Robert C. Marsh

The way to build a strong subscription audience is to guarantee a high standard of quality from week to week, both in the choice and realization of unfamiliar music and in the staples of the repertory.

It is no mystery this is a large part of the success of the Boston Symphony, which has a deep-rooted tradition of excellence. Friday, with Erich Leinsdorf conducting, it played its second Orchestra Hall program in the Chicago Symphony subscription series.

There was a splendidly imaginative new work, "As Quiet As . . ." by Michael Colgrass. (It was a pleasure to note it was a commission from the Fromm Music Foundation of Chicago.) Colgrass here presents music that is strongly evocative in its appeal to the ear and the mind and beautifully scored.

Leindorf used the work to balance the suite he has prepared from Stravinsky's "Firebird" ballet. The contrast of styles was attractive, and the addition of new material (plus the original orchestration) gave the "Firebird" music a freshness it needs today.

There were no surprises in either the Second Beethoven symphony or Richard Strauss' "Till Eulenspiegel" at the start of the program, but there was the satisfaction of hearing performances that revealed the highest level of orchestral control combined with the polish and musicianship that are Boston hallmarks.

Leinsdorf's "Till Eulenspiegel" is one of his finest interpretive achievements, and the wit and drama of this short tone poem were superbly achieved.

CHICAGO, ILL.
NORTHCENTER NEWS
W 8 400
MAR 29 1967

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1967 S AMERICAN, FRIDAY, APRIL 7, 1967

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CHICAGO TRIBUNE, FRIDAY, APRIL 7, 1967

The Boston Symphony Comes to Orchestra Hall

BY THOMAS WILLIS

Concert by the Boston Symphony Orchestra, Erich Leinsdorf, conductor. Presented in Orchestra hall Thursday, April 6, 1967. The program:
Symphony No. 33 in D major ... Haydn
Six Pieces for Orchestra, Opus 6 Webern
Symphony No. 9 in D minor [Unfinished] ..... Bruckner

THE Boston Symphony Orchestra is taking the touring Chicago Symphony Orchestra's place at the regular subscription concerts this week. It is only the second time in Chicago Symphony history that a visiting ensemble has replaced the natives on the Orchestra hall stage. The other occasion was during the 1940-41 50th anniversary season, when Sir John Barbirolli and the New York Philharmonic traded a performance pair with Frederick Stock and our men.

It is an interesting change to observe. The same familiar faces are in the audience. The same printed programs are used. The same general configuration of performers fills the stage. Even the sound has more than a superficial similarity, for the major ensembles in the musical world share a common standard of technical excellence.

Differences there are, however. Some may be the results of touring exigencies, but others are basic. Several times last night, uneven attacks and releases jarred the ear a bit. There was lack of synchronization in the violins. And even before the multiplied horns of Bruckner's Ninth Symphony burst forth, there were imbalances to remind us of our still difficult acoustic situation. All this, of course, could result from several days on the road and an unfamiliar hall.

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In other areas, the Boston's personality under Erich Leinsdorf is essentially different from ours under Jean Martinon. Mr. Leinsdorf is an exceptional technician with an exact, albeit rather flamboyant beat. The performers know where they are to the split second. Interpretatively, the Leinsdorf manner is objective and straightforward. He does not regulate balances with the hair's-breadth control heard here regularly; the strings sing directly, but without glossiness. Everything is in place, but each performer still has room to move around. The resulting sound commands respect for the individual producers even when it does not collectively move us much.

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The Webern was as expected the high spot of the evening. These six wonderful pieces, totaling around 100 measures, can cast a spell over almost any audience. The evocative tolling bells and delicately striated instrumentation are mesmeric proof of the super-chromatic pudding. Every member of the ensemble was free of the difficult parts and aware of his function in the structure. If the total effect was not as deep as that remembered from Hans Rosbaud's performances here six years ago, it is possible the hall is partly to blame.

The Bruckner Ninth is his unfinished final symphony. Its three movements hold much of the fervency and massed brass brilliance of the more familiar works. The performance was lean, briskly paced, and sometimes exciting, when the melodic lines soared into the musical skies during the Third movement. With a full scale Mahler-Bruckner revival in progress, it was good to hear the work in performance — it has not been done here since 1949.

• • •

The program opened with a sprightly performance of Haydn's 1761 Symphony No. 13. It is a fine example of the early, baroque-based Haydn, with a slow movement for solo cello which Jules Eskin played beautifully. Mr. Leinsdorf conducted from a harpsichord, which demonstrated his stylistic awareness, altho he played very little.

CHICAGO'S AMERICAN, SATURDAY, APRIL 8, 1967 5

'AS QUIET AS'

Boston Symphony in Orchestra Hall

BY KENNETH SANSON

MICHAEL COLGRASS' "AS QUIET AS" raised yesterday afternoon's concert by the Boston Symphony orchestra above the world of monotony, tho the degree of elevation was microscopic. A Fromm Foundation commission, the work, according to Colgrass, was "inspired by the answers of fourth grade children asked by their teacher to complete the sentence beginning 'Let's be as quiet as. . . . ' " Seven responses out of 21 were chosen which "seemed to make a nature study as might be perceived by a child."

The strength of the composition lies in the pictures painted and moods expressed as opposed to any formal musical qualities. Slowly ascending tone clusters, minus specific pitches, accurately describes "A Leaf Turning Colors." Plucked strings, also in random note patterns, sound exactly like "A Soft Rainfall."

A dream sequence—"Children Sleeping" and "Time Passing" — combines many extraneous items in pure Charles Ives fashion: Haydn. jazz, a pulsating heart beat, and even a child's toy chiming a quiet lullaby. A delightful musical kaleidoscope, excellently played by the orchestra.

CONDUCTOR Erich Leinsdorf's stringent controls put out all fires under the entire rest of the program. Staruss' "Till Eulenspiegel's Merry Pranks" became a little boy's innocent adventures rather than the misadventures of a complete rascal. Somehow, the moralistic tone of Till disguised as a priest permeated thruout. Even the final joke on Till at the end was completely straight faced and not a bit amusing.

The same acts of nonexcitement transformed Igor Stravinsky's wild "Fire-Bird" into a time canary. Leinsdorf's own version, which is drawn from the original ballet score, adds two sections to the customary five—"Pleadings of the Fire-Bird" and "The Princesses' Game with the Golden Apples." These scenes merely lengthened the performance time without adding any appreciable substance.

As in the Strauss, dynamic levels hovered far too long in the mezzo-forte range, slower tempi imparted dignity where none was intended, and long dramatic pauses between ideas allowed momentum to die altogether.

THE ORCHESTRA hall musicale opened with a sober and highly correct performance of Beethoven's Symphony No. 2 in D major, Op. 36. Completely lacking energy, it needed a lot more pepper and much less poi.

Hearing the 1967 model of the Boston Symphony for the second time varified impressions made at last night's concert. The once famous homogeneous string section only appeared in slow passages; in ''Scherzo,'' or faster, technical insecurities loomed out with utmost clarity. Also, Concertmaster Joseph Silverstein, altho a superb solo performer, weakened ensemble blend by playing louder than any other player.

When the organization performs in its own Symphony hall, probably this country's best concert hall because of high reverberation, all sounds, whether good or bad, are beautifully fused. Not so in our dry-sounding Orchestra hall. O. H. amplified all blemishes.

One final swipe: Leinsdorf's podium ritual, in whichhe cued-in practically every instrument at the most obvious places, not only served to question the orchestra's ability in reading parts, but further qualified him as the master of baton affectation.

Chicago Tribune
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Boston Symphony Offers Orchestra Hall Concert

BY THOMAS WILLIS

[Reprinted from yesterday's late editions]

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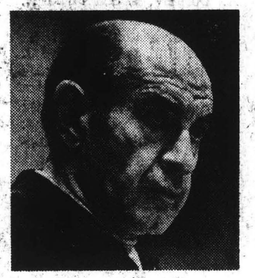

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• • •

The Webern was as expected the high spot of the evening. These six wonderful pieces, totaling around 100 measures, can cast a spell over almost any audience. The evocative tolling bells and delicately striated instrumentation are mesmeric proof of the super-chromatic pudding. Every member of the ensemble was free of the difficult parts and aware of his function in the structure. If the total effect was not as deep as that remembered from Hans Rosbaud's performances here six years ago, it is possible the hall is partly to blame.

The Bruckner Ninth is his unfinished final symphony. Its three movements hold much of the fervency and massed brass brilliance of the more familiar works. The performance was lean, briskly paced, and sometimes exciting, when the melodic lines soared into the musical skies during the Third movement. With a full scale Mahler-Bruckner revival in progress, it was good to hear the work in performance — it has not been done here since 1949.

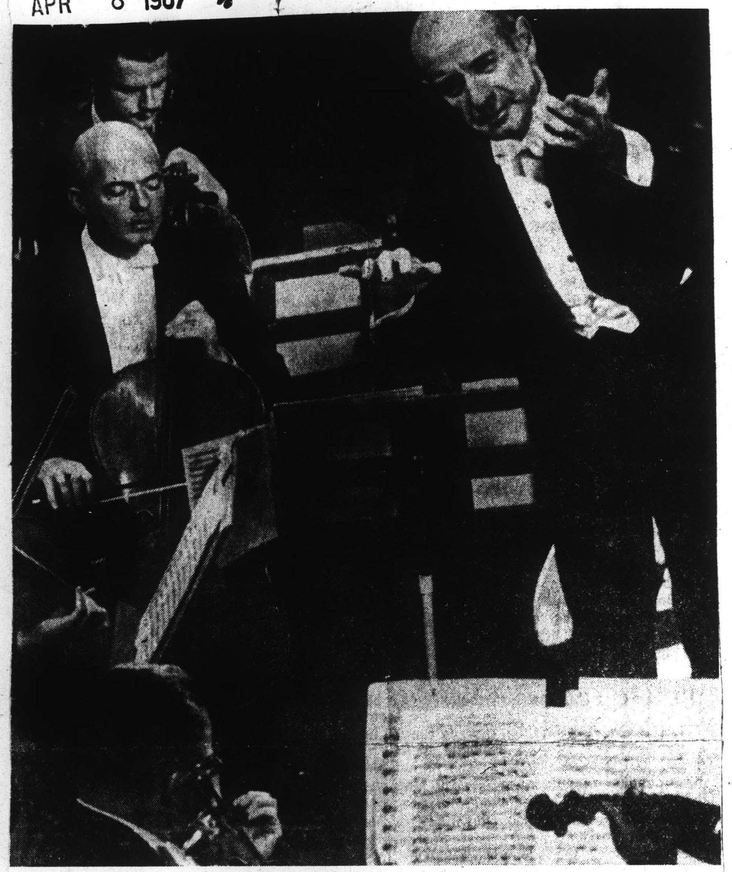
• • •

The program opened with a sprightly performance of Haydn's 1761 Symphony No. 13. It is a fine example of the early, baroque-based Haydn, with a slow movement for solo cello which Jules Eskin played beautifully. Mr. Leinsdorf conducted from a harpsichord, which demonstrated his stylistic awareness, altho he played very little.

119

YPSILANTI, MICH.
PRESS
D. 11,500

APR 8 1967



Erich Leinsdorf

Boston Symphony Orchestra will close U-M series

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will give the last concert in the 1966-67 Choral Union Series at the University of Michigan's Hill Auditorium at 8:30 tonight.

The Boston Symphony Chamber Players will conclude the Chamber Arts Series at 2:30 p.m. tomorrow in Rackham Lecture Hall.

Both concerts are sponsored by the University Musical Society.

Tonight's program will include the overture to "Il Seraglio" by Mozart, Beethoven's "Symphony No. 7," "Diptych" by Schuller, and "Firebird Suite" by Stravinsky.

Leinsdorf has directed the orchestra since 1962. He is the 11th director to lead it in its 86 years and only the third in the last four decades.

He became director of the Boston Symphony Orchestra after a period as conductor of the Metropolitan Opera.

Before that time he directed the Cleveland Orchestra and the Rochester Philharmonic Orchestra.

Leinsdorf studied under Bruno Walter and Arturo Toscanini, who suggested him to the Metropolitan. In 1939 Leinsdorf was named the Met's chief conductor of German operas.

Sunday's program by the Boston Symphony Chamber Players will include "Nonet, Op. 31," by Spohr; "Fantasia for String Trio" (1957) by Irving Fine, and Beethoven's "Septet in E-flat for Violin, Viola, Horn, Clarinet, Bassoon, Cello, and Bass, Op. 20."

A few seats for the orchestra's concert and standing-room tickets for the chamber players' performance are available at the University Musical Society's office in Burton Memorial Tower.

CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178

APR 8 1967

Boston Symphony: Beautiful Balance

By Robert C. Marsh

The way to build a strong subscription audience is to guarantee a high standard of quality from week to week, both in the choice and realization of unfamiliar music and in the staples of the repertory.

It is no mystery this is a large part of the success of the Boston Symphony, which has a deep-rooted tradition of excellence. Friday, with Erich Leinsdorf conducting, it played its second Orchestra Hall program in the Chicago Symphony subscription series.

There was a splendidly imaginative new work, "As Quiet As . . ." by Michael Colgrass. (It was a pleasure to note it was a commission from the Fromm Music Foundation of Chicago.) Colgrass here presents music that is strongly evocative in its appeal to the ear and the mind and beautifully scored.

Leindorf used the work to balance the suite he has prepared from Stravinsky's "Firebird" ballet. The contrast of styles was attractive, and the addition of new material (plus the original orchestration) gave the "Firebird" music a freshness it needs today.

There were no surprises in either the Second Beethoven symphony or Richard Strauss' "Till Eulenspiegel" at the start of the program, but there was the satisfaction of hearing performances that revealed the highest level of orchestral control combined with the polish and musicianship that are Boston hallmarks.

Leinsdorf's "Till Eulenspiegel" is one of his finest interpretive achievements, and the wit and drama of this short tone poem were superbly achieved.

MIDWEST NEWSCLIP, INC.
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Tribune
Chicago, Ill.
Morning
Circ. 833,610

APR 8 1967

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

APR 8 1967

Boston Symphony Scores with New Work

BY THOMAS WILLIS

Michael Colgrass' "As Quiet As" takes its title from a 4th grade teacher's directions to her English class, and its seven parts complete the simile with evocative music to fit the children's answers.

"A Leaf Turning Colors" could have been a continuation of the Webern heard Thursday, as the points of instrumental color softly take their places in the dissonant web of seconds and quarter tones. "An Uninhabited Creek" is full of unlikely glissandos from horns and flutes as well as the strings. "An Ant Walking" skitters in desiccated ripples across percussion and strings. "Children Sleeping" starts with what could be heartbeats, soft breaths, and a suggestion of a whimper but quickly proceeds to a dreamy charm of bell lullabies. "Time Passing" takes a jazzy, two-conductor twist at clock keys. "Soft Rainfall" bounces spiccato from divided violins, and "The First Star Coming Out" does so triumphantly.

Presented by the Boston Symphony orchestra yesterday afternoon at Orchestra hall the new work demonstrated both the composer's orchestral skill and his willingness to free his listeners' imaginations. In addition to Webern, Ives, Messiaen, and the Gunther Schuller of the Seven Studies must be numbered as his progenitors. "As Quiet As" is difficult and advanced in its techniques, but so direct in its appeal that an audience here, hearing it for the first time, cheered.

The remainder of the concert came from the standard repertory, altho Erich Leinsdorf had selected different music from the "Fire-Bird" than Stravinsky chose for his orchestral suites. The orchestral playing had improved measurably and Thursday's ragged edges were hemmed. Mr. Leinsdorf's readings of the Beethoven and Strauss' "Till Eulenspiegel" were precisely presented, but aroused little audience involvement.

Concert by the Boston Symphony orchestra, Erich Leinsdorf, conductor. Presented in Orchestra hall Friday afternoon, April 7, 1967. The program:
Symphony No. 2, in D major Beethoven
Rondo, "Till Eulenspiegel's Merry Pranks" ..... Strauss
"As Quiet As" ..... Colgrass
Suite from "The Fire-Bird" ..Stravinsky

ANN HARBOR APR. 8

120

The Ann Arbor News
ANN ARBOR, MICH.
D. 33,162

APR 10 1967

Boston Symphony Chamber Unit Delights Locally

By Louise Cuyler

A delightful coda to the Boston Symphony concert came on Sunday afternoon, in Rackham auditorium, when nine members of the orchestra — all but one first chair men in their respective sections — played a concert of music for small ensembles, as the seventh program of the Chamber Arts Series.

The full roster of the musicians, who call themselves the Boston Symphony Chamber Players, includes Lois Schaefer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; Joseph Silverstein, violin and concertmaster; Burton Fine, viola; Jules Eskin, cello; and Henry Portnoi, string bass.

Each member of the group is a fine artist in his own right, as their important positions in the Boston Orchestra attest. Special tribute must be paid, however, to Mr. Silverstein, whose violin sound is as elegant and lovely as any to be heard today. He plays with the same exquisite taste, ease and restraint, whether the part is a simple air or an elaborate cadenza. The Boston Orchestra is fortunate indeed in possessing so fine a concertmaster.

Ludwig Spohr's Nonet, Op. 31, which required the entire ensemble, opened the program. This warm, genial, unpretentious music is as much a joy to hear as to play. Today, Spohr is an almost forgotten composer, although aspirant fiddlers are still wont to revive one or two of his concertos. His misfortune (if being forgotten is, indeed, a misfortune) lies in two circumstances. The first may be summarized in a single name: Beethoven. The second is that unpretentious music went out of favor as the 19th century progressed. The first two movements of the Nonet — Allegro, and Scherzo: allegro — are typical of much of the best in ensemble music from the Haydn-Beethoven period. The third movement — Adagio — is a little gem indeed, with a lyricism that foreshadows the Lieder of Schumann and Brahms.

Irving Fine's Fantasia for String Trio (1957), a composition which has already received considerable acclaim, completed the first portion of Sunday's program. This is a strong, finely crafted work that is full of lovely sound. Its suave, linear structure disguises the basic tone row, and makes it supple, furnishing audible proof that dodecaphonic music need not be brusque, cacaphonous or formidable. Perhaps we should have more string players who are composers.

After intermission, Beethoven's famous Septet in E-flat, Op. 20, filled the remainder of the program. The ensemble was that of the opening number, minus only the flute and oboe. This work, a divertimento of eight movements in alternating slow and fast tempo, is modelled on the many similar compositions originating in the later 18th century. It was to serve as a design for future ensemble works by Schubert and Brahms, among others.

The Septet has many episodes of beauty and attractiveness, but it is discursive and overly long, with the result that the listener's attention is likely to wander. Even the performers seemed to develop a certain satiety after the first five or six movements, as evidenced by a few inadvertencies of intonation and ensemble.

Such small faults did little to diminish the joy of a superb performance, however, and the Boston Chamber Players were applauded long and warmly at the close of the program.

Full Orchestra Joy To Hear

This season's Choral Union Series came to a close Saturday night with a concert in Hill Auditorium by the Boston Symphony, conducted by Erich Leinsdorf. This orchestra has been a frequent visitor here through the years, as the audience was reminded in a program note stating that this is the group's 43rd Ann Arbor concert. The Boston, which continues to be one of our country's great orchestras, has been fortunate in avoiding—perhaps in ignoring — many of the circumstances that have caused quality to vacillate for other major ensembles.

There is, for example, the matter of change in conductors. Erich Leinsdorf has now been in Boston for a long enough time to make his own mark on the orchestra and it is, undeniably, a vastly different group from that of yesteryear. Gone is the mystique of the Karl Muck and Koussevitzky years, along with the more genial opulence of Munch's time. Rather, Leinsdorf has molded an ensemble in the current ideal — that of highest technical competence, plasticity, but detachment. hTe result is sound that is still a joy to hear, but that has lost some of the excitement and involvement of other regimes.

As for Leinsdorf himself, he is surely one of the most diverting of present day conductors to watch, at the same time that he is a highly competent leader. His stance on the podium ranges all the way from an elegant inertia that permits the ensemble to be self-propelling, to indulgence in an amazing series of gyrations and gymnastics. From time to time he appears to pull, poke, unscrew, or flip unexpected sounds from the depths of his group. Occasionally these diversionary tactics prove annoying. At other times — in some of the rather dreary episodes of the Beethoven Seventh, for example — they were more interesting than the music.

The program commenced with Mozart's Overture to "Die Entfuhrung aus dem Serail." Mozart, whose music is an ideal beginning (or ending, for that matter) for any concert, has filled this little curtain-raiser to his "Harem" opera with all manner of gay tunes and quasi-Turkish effects. Music of this enchantment needs only to be played, and that the Boston Orchestra did with gusto.

Beethoven's Symphony No. 7, in A major filled the remainder of the pre-intermission portion of the program. For this reviewer, the performance was a pedestrian one, with only a few bright moments before the final movement. There was, first of all, the matter of temning "Poco sostenuto," the "Vivace" of the main portion of the first movement, and the "Allegretto" of the second movement variation all meandered at about the same moderate pace. This symphony lacks, furthermore, the built-in dynamic excitement of the "Eroica" and the Fifth —a circumstance which tests the intuition and imagination of the conductor. I found only occasional evidence of those qualities in Saturday night's reading. On the brighter side, there was the marvellously vital Pianissimo from the low strings at the start of the Allegretto, and a very colorful Allegro con brio at the close.

A gesture toward contemporary music came after intermission, in the playing of Gunther Schuller's "Diptych for Brass Quintet and Orchestra." If any in the audience have felt a lack of rapport with music of our day, this composition probably did little to dispel their attitude. Even the quintet of solo brass, a group that is capable of magnificent and arresting effect, was relegated to thrsuting some desultory grunts and squeals into a conglomerate background of sound.

To close the concert, Mr. Leinsdorf chose a Suite of seven episodes drawn from Stravinsky's Ballet, "The Firebird." This music is almost 60 years old now, but it still sounds fresh, vital and enchanting. Through the years, no group has brought the vitality and understanding to the performance of Russian (and French) music that the Boston Orchestra has continued to provide.

Saturday's "Firebird" continued in the best Boston tradition and the audience responded witn enthuiastic applause.

The Ann Arbor News
ANN ARBOR, MICH.
D. 33,162

APR 5 1967

Boston Symphony Here On Weekend

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will give the last concert in the Choral Union Series at 8:30 p.m. Saturday in Hill Auditorium.

The Boston Symphony Chamber Players will conclude the Chamber Arts Series at 2:30 p.m. Sunday in Rackham Lecture Hall.

Saturday evening's program will be the overture to "Il Seraglio" by Mozart, Beethoven's Symphony No. 7, "Diptych" by Schuller, and "Firebird Suite" by Stravinsky.

Leinsdorf, music director of the orchestra since 1962, is the 11th to lead it in its 86 years and only the third in the last four decades. He went to Boston after being conductor of the Metropolitan Opera and director of the Cleveland Orchestra and Rochester Philharmonic.

Sunday's program by the Boston Symphony Chamber Players will include "Nonet, Opus 31," by Spohr; "Fantasia for String Trio" (1957) by Irving Fine, and Beethoven's "Septet in E-flat for Violin, Viola, Horn, Clarinet, Bassoon, Cello, and Bass, Opus 20."

Through performances and master classes, the Chamber Players are extending the Boston Symphony's services in further directions.

Both concerts are sponsored by the University Musical Society. A few seats for the orchestra's concert and standing room tickets for the Chamber Players' performance are available at the society's office in Burton Memorial Tower.

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ANN ARBOR, MICH.
MICHIGAN DAILY
D. 6,500

APR 9 1967

MUSIC

Boston Symphony Sparkles In Matchless Performance

By CLARENCE FANTO

It is always a welcome event when the Boston Symphony Orchestra comes to town.

Last night at Hill Auditorium was no exception as the BSO blazed its way through two standard works and a brief new composition.

The Boston, among the nation's top three or four orchestras, is a superbly fashioned instrument to sonic virtuosity. Carefully nurtured by the late Serge Koussevitsky, Charles Munch and now Eric Leinsdorf, the orchestra's pure string tone is matched only by the triumphant sonority of its brass section and its clear-as-a-reed wind section.

These various components of the great orchestra were demonstrated to their best advantage in Beethoven's Seventh Symphony and Stravinsky's Firebird Suite.

The Beethoven performance was a model of carefully controlled, disciplined energy, with every orchestral detail shining forth with complete clarity.

Some conductors (notably Toscanini) have favored interpretations which pull out all the stops and allow the music to spring forth unhampered. But Leinsdorf chose a more deliberate approach, seeking to combine well-controlled intensity with a concern for phrasing, detail and melody.

The result was a memorable performance, characterized by virtuosity at every turn. Doriot Anthony-Dwyer's superb flute solos throughout the work, and especially in the first movement, deserve special mention. The rhythmic propulsion of the fourth movement's coda was given added brilliance by the sure-footed work of the brass and tympani.

An unusual aspect of the performance was Leinsdorf's decision to observe all the repeats. The exposition of the first and last movements and the third movement trio are rarely repeated, but the practice is one which should be more widespread. The symphony took on new characteristics with the adherence to Beethoven's original score.

The brief, modern work on the program, Gunther Schuller's Dyptch for Brass Quintet and Orchestral is an intriguing work, but not much more. It was well-performed, but the brief composition lacks depth, being merely a well-constructed orchestral showpiece. Schuller, a leading composer who has successfully combined the orchestra made with jazz idioms (in a far more sophisticated fashion than Gershwin), has created far more enduring works.

Stravinsky's Firebird Suite was given an incandescent performance. The work could almost have been written with the Boston Symphony in mind, since the orchestra's overall coloring and the strength of its brass and percussion sections lent new brilliance to the familiar score.

8

The Detroit Free Press
D. 509,410 SUN. 555,779

APR 2 1967

And, one of the most important of recent concerts in the Detroit-area, the appearance of the Boston Symphony Orchestra conducted by Erich Leinsdorf, will be presented.

Saturday at Hill Auditorium in Ann Arbor.

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NEW LONDON APR 10

DAY (e)
NEW LONDON, CONN.
CIRC. 34,050

APR 11 1967 New England Newsclip

—Last Night's Concert—

The Chaste Showmanship Of Erich Leinsdorf

By ARCH L. CROSSLEY

Like that half-legendary yard of metal in the National Bureau of Standards, the Boston Symphony continues to be the measure by which the others are calibrated. Unlike the metal bar, however, the orchestra is not, thank heaven, shut up in an air conditioned sarcophagus. Last night its splendor was on annual display in Palmer Auditorium, shoe-horned into the last square centimeter of stage area, and if there was an empty seat in the hall I didn't see it.

The program started off a few minutes after 8:30 when Erich Leinsdorf came on stage, sat down at a harpsichord, and began to conduct Haydn's Symphony No. 13 in D. You heard me; he sat down at a harpsichord. Seems that Papa Haydn used to do this, back in the early days at Esterhazy when this symphony was composed. He would strum chords with one hand and conduct with the other. There were probably some differences. For one thing it is doubtful that Haydn had 70-odd musicians with him, so that the harpsichord could be heard. Last night it was barely audible beyond the first two rows. Of course the symphony is usually conducted conventionally from a podium, but Mr. Leinsdorf is not above a little chaste showmanship.

A Brand New Suite

After the Haydn (c. 1793), we leaped all the way to 1966 and Michael Colgrass' As Quiet As, a suite which had its premiere at Tanglewood last August. The title, the composer explains, "was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence 'Let's be as quiet as . . .' " There are seven, of which the first, A Leaf Turning Colors, occupies approximately the same tonal area as the background music for The Twilight Zone. The next, An Uninhabited Creek (quite a word for a fourth grader), simply demonstrates that Mr. Colgrass departs from the notion that there's no such thing as sound if no one's around to hear it. An Ant Walking, which suggests a bowl of Rice Krispies out of control, is strongly reminiscent of one of Gunther Schuller's Paul Klee Sketches called The Twittering Machine, also played at Tanglewood last summer, and I suspect Messrs. Colgrass and Schuller had their heads together more than once, because Mr. Colgrass' next item, Children Sleeping, contains a jazz sequence recalling another of the Klee Sketches called Little Blue Devil. Among other innovations the score calls for two conductors, and Assistant Conductor Charles Wilson rose from the harpsichord (now faced the other way), and managed to keep his segment of the ensemble going without working at cross purposes to his chief, who by now had mounted a proper podium. The First Star Coming Out, which closes the suite, contains a stupefying crescendo whose relationship to quietude is obscure.

Beethoven's Seventh

Beethoven's Symphony No. 7 in A was no doubt intended to give us a rousing send-off to the parking lot, but somehow this often obliging old horse failed to stir much dust last night. The performance was glitteringly competent but couldn't be called warm or exciting. Carbon dioxide concentration, perhaps.

Mr. Leinsdorf's "ballet" image which I mentioned a year ago has shifted a little. Last night he kept his feet on the floor, for the most part, now and again hunching his shoulders menacingly in a posture which, with the swallow-tailed coat, suggested some hilarious crow from an Uncle Remus drawing.

Messrs. Konosuke Ono, viola and Soichi Katsuta, 'cello, of the Japan Philharmonic Symphony, are playing with the Boston Symphony this season in exchange for Boston players Robert Karol and Richard Kapuscinski. The Japanese young men performed with the orchestra last night.

Arch L. Crossley, a former professional musician, is familiar with symphonic music in general and the Boston symphony in particular, having been a regular subscriber at Symphony Hall some 15 years.

COURANT (m)
HARTFORD, CONN.
CIRC. 137,950

APR 10 1967 New England Newsclip

Boston Symphony To Appear In Concert Series

NEW LONDON (Special) — The Boston Symphony Orchestra, directed by Erich Leinsdorf, will appear in New London today at the final program of the 1966-67 Connecticut College Concert Series.

The concert will be at Palmer Auditorium at 8:30 p.m.

Leinsdorf, orchestra director since 1962, will conduct a program which will include Haydn's Symphony No. 13 in D Major and Beethoven's Symphony No. 7 in A Major.

The Boston Symphony has been a part of every series here except the first season, 1939-40, and the season of 1948-49.

SUN (e)
WESTERLY, R. I.
CIRC. 9,350

APR 7 1967 New England Newsclip

The Boston Symphony Orchestra ~~will make its 26th~~ appearance in New London at the final program of the 1966-67 Connecticut College Concert Series at 8:30 p.m. Monday, Aprli 10, at Palmer Auditorium.

DAY (e)
NEW LONDON, CONN.
CIRC. 31,050

APR 7 1967 New England Newsclip

Boston Symphony To Play Monday

NEW LONDON — The Boston Symphony Orchestra will make its 226th appearance in New London at the final program of the 1966-67 Connecticut College Concert Series at 8:30 p.m. Monday at Palmer Auditorium.

Erich Leinsdorf, director of the orchestra since 1962, will conduct a program which will include Haydn's Symphony No. 13 in D major, As Quiet As (Colgrass), and Beethoven's Symphony No. 7 in A major.

A perennial favorite of the local audience, the Boston has been a part of every series except the first season, 1939-40, and that of 1948-49.

PHILADELPHIA APR 11

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
APR 9 1967

Leinsdorf leads Bostonians here; Ormandy lists Orff

By DANIEL WEBSTER
Of The Inquirer Staff

Stately, lithe Erich Leinsdorf glided into the room upstairs in Boston's Symphony Hall, shook hands with the press during a series of steps and bows that looked choreographed and sat down to sketch a new era with the Boston Symphony Orchestra.

That was five years ago. Many of the questions raised by his appointment to succeed Charles Munch have been answered; many of the answers Leinsdorf has provided have been questioned, but there is no doubt that he has put a firm imprint on that august musical institution.

His orchestra will play here Tuesday at the Academy of Music for the first time in three years.

SHIFTED EMPHASIS

With his fifth season closing, Leinsdorf was willing to take stock and to look ahead, but not, he points out, to the next five years. "I won't offer a five-year plan; I'll end up sounding like a Stalinist," he joked during a talk last week.

Looking back, he recalled a promise to reinstate Mozart and Haydn in repertory which had developed a distinctly French accent during Munch's regime.

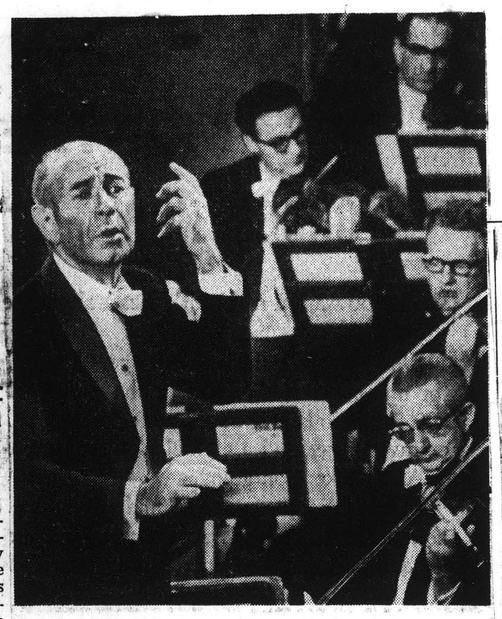
"I have shifted the emphasis from the shorter pieces of the 19th century and the early 20th century to the short symphonies of the 18th century. I have done this quite deliberately. Haydn is the most unplayed composer we have. I think I can still do 78 of his symphonies for the first time in Boston.

PLAYS HUNCHES

"He is a vastly unknown composer; with him I am never in embarrassment for an opening number.

"Of Mozart, I have played a good deal, but I am planning many of the Divertimenti and I am going to explore all the Piano Concerti, many of

Continued on Page 6, Column 7



Erich Leinsdorf conducts Boston Symphony Tuesday evening at the Academy.

Leinsdorf leads Bostonians

Continued from First Page

which have not been done in Boston.

"Making programs is the most difficult part of conducting, and I don't think that three days go by without my making a change or adding something new to my plans. I do it mostly on hunches.

"I find that the more I go on and the more the public writes to me, the more complex it becomes trying to reconcile every demand of varying lines of taste. The most outspoken people are those who subscribe to short series. For some, Berg is too old fashioned and for others Bonancini too recent. I can't please everybody, but I use the letters as guides and then . . . one applies one's hunches.

ROUSE CONTROVERSY

"In Philadelphia, we are doing Michael Colgrass' 'As Quiet As.' I find it a very fine piece—a not too frequent reaction to a lot of recent music—and I find it has an instant appeal which I don't mind at all. I can't say I mind having a happy audience.

"We played Robert Moev's piece in New York and got a controversial response. He was upset, but I said it was music designed to rouse controversy and anyway, any thing is better than indifference.

"Next year, I am playing some Webern and doing the Schoenberg Piano Concerto. There is no dearth of important pieces to play.

OPERA INTERESTS

"The problem is keeping familiar works fresh for the audience and the orchestra. The point is not to do the Brahms, the Beethoven and the Tchaikovsky too frequently so the audience doesn't take them for granted. I conduct 100 concerts during the winter season and I have to be very careful to keep the old works in reserve so that when they arrive it is as if they were new and sometimes they arouse great emotions when they are rediscovered. These standbys can become a ritual and like some religious ritual, lose the meaning," he said.

Leinsdorf left an expanding operatic career to take the BSO podium, and his contract barred him from the pit for two years. But he has kept his hand in opera by producing one each season at Tanglewood, the orchestra's summer home in the Berkshires, and through recordings in Rome, now that the ban is off.

COMPOSER'S INTENT

Original versions have caught his attention, and the uncut "Lohengrin" he premiered in 1965 has paved the way to this summer's American premiere of the original "Fidelio" at Tanglewood.

"I like to go into problem works. One might as well see what a composer had in mind when he first wrote a work, before he felt the need to revise or before his friends convinced him to do it.

"This ur-'Fidelio' was difficult to plan. We located it in some out of the way publication, found the publisher had sold it to somebody else in Franconia or Swabia, and discovered the parts were missing and so on. Before we signed the singers we stressed to them that they would all have to relearn the music," he said.

REWARDING WORK

Looking ahead, he said, "In the long view, there are big works I'd like to do. Our Schumann 'Faust' was a rewarding work and I am thinking now of the 'Guerrelieder' and some more original operas.

"I'll give you a puzzle. Next year, we may do a very, very popular opera which has never been performed in its original form, not even at its premiere. It's not 'Faust.' You think about it," he chuckled.

Answers, anyone?

PHILADELPHIA, PA.
JEWISH EXPONENT
W. 45,000
APR 21 1967

NOTES ON Music

By MONROE LEVIN

Erich Leinsdorf and the Boston Symphony Orchestra paid one of their infrequent visits to the Academy of Music last Tuesday. There was no soloist, yet this was an All-Star event in every sense, with the All-Star audience in full attendance.

Beethoven's Symphony No. 2 in D opened the program.

Leinsdorf's beat was clear and right on top of the music, giving the fast movements a bit of spaciousness and the lovely slow one momentum. Many people, assuming his very methodical, naval flag-signal gestures to be the whole story, judge Leinsdorf to be a cold scientist of a conductor.

They forget the importance of the face in this profession. What he can do with a raised eyebrow or a pursed lip—well, what he can do is make a familiar Beethoven theme sound fresh, an expected modulation unexpected, a potentially four-square performance alive and exciting.

BALANCE OF CHOIRS

Till Eulenspiegel's Merry Pranks followed, not the most graphically or choreographically dramatic reading I've heard, but intelligible, absorbing and above all balanced. If there is one word to describe the Boston's advantage over the Philadelphia Orchestra, it is this perfect balance of the choirs — strings never overshadowing woodwinds, brass always blending well—that makes beautiful musical prose into poetry. Of course the Philadelphia's advantages, mostly in the string sections, are another story.

The contemporary work on the program, *As Quiet As* by Michael Colgrass (composer and composition new to Philadelphia), made special use of this integrated Boston tone. It was conceived as a tour de force in subdued orchestral sound. Seven different completions of the title phrase written by children *A Leaf Turning Colors, Time Passing,* etc.) are allowed to inspire Colgrass' mildly expressionistic muse.

The result might sound more original if Gunther Schuller's *Seven Studies on Themes of Paul Klee* hadn't come first. Perhaps the seven-part division, the twittering music, the jazz and other similarities are coincidental, but I found myself comparing Colgrass to Schuller with a generally bad effect on Colgrass.

DIFFERENT EXPERIENCE

I also found myself marvelling again at the quality of the sound, as lean and lithe in this piece as an erect dancer, as earthworms in newly-turned topsoil, as—where are those children?

Stravinsky's *Firebird* ballet music closed the evening triumphantly. This was not the conventional set of excerpts but one Leinsdorf made himself in order to give lesser-known gems like the *Golden Apples Dance* a hearing.

It was a different kind of orchestral experience from those we normally have at the Academy, a different approach to music we know, the expression of a different ideal of orchestral sound.

And vive all those differences!

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
APR 12 1967

At the Academy

Boston Symphony Brings New Work to Phila.

By DANIEL WEBSTER
Of The Inquirer Staff

The Boston Symphony Orchestra brought a fresh, new work when it played Tuesday at the Academy of Music, its first concert here in three seasons.

Erich Leinsdorf conducted a program of Beethoven, Strauss, Stravinsky and Michael Colgrass. The Orchestra played with its trademarks showing: The excellent winds and vivid brasses, the strings, lighter than is the Philadelphia custom. Leinsdorf enforced a firm precision on the ensemble, sometimes at the expense of vitality.

The Colgrass work, new this year, is entitled "As Quiet As" and seeks to match in sound the word game in which metaphors are suggested to express complete stillness.

Its seven sections, each completing the metaphor, are "A Leaf Turning Colors," "An Uninhabited Creek," "An Ant Walking," "Children Sleeping," "Time Passing," "A Soft Rainfall" and "The First Star Coming Out."

His work is tone painting, and well carried off. In six of the sections, Colgrass never raises his voice above a murmur, but maintains interest through the tensions of his harmonic structure, the piquancy of his orchestra and the tightness of his ideas.

He contrasts motionless sections, in which sound is piled on sound until it has an electronic whine, with wispy active moments. It is tightly confined in the small dynamic range and nearly succeeds in carrying off the whole idea. There are moments, however, when inspiration flags, especially in "A Child Sleeping," when some of the cliches of background music emerge as the composer tries styles from Beethoven to jazz. It falls from naivete to banality.

The section on time was more ambitious, and part of it required two conductors. Assistant Charles Wilson stood to direct the violins in one tempo while Leinsdorf moved the rest of the orchestra in a broader tempo.

The climax of the work developed in the final section in which a long crescendo produced the only loud moment, which gave way to wind bells and a final wisp of string sound.

The work is immediately enjoyable, slight, but full of craftmanship.

Elsewhere in the program, Leinsdorf led a performance which rarely had wings, although its precision and lucidity were admirable. His own suite from Stravinsky's "The Firebird," stressed the lyrical passages while the composer's own suites make a sharper, more brilliant display.

While the suite had the interest of novelty, its performance was only fitfully engaging, and even the crash at the opening of the infernal dance was less than explosive.

The Beethoven Symphony No. 2 and Strauss' "Till Eulenspiegel" both showed the Orchestra winds (is there a better flutist anywhere?) and brass to full advantage.

The Sunday Bulletin
PHILADELPHIA, PA.
SUN. 717,559
APR 9 1967

Boston Symphony Returns

THE Boston Symphony returns to the Academy of Music, with its conductor, Erich Leinsdorf, on the podium for a performance this Tuesday evening. The Bostonians were last heard here at the Academy three years ago in the spring of 1964.

Leinsdorf, who has been at the helm in Boston since 1962, will offer the first local performance of Michael Colgrass' "As Quiet As."

The piece was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence "Let's be as quiet as . . ." From many answers published in a New York newspaper in 1961, Colgrass chose seven that seemed to make a nature study as a child might perceive it. Music was written to suggest the moods of the answers.

Colgrass dedicated the work "to children, with love and with hope." It was premiered at Tanglewood last summer.

Leinsdorf completes his program on Tuesday night with Beethoven's Second Symphony, Stravinsky's "Firebird" Suite, and Richard Strauss' tone-poem, "Till Eulenspiegel."

The Boston Symphony, appearing here as an All Star-Forum event, was founded in 1881 by a Boston banker, Henry Lee Higginson. Its conductors have included Serge Koussevitsky, Pierre Monteux and Charles Munch.

Erich Leinsdorf is the orchestra's 11th conductor, the third in 38 years.

COURIER-POST
CAMDEN, N. J.
D. 99,700 SUN. 99,295
APR 10 1967

ERICH LEINSDORF

Boston Orchestra In Philadelphia

PHILADELPHIA—The Boston Symphony returns to the Academy of Music tomorrow after more than a three-year absence, for a concert on the All-Star Forum Series.

Beginning at 8:30 p.m., the Symphony will present the first performance locally of Michael Colgrass' "As Quiet As," which was inspired by fourth grade children asked to complete the sentence "Let's be as quiet as . . .".

Under Erich Leinsdorf, the orchestra will also perform Beethoven's Second Symphony, Stravinsky's "Firebird" Suite and Richard Strauss' "Till Eulenspiegel."

MERCHANTVILLE, N. J.
COMMUNITY NEWS
W. 3,500
MAR 30 1967

Academy Lists Symphony

The Boston Symphony, in its Academy of Music concert April 11, will present the first performance locally of Michael Colgrass' "As Quiet As."

Under Erich Leinsdorf, the orchestra will also perform Beethoven's Second Symphony, Stravinsky's "Firebird" Suite and Richard Strauss' "Till Eulenspiegel." The Boston Symphony is returning to Philadelphia after a three-year absence, appearing on the All Star-Forum Series.

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PHILHARMONIC #5 APR. 12 + 14

14

music

BSO ON WEBERN

The performance of Anton Webern's Six Pieces for Orchestra, Op. 6, by Erich Leinsdorf and the Boston Symphony Orchestra last Friday night at Philharmonic Hall was cool; clear, and shimmeringly accomplished. Leinsdorf's notorious propensity for slavishly following the printed notes at the expense of all the essential "extras" that the performing artist must bring to music here worked with great success. For Webern, perhaps more than any other major composer, scored the dynamics and balances of the performance right onto the page, leaving very little if any margin for error or "interpretation."

And so, given a conductor of Leinsdorf's meticulous literalness and an orchestra with the polish, technical level, and performance taste of the Bostonians, it was not surprising that the Six Pieces were heard plain and beautiful. The textures at the beginning were soft and luminous, with the solo instrumentalists bringing off miracles of touch and breath control. Concertmaster Joseph Silverstein's solos were violin playing at its most ravishing. And the fourth piece, with its almost inaudible bells growing and mutating into a tremendous roar of percussion, gave proof once again that Webern, for all his concision and fantastic manipulation of single tone colors, was far from being just a miniaturist.

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A prosaically Leinsdorfian "Firebird" Suite and "Till Eulenspiegel" and a sunny, chamber-sized Haydn Symphony No. 13 completed the concert.

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—Leighton Kerner

12

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
APR 13 1967 Buffalo

12

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
APR 14 1967 Buffalo

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600
APR 14 1967 New England Newsclip

BOSTONIANS PLAY OLD AND THE NEW

Haydn's No. 13, Schuller's 'Diptych' on Program

By THEODORE STRONGIN

As far as familiarity is concerned, Stravinsky and Richard Strauss were the "old masters" on the Boston Symphony program Wednesday night at Philharmonic Hall. Haydn, along with Gunther Schuller and Anton Webern, fell into the "rarely heard" bracket.

All of which made for a fresh and unhackneyed evening. Erich Leinsdorf, who conducted, began with Haydn's Symphony No. 13 in D, an early work and a zestful one. Controlling his orchestra while seated at the harpsichord, Mr. Leinsdorf led a relaxed performance. A glowing and refined cello solo by Jules Eskin graced the second movement. The others glinted with typical Haydnesque high spirts.

The symphony has a larger-than-usual complement of winds and horns. They added color and breadth to the orchestral sound.

Schuller's "Diptych" for Brass Quintet was originally written for quintet and band, and as such was heard here on March 11, 1965. It works equally well for orchestra, with distinct, sharp-edged masses of dissonant sound rubbing against each other in the first movement; and with jazzlike motor propulsion in the second.

The expert soloists were Armando Ghitalla and Roger Voisin, trumpeters, James Stagliano, French horn player, William Gibson, trombonist and Chester Schmitz, tuba player. The audience found Mr. Schmitz amusing while he inserted and removed an oversized mute from the gargantuan maw of his instrument.

Strauss's "Till Eulenspiegel" was given in orderly fashion, with inner parts easy to hear. The big Boston sound was a comfort. Mr. Leinsdorf was even more orderly and careful in Webern's abbreviated and magical Six Pieces for Orchestra (Op.6).

Stravinsky's Suite from "The Firebird" was treated like the other music of the evening. Mr. Leinsdorf did not make it overly exciting or electric, but, conducting with patience, he allowed its intrinsic values to come to the surface. The orchestra sounded splendid.

NEW YORK AND BROOKLYN DAILY
D. 31,450
MAR 31 1967 Buffalo

Boston Symphony At Carnegie Hall Fri., April 15

The Boston Symphony Orchestra, conducted by Erich Leinsdorf will play its concluding concert this season at Carnegie Hall Saturday evening, April 15 at 8:30 o'clock. The soloist will be Evelyne Crochet, the French pianist who will be making her orchestral debut in New York, having been heard here previously only in recital.

The program, on April 15 will open with Overture from Mozart's "Abduction from the Sera- Piano Concerto in B-flat Major, K. 456. The concert will conclude with the monumental Bruckner Symphony No. 9 in D Minor, of which only three movements were finished by the composer.

Erich Leinsdorf, the Music Director and Conductor of the Boston Symphony is now finishing his fifth season with the Orchestra.

Remaining tickets for the Boston Symphony's concluding concert, priced from $7.50 to $2.50 can be bought at the Carnegie Hall box office.

World Journal Tribune
NEW YORK, NEW YORK
D. 635,619
APR 14 1967 Buffalo

RUTH G. DAVIS

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12

WORLD JOURNAL TRIBUNE e)
NEW YORK, N. Y.
APR 13 1967 New England Newsclip

World Journal Tribune, New York, Thursday, April 13, 1967

Six Little Works by Webern Provide a Great Experience

By ALAN RICH

ANTON WEBERN'S Six Pieces for Orchestra, which the Boston Symphony played in Philharmonic Hall last night, is still one of the great experiences in the music of this century. I say "still," because the set is now 58 years old, four years the senior of Stravinsky's "Sacre" and every bit as astounding.

Even though these tiny pieces—all six take up fewer than 100 bars—predate the maturation of the 12-tone manner, they are like nothing else in music.

Here is expressiveness stripped down to the most basic essential: the material that other composers might consider the mere letters of the musical alphabet, but somehow standing as pure and total thinking on their own as Webern fashioned them.

NO LESS CHILLING

The fourth of them, for example, is a Funeral March. Over a sustained mutter in the drums, a few solo winds and then the full wind band sketch bits and pieces of melody, mostly one or two notes by themselves.

But just these fragments seem to suggest the full essence of grief and solemnity; what Beethoven achieved in 15 minutes in his "Eroica," Webern achieves in a manner no less chilling, no less communicative, in about three.

This was the high point in what was otherwise a pretty ordinary program. There was another novelty, a Diptych by Gunther Schuller for brass quintet and orchestra, but this is rather below the best Schuller style.

It works up a nice sense of mystery in the first part, and moves toward a bright, jazzy outburst near the end, but on the whole it stands as a fairly academic and unsubtle piece. This was probably dictated by the circumstances, since it was originally written for a college band.

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Erich Leinsdorf began the program with another of the unusual early Haydn symphonies he has been bringing out from time to time. But, aside from the fact that the finale uses the same motive that Mozart used in his "Jupiter," Haydn's Symphony No. 13 is cut from the standard cloth of the rococo manner.

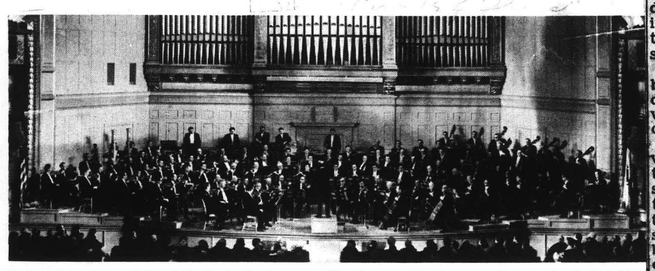
Leinsdorf might have helped its sound somewhat by using fewer strings. He conducted from the harpsichord, although he struck chords on the instrument no more than about 10 times in all.

Strauss' "Till Eulenspiegel" and a suite from Stravinsky's "Firebird" filled out the program, both performed with neatness, good orchestral balance, remarkable virtuosity from solo winds and horn, and an almost total lack of wit and color.

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600
APR 17 1967 New England Newsclip

Erich Leinsdorf, Music Director, Boston Symphony Orchestra.

MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500
APR 19 1967 Buffalo



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The performance was lightweight, however—pretty rather than profound. The G minor slow movement can stand intellectual probing and solid tone. Miss Crochet's tone was smooth, fluent and attractive but her articulation was generally too soft to act as a strong foil to the orchestra. The phrasings were romantically genteel and tended to become inaudible at endings. Mr. Leinsdorf gave considerate support. If this performance lacked the specific gravity needed, however, it was at least quite charming and musical.

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123

PHILHARMONIC #5 APR. 12 + 14

14

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The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
APR 13 1967

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APR 14 1967

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600
APR 14 1967
New England Newsclip

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NEW YORK AND BROOKLYN DAILY
D. 31,450
MAR 31 1967

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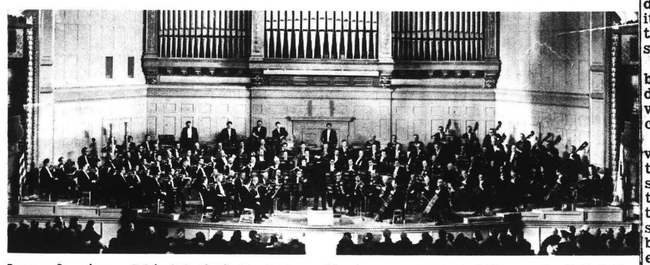
MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500
APR 1967

Erich Leinsdorf, Music Director, Boston Symphony Orchestra.



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WORLD JOURNAL TRIBUNE e)
NEW YORK, N. Y.
APR 13 1967
New England Newsclip

World Journal Tribune, New York, Thursday, April 13, 1967

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TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600
APR 17 1967
New England Newsclip

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HOWARD KLEIN.

BROOKLYN #3 APR. 13

NEW YORK, N. Y.
VILLAGE VOICE
W. 35,500

APR 6 1967

Boston Concert

The Boston Symphony Orchestra conducted by Erich Leinsdorf will perform Gunther Schuller's "Diptych," Brahms's "Symphony No. 1," and Mozart's "Piano Concerto in B major," with pianist Evelyn Crochet on Thursday April 13, at 8 p. m. at the Brooklyn Academy of Music. Tickets are $3 to $7.

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836

APR 3 1967

Erich Leinsdorf will conduct the Boston Symphony Orchestra at 8:30 P.M. April 13 in a program that includes Schuller's "Diptych," Brahms' "Symphony No. One" and Mozart's "Piano Concerto in B Major," with Evelyn Crochet as soloist.

Violinist Nadia Koutzen, a Leventritt Foundation winner, will perform April 14 and Theodore Bikel will be the attraction the following night.

NEW YORK
AND
BROOKLYN DAILY
D. 31,450

MAR 22 1967

Boston Symphony To Perform New Work By Gunther Schuller

Gunther Schuller, whose opera, The Visitation, will be performed in New York this summer by the Hamburg Opera Company which commissioned it, has just re-written for symphony orchestra his Diptych for Brass Quintet and Band. Entitled, Diptych, it will be performed by the Boston Symphony Orchestra, Erich Leinsdorf conducting, at the Brooklyn Academy of Music on April 13th at 8:30 P.M.

The Boston Symphony Orchestra will be the first to perform the newly prepared version for brass quintet and symphony orchestra. Also featured on the program will be the Mozart Piano Concerto in B major, with Evelyn Crochet as soloist, and the Brahms Symphony No. 1.

Under a recently inaugurated policy, telephone reservations will be accepted. Further information is available from the Brooklyn Academy of Music, 30 Lafayette Avenue, 11217, ST 3-6700.

Long Island Press
JAMAICA, N. Y.
D. 321,828 SUN. 377,402

APR 11 1967

Boston Concert In Brooklyn

The distinguished American composer, Gunther Schuller, and the French pianist, Evelyne Crochet, will be featured in the concert of the Boston Symphony Orchestra on Thursday at 8:30 p.m. at the concert of the Bostonians' 79th consecutive season in Brooklyn.

Miss Crochet will be the soloist in the Mozart Piano Concerto in B-flat Major.

New York will be the first to hear Gunther Schuller's new Diptych for Brass Quintet and Symphony Orchestra when it is performed by the Bostonians. The Quintet—two trumpets, a horn, a trombone and a tuba—will be supported by the remaining 101 instrumentalists of the Boston Symphony Orchestra in this jazz-influenced composition.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

APR 14 1967
New England Newsclip

Leinsdorf Hurt, Wilson Conducts

NEW YORK, N. Y. — Charles Wilson, 29-year-old assistant conductor of the Boston Symphony, was called in to conduct the orchestra on an hour-and-a-quarter notice at Brooklyn Academy tonight when Erich Leinsdorf, the orchestra's music director, suffered an eye injury.

While getting into his car outside the Carlyle Hotel to make the trip to Brooklyn, Leinsdorf struck his head on a door jamb and suffered a cut in the corner of his eye.

Wilson, who had the night off, was visiting friends in Manhattan. Thomas Perry, Boston's manager, reached him by phone at 7:15, and he rushed to the Academy. He presided over the first half of the concert, Gunther Schuller's "Diptych" for brass quintet and orchestra, and the Mozart Piano Concerto in B Flat (K456) with Evelyne Crochet as soloist.

Leinsdorf's physician patched up the eye. No stitches were necessary and the conductor arrived at the Academy during intermission and took over the second half of the program: Brahm's First Symphony.

(C) New York Times News Service.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN CANARSIE DIGEST
Saturday, April 22, 1967

BROOKLYN, N. Y.
FLATBUSH LIFE
W. 15,500

APR 22 1967

BROOKLYN, N. Y.
CANARSIE DIGEST
W. 15,500

APR 21 1967

BROOKLYN, N. Y.
KINGS COURIER
W. 15,000

APR 22 1967

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

APR 22 1967
New England Newsclip

Underlites

by CHARLES REICHENTHAL

The Boston Symphony Orchestra came to the Brooklyn Academy of Music last Sat. night, and the evening had its share of suspense and surprises. There is, of course, no surprise in the fact that what is possibly the finest orchestra in the country turned in a towering performance. But the night read as if it were a movie script.

A brief announcement was made prior to the opening number that conductor, Erich Leinsdorf, had hurt his head on a car door while en route to the Academy. Consequently, assistant conductor, Charles Wilson, would take the podium.

There were audible sighs in the audience. No one disputes the greatness of the Boston Symphony Orchestra, but everyone, of course, wanted to watch the Leinsdorf conducting magic in action.

To open the program, the orchestra performed Gunther Schuller's "Diptych for Brass Quintet and Orchestra," first performed in 1965 at the New York State Theatre at Lincoln Center. The work is made up of two contrasting movements. The program notes describe it: "The first of these, an adagio, explores large-surfaced textures in the orchestra, pitting these occasionally against the solo brass quintet. In the lively second part, an initial statement by the brass quintet is recapitulated two further times in almost refrain-like fashion."

The notes were helpful, because the playful-sounds of the Schuller avant-garde work often seemed confusing. Although it was quite different, one remembered the Cage music used for the recent Merce Cunningham Ballet Co. performance.

But the "Diptych" rendering was short and expert. What followed, however, overshadowed it by leaps and bounds.

With Evelyne Crochet as soloist, the orchestra moved into Mozart's Piano Concert in B flat Major, K. 456. Miss Crochet seems far too lovely a lady to be a accomplished pianist, but an accomplished pianist she is! She performed the beautiful work with both precision and exquisitely controlled emotion. The ovation was huge. Miss Crochet had conquered Brooklyn.

The remarkable pianist had almost made the audience forget that Leinsdorf was not on hand. But the movie script was not over. After the intermission, the Orchestra returned. And, to almost everyone's happy surprise, Leinsdorf bounded onto the stage. No announcement was needed. He was recognized by everyone, and the moment of electric love between audience and conductor was never more vividly shown.

Ever the trouper, Leinsdorf mounted the podium, raised the baton, and led the Boston Symphony Orchestra into Symphony No. 1, Opus 668 by Johannes Brahms. What happened next was magic. It may have been the feelings of the audience, or the love of the musicians for their valiant conductor, or the genius of Leinsdorf himself. Whatever it was, the Boston Symphony Orchestra moved into the Symphony with splendor of performance seldom matched in its history.

The thrill of seeing a great symphonic performance is a never-to-be-forgotten experience for any lover of music. None at the Academy would ever forget that Brahms performance. Applause was deafening at the conclusion. Leinsdorf, injured or uninjured, is our foremost conductor. Bravo.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
Saturday, April 1, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COURIER
April 1, 1967

DAILY NEWS
NEW YORK'S PICTURE NEWSPAPER
D. 2,097,578 SUN. 3,070,836

APR 13 1967

Boston Symphony Here

French pianist Evelyne Crochet and U.S. composer Gunther Schuller will be featured in the Boston Symphony Orchestra concert tonight at the Brooklyn Academy of Music, 30 Lafayette St. Erich Leinsdorf will conduct.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN CANARSIE DIGEST
Saturday, April 1, 1967

Brooklyn Academy of Music

"WITNESS FOR THE PROSECUTION"—production of The American Academy of Dramatic Arts' Players on Tour Co. Agatha Christie's famed play of murder and suspense. Fri., Mar. 31, 8 p.m., Adm.-$2.00.

MERCE CUNNINGHAM AND DANCE CO. Sat., Apr. 1, 8:30 p.m. Orch.-$3.50, $4.00, $4.50. Mezz.-$2.50, $3.50, $4.00. Balcony-$1.50, $2.50. Boxes-$2.50, $4.00, $4.50.

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf conducting. Thurs., Apr. 13, 8:30 p.m. Program includes: Gunther Schuller's "Diptych for Grass Quintet and Band"; works by Mozart and Brahms. Telephone reservations accepted. Call: ST 3-6700.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

FLATBUSH LIFE
Saturday, April 8, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, April 8, 1967

Brooklyn Academy of Music

BOSTON SYMPHONY ORCHESTRA, Erich Leinsdorf, conducting. Schuller, "Diptych"; Brahms, Symphony No. 1; Mozart, Piano Concerto in B major, with Evelyn Crochet, soloist. Thurs., Apr. 13, 8:30 p.m. Tickets range from $3.00-$7.00. Call ST 3-6700.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836

MAR 19 1967

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836

MAR 12 1967

The Boston Symphony will be the first to perform the newly prepared version of "Diptych" for brass quintet and symphony orchestra. Also on the program will be the "Mozart Piano Concerto in B Major," with Evelyn Crochet as soloist, and the "Brahms Symphony No. 1."

BROOKLYN, N. Y.
KINGS COURIER
W. 15,000

APR 8 1967

Another giant event is coming up at the Academy on Thurs., Apr. 13, 8:30 p.m., when the Boston Symphony Orchestra will appear under the baton of Erich Leinsdorf. The program will include Gunther Schuller's "Diptych for Brass Quintet and Band." It should not be missed. Call ST 3-6700, and make those reservations now. Telephone reservations will be accepted.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NEW YORK NEWS
Saturday, April 15, 1967

Brooklyn Honors the Maestro

(NEWS foto by Dan Sforza)

As a tribute to his artistry, Erich Leinsdorf, director of the Boston Symphony Orchestra, received a bouquet of roses after his last per director of the Boston Symphony Orchestra, of Music. Mrs. Andrew L. Gomory, chairman of the Brooklyn Women's Committee, for the Baton Symphony, presents the roses as Thomas D. Perry Jr., manager of the orchestra, looks on.

World Journal Tribune
NEW YORK, NEW YORK
D. 635,619
APR 12 1967

Schuller to Lead Symphony Here

American composer Gunther Schuller and French pianist, Evelyne Crochet, will be featured in the concert of the Boston Symphony Orchestra tomorrow at 8:30 p. m. at the Brooklyn Academy of Music.

Erich Leinsdorf will conduct this final concert of the Bostonians' 79th consecutive season in Brooklyn.

NEW YORK AND BROOKLYN DAILY
D. 31,450
APR 11 1967

The distinguished American composer, Gunther Schuller, and the French pianist, Evelyne Crochet (above), will be featured in the concert of the Boston Symphony Orchestra on Thursday, April 13th, at 8:30 P.M. at the Brooklyn Academy of Music. Erich Leinsdorf will conduct this final concert of the Bostonians' 79th consecutive season in Brooklyn. Miss Crochet will be the soloist in the Mozart "Piano Concerto in B-flat Major."

CARNEGIE #6 APR. 15

World Journal Tribune
NEW YORK, NEW YORK
D. 635,619
APR 17 1967

Evelyne Crochet—piano soloist with the Boston Symphony Orchestra Saturday night

Lewis in Debut At Carnegie Hall

By MILES KASTENDIECK

Two orchestral concerts over the weekend juxtaposed a seasoned and an unseasoned conductor. The former, Erich Leinsdorf, led the Boston Symphony in the final program of its Viennese School series in Carnegie Hall Saturday night. The latter, Henry Lewis, made a debut as guest conductor with the American Symphony in Carnegie Hall yesterday afternoon.

The Mozart-Bruckner program of the Bostonians featured Bruckner's Ninth Symphony. Leinsdorf's effective presentation again substantiated the increasing recognition of Bruckner's stature through the clarity and tonal splendor of the performance. The consequent grandeur reflected both the notable discipline of the orchestral playing and the intellectual control of the conductor.

That this music could express more heart defines an emotional restraint often attributed to Leinsdorf and present in spite of an impressive interpretation. The highlight of the performance came in the Scherzo where all the fine qualities of Leinsdorf's conducting fused into stunning impact, the secret of which was rhythmic eclat. The final Adagio, which probes the soul, called for more spiritual communication to move the listener deeply.

Whatever the limitations attributed to Bruckner: when the music receives discerning treatment, they diminish in importance. Such was the verdict on this occasion, even though the brasses in general sounded too bright. The dramatic power of this late Romanticist projects its own contribution to our day, a fact of which Leinsdorf seems quite aware.

In playing Mozart's Piano Concerto K.456, the young French pianist Evelyne Crochet proved herself facile both technically and musically. Her straight-forward, non-elegant, somewhat dry-toned performance grew progressively more interesting movement by movement. This experience was pleasant rather than outstanding.

NEAT, PRECISE

Leinsdorf opened the concert with Mozart's Overture to "The Abduction from the Seraglio." Characteristically, he reduced the orchestra and pursued his meticulous way to insure neat, precise, alive performance.

With Beethoven's Symphony No. 1 and Sibelius' Symphony No. 2 for standard repertory, Lewis put himself on the spot during the American Symphony program. In spite of obvious musical talent, emotional drive, and a keen rhythmic sense, he needs more directive to hold performances together.

The Beethoven, for instance, sounded like an inflated rhythmic piece as he shifted into overdrive and leaned heavily on bigness. The Sibelius suffered from accentuation of beat without any intensity growing from it. The tendency to rush climaxes depleted the natural intensity of the music; thus only surface values came through.

The first New York performance of William Kraft's Concerto for Four Percussion Players and Orchestra drew these members of the orchestra into the limelight.

Thus Elayne Jones, Paul Price, Neal Boyar, and Alan Silverman made much of their opportunities; but the composer let his dwindle into sound effects.

Featuring the glockenspiel and the drums, the piece ranges through the whole orchestra almost as much as highlighting the xylophone and vibraphone. A penchant for syncopation made comparisons with popular combos inevitable, chiefly to their advantage. Here again talent veered in search of further discipline.

The concert began with Cherubini's "Anacreon" Overture led conscientiously in lively fashion. Lewis expresses himself as much in twisting his body and swinging his arms as he does in beating time.

Perhaps more straight-forward conducting would knit performances better. The American Symphony players showed some uncertainty in following him though they handled themselves admirably. In general the concert did not quite jell.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
APR 17 1967

Mozart and Bruckner Close the Boston Symphony's Season Here

The Boston Symphony Orchestra closed its local season Saturday night at Carnegie Hall with its fourth concert of music from "The Viennese School." This time the composers were opposite extremes with two works by Mozart and one by Bruckner.

The Overture to "The Abduction from the Seraglio" raised the curtain on the Mozart half. The bright, bubbling music was neatly played, with Erich Leinsdorf placing emphasis on clarity and rhythmic precision. The tinkling triangles and jangling sleigh bells added sparkle.

Evelyne Crochet, a pianist born in Paris and now in residence at Rutgers University, was soloist in the mighty Concerto in B flat (K. 456).

The performance was lightweight, however—pretty rather than profound. The G minor slow movement can stand intellectual probing and solid tone. Miss Crochet's tone was smooth, fluent and attractive but her articulation was generally too soft to act as a strong foil to the orchestra. The phrasings were romantically genteel and tended to become inaudible at endings. Mr. Leinsdorf gave considerate support. If this performance lacked the specific gravity needed, however, it was at least quite charming and musical.

Bruckner's unfinished Symphony No. 9 in D minor found Mr. Leinsdorf in home territory. He revels in this kind of massive music, conducting without score with great authority. The orchestra responded with intense playing, especially that long violin melody on the G string which opens the third and last movement.

The big-scaled performance was impressive. One almost forgave Bruckner his four-measure-phrase-mongering and borrowings from Beethoven's Ninth, the Sword movement from Wagner's "Siegfried" and the Dresden Amen (Mendelssohn's "Reformation Symphony" and Wagner's "Parsifal").

HOWARD KLEIN.

SUNDAY NEWS
NEW YORK'S PICTURE NEWSPAPER
SUN. 3,070,836
APR 9 1967

Boston Windup

Erich Leinsdorf will lead the Boston Symphony Orchestra in its final concert at Carnegie Hall Saturday evening. Soloist will be French pianist Evelyne Crochet, making her orchestral debut in New York.

New York Post
D. 324,256 SUN. 243,637
APR 7 1967

Crochet to Play April 15

French pianist Evelyne Crochet will be the soloist with the Boston Symphony Orchestra at the group's closing concert of the season April 15 at 8:30 in Carnegie Hall. Erich Leinsdorf will conduct the program which will include works by Bruckner, Mozart's Piano Concerto in B-flat major, K 456 and the Overture to "Abduction from the Seraglio."

NEWS (e)
NAUGATUCK, CONN.
CIRC. 5,100
APR 1 1967
New England Newsclip

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
APR 1967

Boston Symphony Orchestra: Kubelik

It was cheering to discover, at Carnegie Hall on January 28, that the Boston Symphony Orchestra can still on occasion produce playing worthy of its tradition. Rafael Kubelik's reading of the opening work on the program, Haydn's superb, Beethovenish Symphony No. 102 in B flat major, was a trifle staid, but the ensemble was crisp, the textures were clean and, with the phenomenal Ghitalla playing first trumpet, the brass tone was free of the unnerving vibrato that has ruined some of the Orchestra's recent performances. This tonal firmness was even more salutary in Franck's Symphony. Here Kubelik's powerfully conceived interpretation, aided by whiplash attacks and sumptuous sonorities, went far toward reconciling me to the tedious ineptitudes of this jerry-built work.

Between the two symphonies, Bohuslav Martinu's Double Concerto for two string orchestras, piano, and timpani, completed in 1939, received what seems to have been only its second New York performance. Its neglect is regrettable: this is perhaps Martinu's finest work. The hectic figurations of the outer Allegros never degenerate into note-spinning, and their somber war shadows are intensified in a central slow movement of original sonority and compelling eloquence. This middle movement could with advantage have been taken a fraction slower, but the performance as a whole had just the right quality of tiptoed intensity, and the Orchestra's assistant conductor, Charles Wilson, dealt powerfully with the important piano part.

BERNARD JACOBSON

BRONXVILLE, N. Y.
REVIEW PRESS-REPORTER
W. 3,500
APR 13 1967

Newark Sunday News
NEWARK, N. J.
SUN. 427,240
APR 2 1967

Boston Symphony Features French Pianist At Carnegie Hall

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will play its concluding concert this season at Carnegie Hall, Saturday evening, April 15 at 8:30 p.m. The soloist will be Evelyne Crochet, the French pianist who will be making her orchestral debut in New York, having been heard here previously only in recital.

The program on April 15 will open with the Overture from Mozart's "Abduction from the Seraglio" and will continue with Piano Concerto in B-flat Major, K. 456. The concert will conclude with the monumental Bruckner Symphony No. 9 in D Minor, of which only three movements were finished by the composer.

Erich Leinsdorf, the Music Director and Conductor of the Boston Symphony is now finishing his fifth season with the Orchestra.

A native of Paris, Evelyne Crochet, the concert's soloist, won the coveted First Prize at the Conservatoire in 1954. After studies with Edwin Fischer, she came to the United States to work with Rudolf Serkin, who had invited her to America for that purpose. She has concertized in the U.S. with the Boston Symphony Orchestra and other major orchestras as well as in recital throughout Europe and North and South America. She is also presently artist-in-residence at Rutgers University.

Remaining tickets for the Boston Symphony's concluding concert, priced from $7.50 to $2.50 can be bought at the Carnegie Hall box office.

NEW YORK
AND
BROOKLYN DAILY
D. 31,450
APR 6 1967

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CARNEGIE #6 APR. 15

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D. 635,619
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NEW YORK
AND
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JOHN BROWNING

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,372 SUN. 86,562
JAN 8 1967

John Browning to Play Sewanee Recital

Special to The Chattanooga Times

SEWANEE, Tenn.—American pianist John Browning will give a recital Friday at 8:15 p.m., CST (9:15 EST), in Guerry Hall at the University of the South, Sewanee. His program consists of five Scarlatti sonatas, Chopin's Third Sonata, Copland's Piano Variations, and Ravel's Gaspard de la Nuit.

The admiration Browning commands was dramatically underscored at the gala opening week of Lincoln Center in New York in 1962, when he created the world premier of Samuel Barber's First Piano Concerto with the Boston Symphony, under the direction of Erich Leinsdorf.

To have been chosen to give the premiere of so eagerly awaited an addition to the piano concerto literature, and in circumstances that commanded the attention of the entire international music world, is testimony to the position Browning occupies in it.

By the end of the 1965-66 season, he had played the Barber work no less than 60 times in 44 cities, in a total of 15 countries, and had recorded it with the Cleveland Orchestra under the direction of George Szell. The fact that Barber received the 1963 Pulitzer Prize for Music for the work at a time when Browning alone had played it, gives added significance to the critical values attached to his interpretation.

Today, when recording companies put very few artists under contract, RCA-Victor has signed him to an exclusive contract. His first recording on that label, the Beethoven Diabelli Variations, 33 variations on a waltz by Diabelli, released in April, 1966, was hailed by the New York Times as "scholarly and sensitive." His recording of the Prokofiev Piano Concertos One and Two with Erick Leinsdorf and the Boston Symphony, was released in the fall.

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JOHN BROWNING

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Ledger-Star
NORFOLK, VIRGINIA
D. 105,148
JAN 10 1967

Music

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE HERALD AMERICAN
Sunday, December 18, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
MT. KISCO PATENT TRADER
Thursday, January 19, 1967

CAPITAL CITY NEWS BUREAU
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The Daily Argus
MOUNT VERNON, N. Y.
D. 19,460
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JOHN BROWNING

Chattanooga Daily Times
CHATTANOOGA, TENN.
D 52,372 SUN. 86,562

JAN 8 1967

the Village VOICE, April 20, 1967

John Browning to Play Sewanee Recital

Special to The Chattanooga Times

SEWANEE, Tenn.—American pianist John Browning will give a recital Friday at 8:15 p.m., CST (9:15 EST), in Guerry Hall at the University of the South, Sewanee. His program consists of five Scarlatti sonatas, Chopin's Third Sonata, Copland's Piano Variations, and Ravel's Gaspard de la Nuit.

The admiration Browning commands was dramatically underscored at the gala opening week of Lincoln Center in New York in 1962, when he created the world premier of Samuel Barber's First Piano Concerto with the Boston Symphony, under the direction of Erich Leinsdorf.

To have been chosen to give the premiere of so eagerly awaited an addition to the piano concerto literature, and in circumstances that commanded the attention of the entire international music world, is testimony to the position Browning occupies in it.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, December 18, 1966

The Daily Argus
MOUNT VERNON, N. Y.
D. 19,460

JAN 11 1967

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Yonkers Herald Statesman TRADER
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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Saturday, October 8, 1966

Browning Plays Prokofieff

By NELL LAWSON

American pianist **John Browning,** young as he is, belongs to that small company of artists who are not so much performers as communicators.

All the technical requirements are his to command, certainly, but much more important he gets to the heart of the music's essential meaning and does so with accuracy, taste and variety.

His new RCA Victor album of **Prokofieff's Piano Concertos No. 1 and No. 2** with the **Boston Symphony Orchestra** under **Erich Leinsdorf** is yet another step up in his burgeoning career, and a sterling example of his sensitive and growing art.

The recording has a great element of excitement, the compositions calling for unusual technical skill and verve by soloist and orchestra.

The Second Concerto's extended and taxing cadenza in the first movement has not been better done on records, and keyboard technique throughout is reminiscent of the late composer's, heard on prized vintage recordings. Stereo, mono LSC/LM-2897.

The Hartford Times
HARTFORD, CONN.
D. 132,266
OCT 8 1966

PROKOFIEFF: Piano Concerti No. 1 and 2, with John Browning and the Boston Symphony under Erich Leinsdorf (Victor LM or LSC-2897). The composer's first two piano concerti are full of his characteristic chordal effects and wide intervallic leaps and are particularly adapted to the steely fingers and extroverted approach of Browning, who finds a sympathetic collaborator in Leinsdorf. If these two works lack the stature of Prokofieff's Third Concerto, the present performances are almost beyond criticism.

* * *

CUE
NEW YORK, N. Y.
W. 167,000
OCT 22 1966

RECORDS PURCHASE CHART

. . . ►Pianist John Browning is in his own [illegible] knuckling element with Prokofiev's keyboard Concerti Nos. 1 and 2, and his "crew" consists of nothing less than the Boston Symphony with Captain Erich Leinsdorf, an ardent Prokofievian (*RCA Victor S-2897, M-same*). No. 1 was begun in the composer's student days, but forecasts maturity; No. 2 has passages to challenge the favorite No. 3; and neither before has been so well caught in stereo or stereo-pairing. . . . ►The contemporary French composer Pierre Boulez continues to rise to the conducting level of such as Mr. Leinsdorf. Not long back, Nonesuch presented Boulez' warmly applauded version of Stravinsky's "Le Sacre du printemps." Currently, he leaps from a vigorous, complete "Water Music" by Handel (*Nonesuch S-71127, M-1127*) with the Hague Philharmonic to the Paris L'Opéra Orchestra, Chorus, and soloists with Stravinsky's "Les Noces" and a selection of rarely heard songs (*Nonesuch S-71133, M-1133*). The Handel "makes waves"; the Stravinsky is twice-worthy for the vocal works, the majority of which I'd never heard. . . .

CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178
OCT 31 1966

[redacted] to concert-goers, so it is nice to [redacted] in a recording by John Browning with Erich Leinsdorf and the Boston Symphony Orchestra (Victor LSC [redacted]

[redacted]ing makes the First tingle with the excitement of a [redacted] passages [redacted]

[redacted]ht and [redacted]eary, the Second feels long by the time of the somber [redacted]zo. However, Browning seems well suited to Prokofiev's [redacted]ampering scherzo music, and the fireworks at the end [redacted] the whole.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377
OCT 30 1966

Classical

PIANO CONCERTOS No. 1 and No. 2; JOHN BROWNING, pianist, with the BOSTON SYMPHONY ORCHESTRA conducted by ERICH LEINSDORF—RCA VICTOR LSC/LM-2897.

From his early youth, Prokofieff used his favorite instrument, the piano, as the sounding board to reveal his creative personality. From a deep background of study and experimentation, he became able to use the piano to deliever on the one hand thunderous musical orations such as those found on this disc, and on the other to convey sentiments of tender lyricism of a type familiar in his sonatas.

One does not have to listen long into the program of concertos chosen by Erich Leinsdorf and John Browning for this illuminating record to realize that Prokofieff did not intend the piano to be anything less than an equal partner with the orchestra. The determination is fully realized in the first concerto and bears even more emphatic fruit in No. 2 where the paino is clearly dominant.

Brisk, youthful but sensitive readings are given both concertos by Browning whose tremendous technical ability is never seriously challenged by the demands of the score. At no point does phrasing or rhythmic structures falter. There are no round corners—each note is executed with clean precision.

LEINSDORF LEADS the orchestra admirably through the blustery give-and-take virtuostic duel with the piano in the first concerto and manages a firm, yet never imposing hand over the orchestral forces in their subordinate roles in the second composition.

This is a superb addition to the RCA Victor-Leinsdorf project of recording a Prokofieff cycle, leading one to hope that the third, fourth and fifth concertos will soon be forthcoming.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
NOV 1966

PROKOFIEV: *Piano Concerto No. 2 in G minor, Op. 16; Piano Concerto No. 1 in D flat, Op. 10;* John Browning (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2897, $4.79, or Stereo LSC-2897, $5.79. (31, 16 mins.)

No. 2:
H.-Schweitzer, Munch, Boston (29½') RCA ®VIC-1071
Baloghová, Ančerl, Czech Ph. (33').....Art. ®707
No. 1:
Richter, Ančerl, Prague Sym. (13¾').....Art. 123
Katz, Boult, L.P.O. (15¼').....Van. Ev. ®185SD

®ON this record the first three movements of Concerto No. 2 occupy the first side; on side two the Finale of No. 2 is followed by the single-movement Concerto No. 1. If pianism is your chief concern in these brilliant and startling student works it is easy to recommend this release, for John Browning's playing is exemplary. He brings special clarity to the texture of the immensely complex so-called cadenza (a truly inadequate term here) that comprises about two-fifths of the opening movement of No. 2. Nicole Henriot-Schweitzer, whom I like very much in most respects, makes cuts in this long but unitary and exciting "cadenza" which clips the composer's wings a trifle. In the third version at hand, Dagmar Baloghová's instrument is not of the very finest quality. So Browning clearly has it much of the way.

Taking the larger view, a recommendation is not so simple. Munch conducts No. 2 with more fire and conviction than either Leinsdorf or, for that matter, Ančerl. The bizarre opening of the third (*Intermezzo*) movement affords an especially striking illustration of this point. And the recording of that older (and now bargain-priced) version with the same Boston Symphony is actually somewhat better balanced than the expensive new one, in which the piano sounds too prominent and the orchestra too much subordinated. But then, RCA Victrola crowds the 30-minute Munch performance of this very dynamic work onto one side; and this, not surprisingly, produces pre-echo. And in neither version can we hear aught of one of the most magical bits in the score—the lovely muted-string tremolo against which the first movement's piano theme dies away after the smashing climax—as we very clearly can in the Artia recording. Obviously No. 2 needs to be further explored.

In Concerto No. 1, RCA Victor's piano-orchestra balance again shows up badly in comparison to both the Artia (mono) and the Everyman recordings. Cf. the ravishing *Andante assai* section, in which the delicious clarinet, muted trumpet, and horn solos in turn are virtually lost. On Artia, however, Sviatoslav Richter is himself quite disenchanting in his refusal to perform anything much below *forte*. Thus the easily preferred version is that of Mindru Katz, with Sir Adrian Boult and the London Philharmonic—which is very nice in its own right, with fine stereo spread and much depth. —J.D.

The Courier-Journal
LOUISVILLE, KY.
D. 229,925 SUN. 338,841
OCT 16 1966

Insolence and Sparkle

PROKOFIEFF: Pianos Concertos Nos. 1 and 2; John Browning, pianist, with the Boston Symphony, Erich Leinsdorf, conductor. (Victor LSC-2897). These works sparkle with the kind of thumb-to-the-nose insolence that was characteristic of the youthful Prokofieff's attitude [redacted] groves of academe. Both [redacted] genius, and [redacted] plays [redacted] with wit with [redacted] understanding and with a surface glitter that is entirely appropriate.

HOUSTON CHRONICLE
D. 273,288 SUN. 315,098
NOV 1 1966

Record Changer

John Browning Does Well by [redacted]

BY GEORGE NEW
Chronicle Reporter

A happy pairing of artists [redacted] Prokofiev's first and second [redacted] ano concerto top the class[redacted] albums released this month.

John Browning, one of the [redacted] pianists in the romantic tr[redacted]tion, joins with Erich Le[redacted]dorf and the Boston Symphony [redacted] excellent versions of the R[redacted]sian's composer's first pia[redacted] works.

It is particularly good to h[redacted] Prokofiev's seldom perform[redacted] single-movement first piano c[redacted]certo. The composer him[redacted] called it his "first more [redacted] less mature composition" [redacted] does contain the seeds of th[redacted] to come.

These seeds blossom be[redacted]fully in the second concer[redacted] (RCA Victor, Stereo LSC-2897, Mono LM-2897.)

JOHN BROWNING
New Recording

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Saturday, October 8, 1966

Browning Plays Prokofieff

By NELL LAWSON

American pianist **John Browning,** young as he is, belongs to that small company of artists who are not so much performers as communicators.

All the technical requirements are his to command, certainly, but much more important he gets to the heart of the music's essential meaning and does so with accuracy, taste and variety.

His new **RCA Victor** album of **Prokofieff's Piano Concertos No. 1 and No. 2** with **the Boston Symphony Orchestra** under **Erich Leinsdorf** is yet another step up in his burgeoning career, and a sterling example of his sensitive and growing art.

The recording has a great element of excitement, the compositions calling for unusual technical skill and verve by soloist and orchestra.

The Second Concerto's extended and taxing cadenza in the first movement has not been better done on records, and keyboard technique throughout is reminiscent of the late composer's, heard on prized vintage recordings. Stereo, mono LSC/LM-2897.

The Hartford Times
HARTFORD, CONN.
D. 132,266
OCT 8 1966

PROKOFIEFF: Piano Concerti No. 1 and 2, with John Browning and the Boston Symphony under Erich Leinsdorf (Victor LM or LSC-2897). The composer's first two piano concerti are full of his characteristic chordal effects and wide intervallic leaps and are particularly adapted to the steely fingers and extroverted approach of Browning, who finds a sympathetic collaborator in Leinsdorf. If these two works lack the stature of Prokofieff's Third Concerto, the present performances are almost beyond criticism.

* * *

CUE
NEW YORK, N. Y.
W. 167,000
OCT 22 1966

RECORDS TAPES ART

. . . ▶Pianist John Browning is in his own swashbuckling element with Prokofiev's keyboard Concerti Nos. 1 and 2, and his "crew" consists of nothing less than the Boston Symphony with Captain Erich Leinsdorf, an ardent Prokofievian (*RCA Victor S-2897, M-same*). No. 1 was begun in the composer's student days, but forecasts maturity; No. 2 has passages to challenge the favorite No. 3; and neither before has been so well caught in stereo or stereo-pairing. . . . ▶The contemporary French composer Pierre Boulez continues to rise to the conducting level of such as Mr. Leinsdorf. Not long back, Nonesuch presented Boulez' warmly applauded version of Stravinsky's "Le Sacre du printemps." Currently, he leaps from a vigorous, complete "Water Music" by Handel (*Nonesuch S-71127, M-1127*) with the Hague Philharmonic to the Paris L'Opéra Orchestra, Chorus, and soloists with Stravinsky's "Les Noces" and a selection of rarely heard songs (*Nonesuch S-71133, M-1133*). The Handel "makes waves"; the Stravinsky is twice-worthy for the vocal works, the majority of which I'd never heard. . . .

ch benign, others

CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178
OCT 31 1966

[redacted] to concert-goers, so it is nice to have [redacted] in a recording by John Browning with Erich Leinsdorf and the Boston Symphony Orchestra (Victor LSC [redacted]

[redacted]ing makes the First tingle with the excitement of a [redacted] passages [redacted] right and [redacted]eary, the Second feels long by the time of the somber [redacted]zzo. However, Browning seems well suited to Prokofiev's [redacted]ampering scherzo music, and the fireworks at the end [redacted] the whole.

Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377
OCT 30 1966

Classical

PROKOFIEFF: PIANO CONCERTOS No. 1 and No. 2; JOHN BROWNING, pianist, with the BOSTON SYMPHONY ORCHESTRA conducted by ERICH LEINSDORF—RCA VICTOR LSC/LM-2897.

From his early youth, Prokofieff used his favorite instrument, the piano, as the sounding board to reveal his creative personality. From a deep background of study and experimentation, he became able to use the piano to deliever on the one hand thunderous musical orations such as those found on this disc, and on the other to convey sentiments of tender lyricism of a type familiar in his sonatas.

One does not have to listen long into the program of concertos chosen by Erich Leinsdorf and John Browning for this illuminating record to realize that Prokofieff did not intend the piano to be anything less than an equal partner with the orchestra. The determination is fully realized in the first concerto and bears even more emphatic fruit in No. 2 where the paino is clearly dominant.

Brisk, youthful but sensitive readings are given both concertos by Browning whose tremendous technical ability is never seriously challenged by the demands of the score. At no point does phrasing or rhythmic structures falter. There are no round corners—each note is executed with clean precision.

LEINSDORF LEADS the orchestra admirably through the blustery give-and-take virtuostic duel with the piano in the first concerto and manages a firm, yet never imposing hand over the orchestral forces in their subordinate roles in the second composition.

This is a superb addition to the RCA Victor-Leinsdorf project of recording a Prokofieff cycle, leading one to hope that the third, fourth and fifth concertos will soon be forthcoming.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
NOV 1966

PROKOFIEV: *Piano Concerto No. 2 in G minor, Op. 16; Piano Concerto No. 1 in D flat, Op. 10;* John Browning (piano); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM-2897, $4.79, or Stereo LSC-2897, $5.79. (31, 16 mins.)

No. 2:
H.-Schweitzer, Munch, Boston (29½') RCA ®VIC-1071
Baloghová, Ančerl, Czech Ph. (33')....Art. ®707
No. 1:
Richter, Ančerl, Prague Sym. (13¾')..... Art. 123
Katz, Boult, L.P.O. (15¼').....Van. Ev. ®185SD

®ON this record the first three movements of Concerto No. 2 occupy the first side; on side two the Finale of No. 2 is followed by the single-movement Concerto No. 1. If pianism is your chief concern in these brilliant and startling student works it is easy to recommend this release, for John Browning's playing is exemplary. He brings special clarity to the texture of the immensely complex so-called cadenza (a truly inadequate term here) that comprises about two-fifths of the opening movement of No. 2. Nicole Henriot-Schweitzer, whom I like very much in most respects, makes cuts in this long but unitary and exciting "cadenza" which clips the composer's wings a trifle. In the third version at hand, Dagmar Balogh-ová's instrument is not of the very finest quality. So Browning clearly has it much of the way.

Taking the larger view, a recommendation is not so simple. Munch conducts No. 2 with more fire and conviction than either Leinsdorf or, for that matter, Ančerl. The bizarre opening of the third (*Intermezzo*) movement affords an especially striking illustration of this point. And the recording of that older (and now bargain-priced) version with the same Boston Symphony is actually somewhat better balanced than the expensive new one, in which the piano sounds too prominent and the orchestra too much subordinated. But then, RCA Victrola crowds the 30-minute Munch performance of this very dynamic work onto one side; and this, not surprisingly, produces pre-echo. And in neither version can we hear aught of one of the most magical bits in the score—the lovely muted-string tremolo against which the first movement's piano theme dies away after the smashing climax—as we very clearly can in the Artia recording. Obviously No. 2 needs to be further explored.

In Concerto No. 1, RCA Victor's piano-orchestra balance again shows up badly in comparison to both the Artia (mono) and the Everyman recordings. Cf. the ravishing *Andante assai* section, in which the delicious clarinet, muted trumpet, and horn solos in turn are virtually lost. On Artia, however, Sviatoslav Richter is himself quite disenchanting in his refusal to perform anything much below *forte*. Thus the easily preferred version is that of Mindru Katz, with Sir Adrian Boult and the London Philharmonic—which is very nice in its own right, with fine stereo spread and much depth. —J.D.

The Courier-Journal
LOUISVILLE, KY.
D. 229,925 SUN. 338,841
OCT 16 1966

Insolence and Sparkle

PROKOFIEFF: Pianos Concertos Nos. 1 and 2; John Browning, pianist, with the Boston Symphony, Erich Leinsdorf, conductor. (Victor LSC-2897). These works sparkle with the kind of thumb-to-the-nose insolence that was characteristic of the youthful Prokofieff's attitude toward the groves of academe. Both shine with the [illegible] of genius, and make [illegible] listening. Browning plays them flawlessly—with wit, with musical understanding, and with a surface gling that is entirely appropriate.

HOUSTON CHRONICLE
D. 273,288 SUN. 315,098
NOV 1 1966

Record Changer

John Browning Does Well by Prokofiev

BY GEORGE NEW
Chronicle Reporter

A happy pairing of artists a[illegible] Prokofiev's first and second p[illegible]ano concerto top the classi[illegible] albums released this month.

John Browning, one of the b[illegible] pianists in the romantic tra[illegible]tion, joins with Erich Le[illegible]dorf and the Boston Symphony [illegible] excellent versions of the R[illegible]sian's composer's first pia[illegible] works.

It is particularly good to h[illegible] Prokofiev's seldom perform[illegible] single-movement first piano c[illegible]certo. The composer him[illegible] called it his "first more [illegible] less mature composition" [illegible] does contain the seeds of th[illegible] to come.

These seeds blossom be[illegible]fully in the second concerto. (RCA Victor, Stereo LSC-2897, Mono LM-2897.)

JOHN BROWNING
New Recording

FADED TEXT

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
OCT 16 1966

RECORDS:

PETER SERKIN

JOHN BROWNING

Different Genre

In a markedly different musical genre—but equally notable as the Serkin recording—is the work of John Browning who offers Prokofiev's Piano Concertos Nos. 1 and 2 accompanied by the Boston Symphony under Erich Leinsdorf (L 2397, mono or stereo).

Browning has the astonishing ability of making the extremely difficult Russian composer's works seem effortless in the performance. He approaches the early Concerto No. 1 (written in 1914-12 when Prokofiev was new to the published music world) with a verve and directness that brings to the somewhat dull work a discernable sparkle.

The composer came in for no little criticism of his first concerto, especially for its acrobatic demands on the performer and its sometimes overly wrought [illegible] concerts. Such criticism, Prokofiev [illegible] and [illegible] led me to strive for greater depth in the Second." Strive he did, I have, for in his Second Concerto, by far the more popular of the two, there is a brilliance in conception and content that fairly leaps at the listener when the piece is essayed by competent hands.

To this later work Browning brings again the highly individualistic style and interpretation which distinguishes his version of the First Concerto. His attack, particularly in the lengthy cadenza of the first movement, is beyond reproach in all respects.

Naturally, Browning's efforts are greatly enhanced by the Boston Symphony under Maestro Leinsdorf—and technical aspects of the recording are excellent as are the detailed program notes by Igor Buketoff.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
DEC 15 1966

Discs in Disc

Symphonies

By PAUL D. HILBRICH

"Four Great Violin Concertos." By BEETHOVEN, TCHAIKOVSKY, SIBELIUS and PROKOFIEV (No. 2). Henryk Szeryng, the London Symphony Orchestra conducted by Hans Schmidt-Isserstedt, An- [redacted]

PROKOFIEV: Piano Concerti Nos. 1 & 2. John Browning, the Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LSC 2897.

These works do not enjoy the same popularity among concert goers as do the Piano Concerto No. 3 and the two Violin Concerti, but they do have their brilliant moments and we welcome this pairing presented by the Boston Symphony. Both are young works, but they exhibit the long melodies and rhythmic drive associated with the mature Prokofiev. This is expressive music and none of it is lost in this performance, but Browning and Leinsdorf keep it from being tawdry.

Lyricism, chromaticism and dynamic subleties are not ignored, but these elements are not allowed to interfere with the rhythmic propulsion which is so important to these works. Browning's playing is very musical; especially noteworthy in the Scherzo of No. 2 where virtuosity takes over in the toccata-like solo. Leinsdorf keeps the orchestra under firm control, but at the same time allows a free exchange of interest between the orchestra and soloist. A fine performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Register (e)
NEW HAVEN, Conn.
Circ. 102,118
NOV 22 1966

PIANO CONCERTOS NOS. 1 and 2: Prokofieff. John Browning, pianist; the Boston Symphony Orchestra, Erich Leinsdorf, conductor. (RCA)

Although Prokofieff's Third Concerto in C is his first real masterpiece in the form, the first two concertos are not without musical interest. The collaboration between pianist John Browning and Conductor Leinsdorf produces a performance of beautiful proportions. The toccata-like drive that was to become one of Prokofieff's compositional trademarks is evident in much of the music, and is performed with extreme clarity and intensity by Mr. Browning. He is already one of the truly great pianists now concertizing, and his local appearance with the New Haven Symphony are always eagerly awaited. His performance of the Prokofieff Third Concerto in New Haven was a high point of the season, and he demonstrates again here a real affinity for Prokofieff's music.

RCA's stereo treatment is effective, and the spectrum of sound is beautifully reproduced.

Gordon Emerson

The Dallas Morning News
DALLAS, TEXAS
D. 237,192 SUN. 262,441
NOV 7 1966

Two by Prokofiev

From RCA Victor comes a new disk devoted to the first two piano concertos of Prokofiev (LSC 2897) as played by pianist John Browning with the Boston Symphony Orchestra under conductor Erich Leinsdorf. Though neither work has attained the popularity of the composer's Third Piano Concerto, the first is one of his most infectuous works.

Written when Prokofiev was barely out of his teens, the First Concerto (only some 15 minutes long) is brimming with life and vitality. The Second Concerto is a sort of musical white elephant with its outsized first movement, really an extended piano solo with incidental orchestral accompaniment.

Browning plays both with great incision and clarity and with marvelous, sure fingers. Leinsdorf's contributions, however, seemed terribly rigid and tight. It might be argued that this is the nature of the music, but a somewhat broader base for both pieces still seems in order.

The Oregonian
PORTLAND, OREGON
D. 240,562 SUN. 384,694
NOV 13 1966

IN THE GROOVE

hilmar grondahl | *william hilliard*

Prokofieff Concertos: If you enjoyed the playing of Nelson Freire and the Portland Symphony Orchestra in the Prokofieff Second Piano Concerto, you may now hear how that music sounds as played by John Browning and the Boston Symphony Orchestra. On the new RCA-Victor disc there is also the First Piano Concerto played by the same forces. The Second is a big step up, musically; both are exciting.

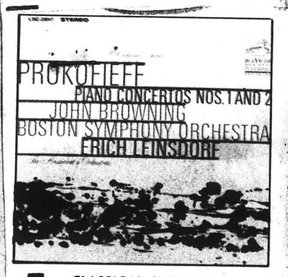
GREEN BAY, WIS.
PRESS-GAZETTE
D. 42,000 S. 48,500
NOV 13 1966

PROKOFIEV

Piano Concertos Nos. 1 and 2. John Browning, pianist, with Boston Symphony, Erich Leinsdorf conducting. RCA-Victor LSC 2897 (Mono LM 2897).

Here is a pair of virtuoso pieces played to the hilt by one of America's top pianists. Browning takes all the fireworks full tilt but is too fine an artist to hog it all. Both are thoughtful, strong and spacious, played with sure touch, crystalline tone and warm sound. The orchestra backs the soloist completely, and presence is outstanding. A splendid recording.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
OCT 22 1966



CLASSICAL SPOTLIGHT

PROKOFIEFF: PIANO CONCERTOS Nos. 1 & 2

John Browning/Boston Symphony Orch. (Leinsdorf). RCA Victor LM 2897 (M); LSC 2897 (S)

Browning shows rhythmic drive, a relentless concentration especially in the No. 2's first movement. Leinsdorf batons the Boston through a superb accompaniment.

129

FADED TEXT

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NEW YORK, N. Y.
W. 50,000

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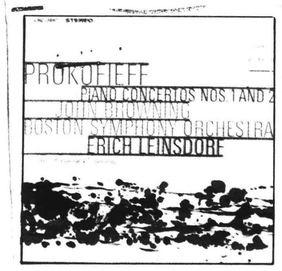

CLASSICAL SPOTLIGHT

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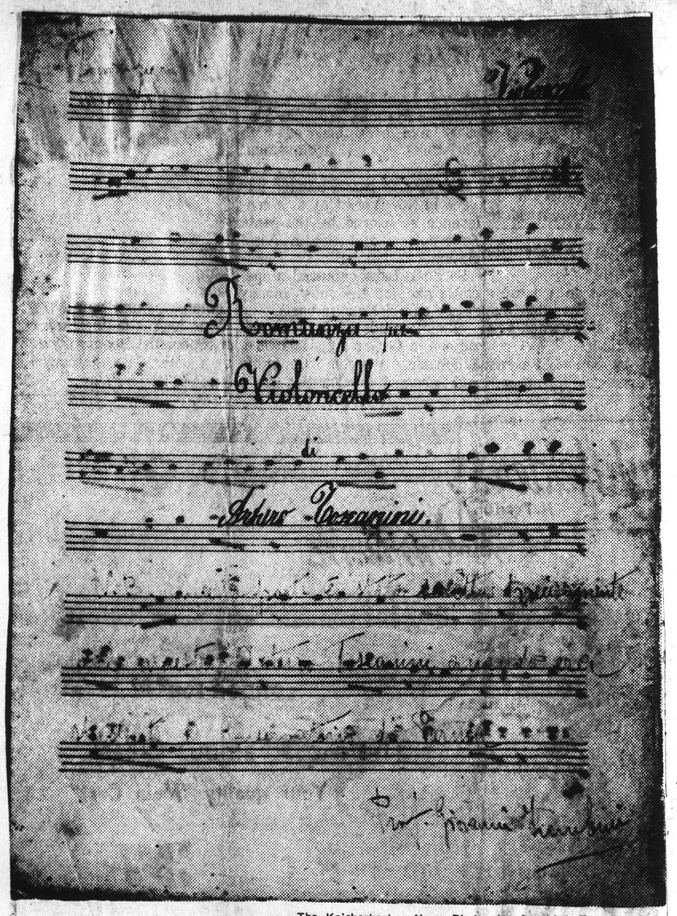
ARTURO TOSCANINI



The Knickerbocker News Photos by Arnold LeFevre

Manuscript by Toscanini

The title page of a previously unknown cello concerto composed by the late conductor Arturo Toscanini. The note at the bottom is by the late Prof. Giovalli Trombini, to whom Toscanini gave the manuscript. The notation says that the work was writte by Toscanini when he was a student at the Conservatory of Parma in Italy.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ONEIDA DISPATCH
Saturday, January 7, 1967

* TELEVISION IN REVIEW * *

By Rick Du Brow

HOLLYWOOD (UPI) —Notes to watch television by:

The maestro: five distinguished symphony conductors whose careers were influenced by the late Arturo Toscanini will reminisce about him on NBC-TV's "Telephone Hour" of March 12, which salutes the centennial year of his birth . . . The conductors are George Szell (Cleveland), Eugene Ormandy (Philadelphia), Erick Leinsdorf (Boston), William Steinberg (Pittsburgh) and Milton Katins (Seattle) . . . They will be interviewed by New York Times music critic Harold C. Schonberg, who is preparing the program's script . . . It is also understood that, at the present, Gen. David Sarnoff, RCA-NBC pioneer, is expected to appear in a brief tribute to the maestro . . . Toscanini was the longtime conductor of the NBC Symphony Orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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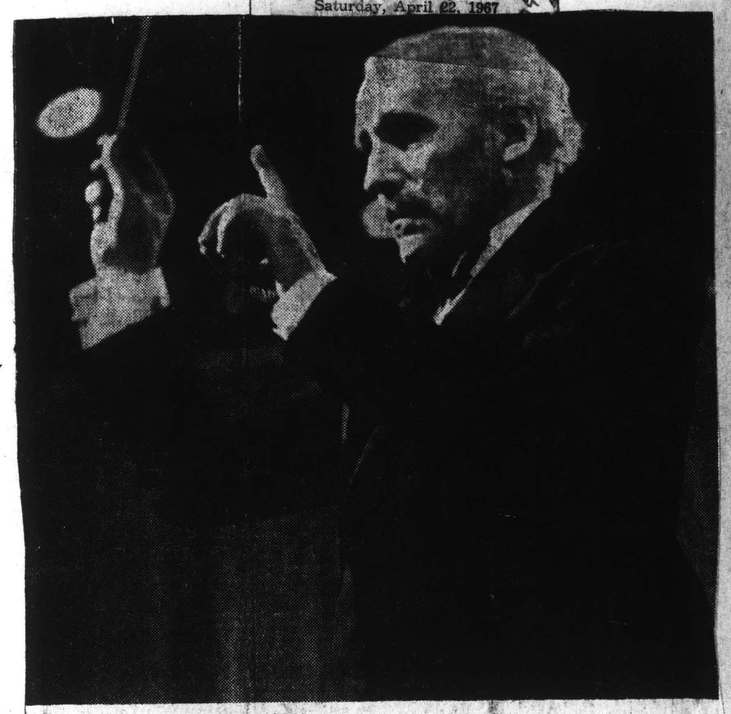
ALBANY TIMES UNION
Saturday, April 22, 1967



TOSCANINI MANUSCRIPT IN LATHAM—One of the few known compositions by the late Arturo Toscanini, shown here in a file photograph, has come to light in Latham. The manuscript is owned by a salesman, Joseph Ruscetta, who received it from an uncle who had studied with Toscanini.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Friday, April 21, 1967

Rare Concerto—by the Maestro

Yellowed Toscanini Manuscript Unveiled by Latham Salesman

By R. E. KRIEGER

A rare and unknown cello concerto, composed by Arturo Toscanini, has come to light in Latham.

The concerto was written in the 1880s while Toscanini was a student at the Parma, Italy, Conservatory. The pianoforte part was written by Prof. Umberto Condiole of the conservatory.

Titled "Romanza per Violocello by Arturo Toscanni," the manuscript, now aged and yellowing slightly but in good condition, is owned by Joseph Ruscetta of Latham, a National Biscuit Co. salesman.

Mr. Ruscetta received the manuscript from Prof. Giovanni Trombini, his uncle, who studied with Toscanini, when both were students in Parma, and then went on to perform with the Cleveland Symphony.

PROFESSOR TROMBINI, who died five years ago, was well known in Albany, playing first cello with Albany Symphony and with the Rice Quartet.

"My uncle said to me . . . I have something very important for you . . . and that was 25 years ago when Toscanini was at his best.

"Guard it," he said to me," it will be worth much some day. And now I think it's time to bring it out."

He has been in contact with Walter Toscanini, son of the maestro, who has evidenced some interest in the manuscript.

"He didn't even know of its existence," Mr. Ruscetta said, "Although he did say his father wrote no music after 1889."

THIS WAS just three years after Toscanini, at Rio de Janeiro in 1886 to play cello with a touring Italian opera company, made an unscheduled and triumphant debut as conductor of "Aida" when the original conductor resigned.

From that point he never played cello professionally again, conducted at La Scala, debuted at the Metropolitan in 1909, and then proceeded to serve as principal conductor of the New York Philharmonic. Then he was conductor of the NBC Symphony for 15 years. He suffered a stroke on New Year's Day, 1957, from which he never recovered. He was buried in Milan on Feb. 18, 1957.

HOW MANY other works are there of Toscanini's?

"Very few," believes Mr. Ruscetta. "A short while ago his daughter appeared on the "Today" television show with several pieces . . . but that's all I've ever heard of."

The cello concerto has been guarded closely by Mr.Ruscetta for the past 25 years . . . "when we mover it was the thing we were most careful of," he said.

But now that its existence has been announced it will repose in a bank deposit vault.

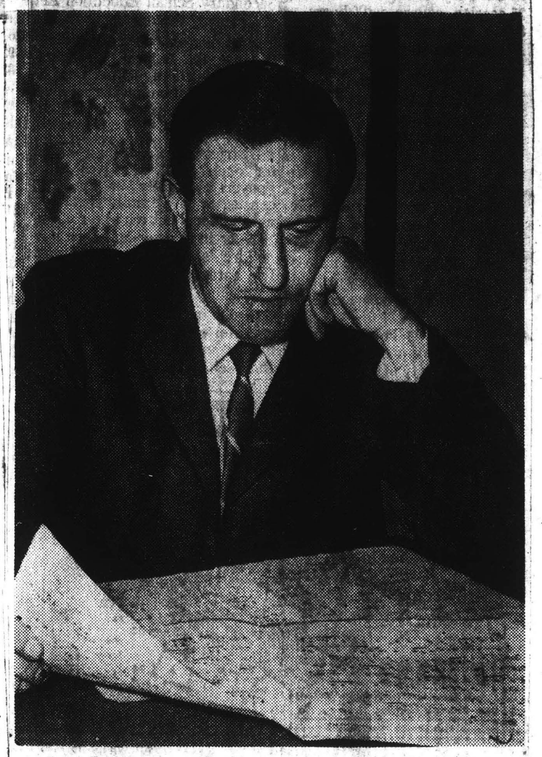
"It's too valuable to leave lying around," Mr. Fruscetta says.

AS A WORK of Toscanini it is culturally invaluable and Mr. Ruscetta has set no money value on it.

Obviously authentic, the manuscript has been brought to the attention of Erich Leinsdorf of the Boston Symphony, Leonard Bernstein of the New York Philharmonic and Euegen Ormandy of the Philadelphia Orchestra.

As for Mr. Ruscetta, will he sell it?

"We'll see," he says turning over the yellowed pages with an almost reverent touch.



His Manuscript Now

Joseph Ruscetta of Latham studies the aged and yellowing Toscanini manuscript given him by his uncle, Prof. Giovalli Trombini, 25 years ago.

A Rare Toscanini Manuscript Owned by Latham Salesman

The existence of one of the few musical works ever composed by world reknowned conductor Arturo Toscanini was revealed Friday.

The rare concerto manuscript, composed in the 1880s while Toscanini was a student at the Conservatory, Parma, Italy, is in the possession of Joseph Ruscetta of Latham, a salesman for the National Biscuit Co. Toscanini died in 1957.

Ruscetta said his uncle, Giovanni Trombini, who studied with Toscanini at Parma, gave him the manuscript 25 years ago for safekeeping.

Ruscetta said his uncle, an accomplished cellist who died five years ago, gave him the composition "when Toscanini was at his best." Trombini told him, Ruscetta said, "I have something very important for you. Guard it and it will be worth much some day."

Ruscetta said he has contacted Walter Toscanini, son of the conductor, who said he was unaware of the concerto's existence.

Ruscetta said he has brought it to the attention of Erich Leinsdorf of the Boston Symphony, Leonard Bernstein of the New York Philharmonic and Eugene Ormandy of the Philadelphia Orchestra.

He said he is putting the document in a bank vault and hasn't decided whether he will sell it.

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WILLIAM SYDEMAN

BMI
NEW YORK, N. Y.
MONTHLY 16,000

MAR 1967

William Sydeman

BY PAUL TUROK

The furor over William Sydeman's "In Memoriam John F. Kennedy" (premiered November 4, 1966, by Erich Leinsdorf and the Boston Symphony Orchestra) is the latest evidence of the mark this 38-year-old composer is making on the serious music world. Coincident with a performance of his Second Study for Orchestra by the Czech Philharmonic, Sydeman recently represented the United States State Department as an exchange lecturer in Czechoslovakia, Rumania and Bulgaria. In 1964, he received the Boston Symphony Merit Award for his orchestral compositions, and he has been cited by the National Institute of Arts and Letters.

Beyond these impressive credentials rests a soft-spoken, self-assured man, one who is—above all—a musician. Born and educated in New York City, Sydeman spent two years at Duke University (1944-45) before the great attraction of music ("I played the piano and wrote for my own amusement.") led him to enroll at the Mannes School of Music, from which he received a diploma in 1950. His next few years were spent in the United States Army, but upon discharge he returned to Mannes (which by then had become a college) and earned a bachelor's degree (1955), having studied with Felix Salzer, Roy Travis and (privately) Roger Sessions. He now teaches there. ("I am interested in all music—I like to look at my students' music.") After a year devoted exclusively to composition, Sydeman enrolled at the Hartt College of Music (1957). Here, in two years, he obtained a master's degree, taught and entered into the first of the mutually advantageous relationships with performers that have characterized his burgeoning career. Bertram Turetzky had just organized the Hartt Chamber Players and was appalled at the lack of compositions available for his small instrumental ensemble. Sydeman filled the void, creating many chamber works ("I contributed a basic repertoire for this group.") which he had the advantage of hearing in performance soon after their completion. ("My compositional maturity coincided with the Turetzky experience.") A reading of one of these works led violinist Max Pollikoff to request a new work for his Music in Our Time series. Sydeman responded with "Concerto da Camera" for violin and chamber orchestra, and since has written several more concertos for Pollikoff. In 1960, an earlier chamber concerto, for viola and seven instruments, won the Pacifica Foundation Award. ("Since then, I have composed some thirty chamber works, all requested or commissioned by performers.")

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World Journal Tribune
NEW YORK, NEW YORK
D. 900,000

NOV 15 1966

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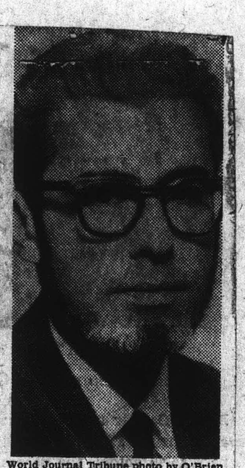

World Journal Tribune photo by O'Brien

WILLIAM SYDEMAN
A musical tribute to JFK

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1967

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BMI
NEW YORK, N. Y.
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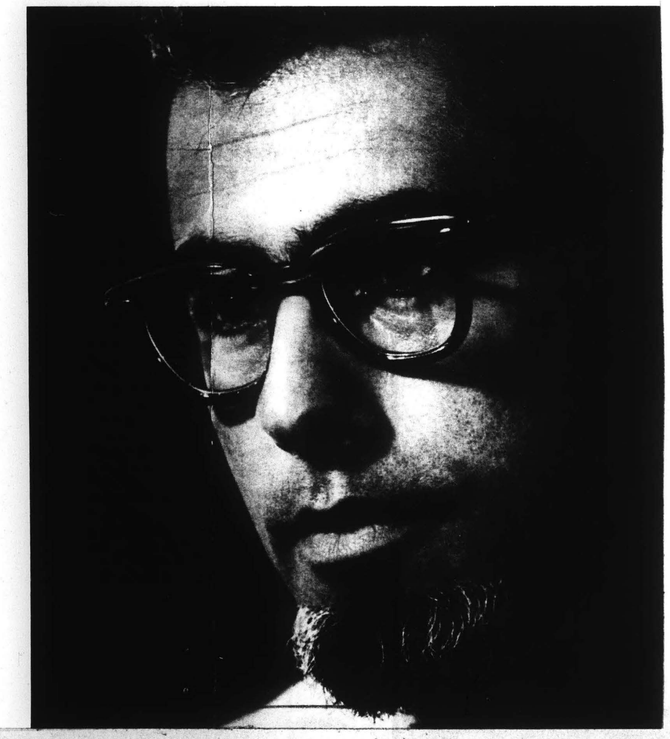

World Journal Tribune
NEW YORK, NEW YORK
D. 900,000

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RAFAEL KUBELIK

SUNDAY REGISTER
NEW HAVEN, CONN.
CIRC. 115,200

JAN 22 1967

New England Newsclip

Rafael Kubelik: A Conductor At Odds With Himself

By DANIEL WEBSTER
Music Critic of The Philadelphia Inquirer

Rafael Kubelik brushed back wiry graying hair and pronounced himself a happy man.

On the face of it, his statement seems contradictory. The 53-year-old conductor, here to lead the Boston Symphony Orchestra Tuesday, has weathered enough travail to embitter most men. Son of violinist Jan Kubelik, he saw his father's fortunes shatter and his art turn into a race against creditors. When his own star began to rise as a conductor, his native Czechoslovakia capitulated first to the Nazis and then to the Russians; and let no man mistake his devotion to his homeland. His escape from Europe was to Chicago in 1949 to start three years with the Chicago Symphony, a relationship that ended loudly and abruptly in 1953. His wife, a companion through all this, died in 1961. Yet, in 1967, Kubelik finds himself a happy man.

The reasons are highly personal and complex.

He is getting back in the swing of his life as a conductor after taking a year off, and he told a visitor of that sabbatical.

"I told my own orchestra (the Bavarian State Radio Orchestra) that I would plan their season but not conduct a concert," he said.

He didn't pick up the baton again until last August when he appeared in the Salzburg and Edinburgh festivals.

The Boston Symphony Orchestra, with Rafael Kubelik on the podium, comes to Woolsey Hall Tuesday evening to give the fourth concert of the current Woolsey Hall Series. The distinguished guest conductor, who since 1961 has been Music Director of Munich's principal orchestra, the Bavarian Radio Orchestra, has arranged an intriguing program for this symphonic occasion, which will begin with Haydn's Symphony in B-flat major, No. 102, continue with Martinu's Double Concerto for Two String Orchestras, Piano and Tympani, and conclude with Franck's Symphony in D minor. Charles Wilson, Assistant Conductor of the Bostonians, will be the piano soloist in the Martinu work.

"I am composing. You know, for years, I have been writing for the cupboard. I conduct here and there and I have on my desk a manuscript that I look at for a little and then leave it. During my vacation, I have written a piece for strings on commission from the Lucerne Festival, I have written a violin concerto and I have another opera sketched. It's wonderful. In these few months, all this has flowed out."

Home for Kubelik is Lucerne. "I never gave up my flat there, and now I think I will build a little house and become a Swiss citizen. I could have become an American—you were very good to me when I came in 1949—or I could have become an English subject. But I wanted to be a Czech conductor and so I had not taken any steps. I left my country, but I stayed with my nation, if you see what I mean.

"Now my son is past 21 and needs papers, and I think my friends and the people who understand me know that I am a Czech even if I take Swiss citizenship," the conductor said.

The year away from the podium has freed what Kubelik calls his other self. "A conductor is an extrovert, but the composer is an introvert. The composer hides from publicity, but the conductor must seek it. As a musician I am always at odds with myself.

RAFAEL KUBELIK

"But I am not tense—oh, in rehearsal I am nervous—but deep down I am not tense. I have come to realize that I am alone. We are all alone. When you die, you are alone. Okay, then why try to be a big success, to make a lot of money? I have finally come to realize that if you do things without fear or corruption, you are honest with yourself. Is there anything else in life?

"You must have convictions and do what you think is right. Chicago? I enjoyed myself there, but the ladies did not like me and the Cassidy (Claudia Cassidy, former critic for the Chicago Tribune) hated me, and at the end of three years I said goodbye.

"It was not too much Czech music, it was too much contemporary music. I looked back through my records the other day. In three years, I played 60 contemporary work, but only 8 Czech things among them, besides those from the Romantic era, four symphonies of Dvorak and 'The Bartered Bride.'

"It wasn't too much Czech music; the audience wasn't ready for contemporary works. But I had to do what I felt—and I did," he shrugged.

"It was wonderful to sit in my room with nothing to do but write," he said of his free year. "No airplanes, no rehearsals, no commitments. I will begin to conduct some of my own things now. I have played so many other composers, I think I owe it to myself to try some of my own music—not here but in Europe. To see how they go," he said.

Meanwhile, Kubelik has remarried and he credits his new wife with smoothing the way for him, helping him back to the plateau of happiness he professes. And the Chicago Symphony came to him again to ask him to lead three weeks of performances, a stint he completed just before Christmas.

"I had to go back. I had to complete the arch," he said of Chicago. "I was very happy to go back. It was a most warm welcome, a family-like approach to the orchestra, the critics, the public. To find people who are faithful—that is the biggest value a human being should strive for," he said.

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MISCHA DICHTER

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

JAN 1967

RCA VICTOR'S ROUNDUP—

Young Americans with Russian Medals

NEW YORK

Before anyone could say *nye po-póostim*, RCA Victor snapped up three American winners from last year's Tchaikovsky Competition in Moscow and promptly hustled them into recording studios to tape their prize-winning performances. The results are partially at hand already, for a cello recital by Stephen Kates has just been released. To follow shortly will be a collection of operatic arias by soprano Jane Marsh and two discs from young Mischa Dichter: one devoted to Tchaikovsky's First Piano Concerto (with Erich Leinsdorf and the Boston Symphony Orchestra) and a solo album comprising Schubert's posthumous A major Sonata and Stravinsky's *Scenes from Pétrouchka.*

Enter Mischa Dichter. It was the Schubert Sonata that commanded Mr. Dichter's attention one unseasonably humid afternoon last November. The lights in RCA's downtown recording "studio," Webster Hall, were being kept low, not because Mr. Dichter felt the faint glow would help him capture the music's autumnal colors, but primarily to keep the garish glare of the ballroom's 1920-decor (Brooklyn Byzantine) from actually interfering with his concentration —"It just isn't Schubert," he said. With the lighting subdued and the tape machines in place, the pianist settled down to four hours of uninterrupted hard work on the Scherzo and Rondo movements.

Producer Richard Mohr guided the sessions with a sure and understanding hand; young Dichter was allowed as much practice time as he could use while getting the feel of working before a microphone. These little pre-take rehearsal sessions would sometimes last over ten minutes as phrases were continually repolished. One of the pianist's rather novel practice techniques was to take Schubert's rondo theme and transpose it up a half tone, then down a tone, and finally back into A major. "It gives me a fresh perspective on the problem," he said later.

Although born in Shanghai of Polish parents, Mischa Dichter has spent nineteen of his twenty-one years in this country—principally in Los Angeles, where he studied with Aube Tserko, a Schnabel pupil. For the past four years he has been with Rosina Lhévinne at Juilliard and has still another year to go before graduation. Winning the Silver Medal in the Tchaikovsky Competition has naturally opened up many doors and tempting offers for a busy concert career. But save for occasional solo appearances, Mr. Dichter plans to move slowly—in fact a New York recital, he says quite flatly, is still far in the future.

As for recording—he grinned a bit ruefully and pushed back an unruly bundle of hair (which somehow accented an uncanny resemblance to Lil Abner): "It's pretty sobering to hear yourself as others do. Sometimes I think that I should be at least twenty years older before recording the Schubert Sonata; it may sound easier than the Stravinsky but when it comes to putting across just the effect you're aiming for . . ." and he gestured towards the recalcitrant rondo lying propped up on a music stand near the control panels. "This will actually be the second record I've ever made. The first was done in Russia just after the competition when I taped the same two pieces—the Schubert and the Stravinsky —for Melodiya. They only gave me five hours to do both of them," he added, "so I think the new disc is going to be a whole lot better."

The Chattanooga Post
CHATTANOOGA, TENN.
D. CIRC. N. AVAIL.

MAR 20 1967

Words and Music

An Exciting New Pianist

By BILL BRUNING
Post Amusements Editor

Back in April of 1958 a young man by the name of Van Cliburn startled the musical world and commanded its amazed attention by winning the first International Tchaikovsky Competition in Moscow. He returned triumphantly home to record the Tchaikovsky score with which he won his laurels and recorded it—Concerto No. 1 in B-Flat Minor, Opus 23—on RCA Victor album no. LSC-2252. Since he has gone on to many more triumphs until now his name rests firmly among the great pianists of our time.

History repeated last year when youthful Misha Dichter did exactly as Cliburn did, winning the plaudits of the universe as he, too, annexed the coveted prize. And now, like Cliburn again, Dichter has recorded the great work for RCA Victor on album No. LSC-2954. When Cliburn waxed his version of the Concerto, he had Kiril Kondrashin conducting orchestra. Ditcher is accompanied by Erich Leinsdorf and the Boston Symphony Orchestra.

I pulled out the Cliburn record to compare it with Dichter's and, for the life of me, I could find little to choose between the two. Perhaps this is because Dichter is today at the same point of his career Cliburn was in 1958. Whether or not he goes on to win further plaudits as Cliburn did remains to be seen. But certainly his effort on this record indicates he most certainly will.

MISHA DICHTER (LEFT) PICTURED ON ALBUM COVER WITH MAESTRO ERIC LIENSDORF

Despite his youth, Dichter executes his task well and the Concerto, for my money, has never performed better—not even by Cliburn, or Rubenstein or any of the many others who have essayed the piano masterpiece.

His sure, sensitive touch comes through beautifully on each and every passage as his well-disciplined fingers confidently move over the keyboard. Leinsdorf's support, undoubtedly, was a big help to the young artist here and, this record a classical effort of sheer joy and consummate perfection.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

DEC 31 1966

MISCHA DICHTER, left, 21-year-old California pianist who earned a silver medal in the Tchaikovsky competition in Moscow, goes over a score with Richard Mohr, RCA Victor Red Seal a&r producer. Dichter, who signed an exclusive pact with Victor, will make his disk debut with Erich Leinsdorf and the Boston Symphony in Tchaikovsky's "Piano Concerto No. 1."

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

DEC 31 1966

RECORD WORLD
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

DEC 31 1966

Dichter Signs With RCA

Mischa Dichter, 21-year-old American pianist who won a silver medal in this year's International Tchaikovsky Competition in Moscow, has been signed to an exclusive recording contract by RCA Victor.

Mischa Dichter

Announcement was made by Roger Hall, manager, Red Seal Artists and Repertoire, who said Dichter's initial recording will be with the Boston Symphony Orchestra in a performance of the Tchaikovsky Piano Concerto No. 1 directed by Erich Leinsdorf.

"We are proud to have Dichter as a Red Seal artist and look forward to many distinguished recordings from him," Hall said.

His debut concerto is the same that launched Van Cliburn as a Red Seal Artist for RCA Victor when he became the first American to win the Moscow competition in 1958.

Dichter was born in Shanghai and moved to Los Angeles with his parents at the age of two. He took his first piano lessons in Los Angeles at the age of six. His first success came in 1961 at the age of 15 when he won first prize in a competition sponsored by the Western Division of the Music Educators National Conference. He studied with Aube Tzerko and later came to the attention of the noted piano teacher, Rosina Lhevinne, who invited him to study at the Juilliard School. It was following his studies at Juilliard that he entered the Moscow competition.

133

MISCHA DICHTER

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

JAN 1967

RCA VICTOR'S ROUNDUP—

Young Americans with Russian Medals

NEW YORK

Before anyone could say *nye po-póostim,* RCA Victor snapped up three American winners from last year's Tchaikovsky Competition in Moscow and promptly hustled them into recording studios to tape their prize-winning performances. The results are partially at hand already, for a cello recital by Stephen Kates has just been released. To follow shortly will be a collection of operatic arias by soprano Jane Marsh and two discs from young Mischa Dichter: one devoted to Tchaikovsky's First Piano Concerto (with Erich Leinsdorf and the Boston Symphony Orchestra) and a solo album comprising Schubert's posthumous A major Sonata and Stravinsky's *Scenes from Pétrouchka.*

Enter Mischa Dichter. It was the Schubert Sonata that commanded Mr. Dichter's attention one unseasonably humid afternoon last November. The lights in RCA's downtown recording "studio," Webster Hall, were being kept low, not because Mr. Dichter felt the faint glow would help him capture the music's autumnal colors, but primarily to keep the garish glare of the ballroom's 1920-decor (Brooklyn Byzantine) from actually interfering with his concentration —"It just isn't Schubert," he said. With the lighting subdued and the tape machines in place, the pianist settled down to four hours of uninterrupted hard work on the Scherzo and Rondo movements.

Producer Richard Mohr guided the sessions with a sure and understanding hand; young Dichter was allowed as much practice time as he could use while getting the feel of working before a microphone. These little pre-take rehearsal sessions would sometimes last over ten minutes as phrases were continually repolished. One of the pianist's rather novel practice techniques was to take Schubert's rondo theme and transpose it up a half tone, then down a tone, and finally back into A major. "It gives me a fresh perspective on the problem," he said later.

Although born in Shanghai of Polish parents, Mischa Dichter has spent nineteen of his twenty-one years in this country—principally in Los Angeles, where he studied with Aube Tserko, a Schnabel pupil. For the past four years he has been with Rosina Lhévinne at Juilliard and has still another year to go before graduation. Winning the Silver Medal in the Tchaikovsky Competition has naturally opened up many doors and tempting offers for a busy concert career. But save for occasional solo appearances, Mr. Dichter plans to move slowly—in fact a New York recital, he says quite flatly, is still far in the future.

As for recording—he grinned a bit ruefully and pushed back an unruly bundle of hair (which somehow accented an uncanny resemblance to Lil Abner): "It's pretty sobering to hear yourself as others do. Sometimes I think that I should be at least twenty years older before recording the Schubert Sonata; it may sound easier than the Stravinsky but when it comes to putting across just the effect you're aiming for . . ." and he gestured towards the recalcitrant rondo lying propped up on a music stand near the control panels. "This will actually be the second record I've ever made. The first was done in Russia just after the competition when I taped the same two pieces—the Schubert and the Stravinsky —for Melodiya. They only gave me five hours to do both of them," he added, "so I think the new disc is going to be a whole lot better."

The Chattanooga Post
CHATTANOOGA, TENN.
D. CIRC. N. AVAIL.

MAR 20 1967

Words and Music

An Exciting New Pianist

By BILL BRUNING
Post Amusements Editor

Back in April of 1958 a young man by the name of Van Cliburn startled the musical world and commanded its amazed attention by winning the first International Tchaikovsky Competition in Moscow. He returned triumphantly home to record the Tchaikovsky score with which he won his laurels and recorded it—Concerto No. 1 in B-Flat Minor, Opus 23— on RCA Victor album no. LSC-2252. Since he has gone on to many more triumphs until now his name rests firmly among the great pianists of our time.

History repeated last year when youthful Misha Dichter did exactly as Cliburn did, winning the plaudits of the universe as he, too, annexed the coveted prize. And now, like Cliburn again, Dichter has recorded the great work for RCA Victor on album No. LSC-2954. When Cliburn waxed his version of the Concerto, he had Kiril Kondrashin conducting orchestra. Ditcher is accompanied by Erich Leinsdorf and the Boston Symphony Orchestra.

I pulled out the Cliburn record to compare it with Dichter's and, for the life of me, I could find little to choose between the two. Perhaps this is because Dichter is today at the same point of his career Cliburn was in 1958. Whether or not he goes on to win further plaudits as Cliburn did remains to be seen. But certainly his effort on this record indicates he most certainly will.

ISHA DICHTER (LEFT) PICTURED ON ALBUM COVER WITH MAESTRO ERIC LIENSDORF

Despite his youth, Dichter executes his task well and the Concerto, for my money, has never performed better—not even by Cliburn, or Rubenstein or any of the many others who have essayed the piano masterpiece.

His sure, sensitive touch comes through beautifully on each and every passage as his well-disciplined fingers confidently move over the keyboard. Leinsdorf's support, undoubtedly, was a big help to the young artist here and, this record a classical effort of sheer joy and consummate perfection.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

DEC 31 1966

MISCHA DICHTER, left, 21-year-old California pianist who earned a silver medal in the Tchaikovsky competition in Moscow, goes over a score with Richard Mohr, RCA Victor Red Seal a&r producer. Dichter, who signed an exclusive pact with Victor, will make his disk debut with Erich Leinsdorf and the Boston Symphony in Tchaikovsky's "Piano Concerto No. 1."

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

DEC 31 1966

RECORD WORLD
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

DEC 31 1966

Dichter Signs With RCA

Mischa Dichter, 21-year-old American pianist who won a silver medal in this year's International Tchaikovsky Competition in Moscow, has been signed to an exclusive recording contract by RCA Victor.

Mischa Dichter

Announcement was made by Roger Hall, manager, Red Seal Artists and Repertoire, who said Dichter's initial recording will be with the Boston Symphony Orchestra in a performance of the Tchaikovsky Piano Concerto No. 1 directed by Erich Leinsdorf.

"We are proud to have Dichter as a Red Seal artist and look forward to many distinguished recordings from him," Hall said.

His debut concerto is the same that launched Van Cliburn as a Red Seal Artist for RCA Victor when he became the first American to win the Moscow competition in 1958.

Dichter was born in Shanghai and moved to Los Angeles with his parents at the age of two. He took his first piano lessons in Los Angeles at the age of six. His first success came in 1961 at the age of 15 when he won first prize in a competition sponsored by the Western Division of the Music Educators National Conference. He studied with Aube Tzerko and later came to the attention of the noted piano teacher, Rosina Lhevinne, who invited him to study at the Juilliard School. It was following his studies at Juilliard that he entered the Moscow competition.

RADIO + TV

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal & Press
SOMERVILLE, Mass.
Weekly Circ. 12,594
SEP 15 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
SEP 18 1966

First Live Broadcast Of Symphony Season Scheduled Sept. 23

WGBH-FM Starts Stereo Friday With BSO Concert

WGBH-FM inaugurates stereo-multiplex broadcasting Friday, Sept. 23 at 2 p.m. when the first Boston Symphony Orchestra concert of the season will be broadcast live from Symphony Hall.

It was just 15 years ago that WGBH-FM first went on the air, with another Boston Symphony Orchestra Concert, and ever since that date (Oct. 6, 1951) the station has carried all Friday-Saturday Symphony programs live, more than 500 in all.

Always the objective has been to give listeners the closest possible approximation to attending the concert in person. Now the new stereophonic Friday afternoon broadcasts will offer FM-multiplex listeners an even more faithful sense of the actual sound of the orchestra, while those without this equipment will still get excellent reception.

To begin the Boston Symphony's 86th season Erich Leinsdorf hes chosen a single work: Mahler's Symphony No. 3, with the young American mezzo-soprano Shirley Verret as soloist.

The first of many stereo broadcasts planned by WGBH-FM in coming weeks, this live Boston Symphony program will be followed Friday (Sept. 23) at 10 p.m. by a concert recorded in stereo from the 1965 Holland Festival featuring the Utrecht Philharmonic Orchestra conducted by Bruno Maderna.

The new stereo transmission facilities were made possible by a gift from Mrs. Melvin Young.

WCRB also carries the Boston Symphony concerts and will broadcast them in stereo, a system in use at the station for some time. The Saturday broadcasts will be heard on WCRB at 8:30 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
SEP 29 1966

Pittsburgh Post-Gazette
Sun-Telegraph
D. 252,291 SAT. 241,399
SEP 22 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ROCHESTER TIMES UNION
Saturday, October 15, 1966

Radio Concert Highlights

WEDNESDAY—Boston Symphony Orchestra: Stanislaw Skrowaczewski conducting with Leslie Parnas, cello; Prokofiev: Suite No. 2, from "Romeo and Juliet;" Saint-Saens: Cello Concerto No. 1 in A; Schumann: Symphony No. 4 in D (9-10:55 p.m.—WCMF). Concert: Tchaikovsky: Piano Concerto No. 1 in B flat Minor; Bach: Prelude and Fugue in A Minor, "The Great;" Haydn: Symphony No. 101 in D Major, "Clock;" Damase: Sonata for Flute and Harp; Dvorak: Romance for Violin and Orchestra; Beethoven: Symphony No. 7 in A Major; Yardumian: Symphony No. 1; Falla: "El Retablo de Maese Pedro;" Mozart: Flute Concerto No. 2 in D Major (8:05 p.m.—WBBF-FM).

Also WYDD to Move in Town

* * *

THE STATION has exclusive contracts for the broadcasts by the New York Philharmonic and the Boston Symphony Orchestras. It is also planning a "Complete Shakespeare Festival" in the coming season.

"We want the audience to LISTEN rather than just HEAR," Goldberg said. He promises "programming without annoying gimmicks, too numerous time checks, constant news headlines and weather reports . . . and over-commercialization." The latter, of course, is not too rash a promise as FM advertising goes today. But there is always the future.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
SEP 8 1966

ton and new releases.

MAGIC FLUTE

A concert version of Mozart's opera "The Magic Flute" will be presented in its entirety on Channel 2, Sunday, Sept. 11 at 8:30 p.m., with Erich Leinsdorf conducting the Boston Symphony Orchestra, the Tanglewood Choir and a distinguished group of soloists.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,785
OCT 29 1966

Best On Channel 2 Next Week

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Gazette (e)
TAUNTON, Mass.
Circ. 12,817
OCT 29 1966

Frank Soloist With Symphony

The distinguished pianist Claude Frank will be soloist with the Boston Symphony Orchestra when Channel 2 presents the second live telecast concert of the season, Tuesday, Nov. 1 at 7:30 p.m.

Broadcast simultaneously by WGBH-FM, direct from Symphony Hall, the program will begin one hour earlier than usual so that the entire family may enjoy the concert.

To open his program, conductor Erich Leinsdorf has chosen one of Mozart's most popular symphonies — the Symphony No. 40. This will be followed by the suite from "Lulu" by Alban Berg with the young American soprano Phyllis Bryn-Julson as soloist. And finally, Leinsdorf will be joined on the Symphony Hall stage by Claude Frank, for a performance of Beethoven's First Piano Concerto.

No stranger to Boston, Frank first appeared with the orchestra in 1959 at the invitation of Charles Munch and has since given numerous concerts in the city. In the past ten years he has made numerous concert tours and has performed on the major concert stages of Europe and the United States.

This full-length Boston Symphony Orchestra concert is produced for television by Jordan M. Whitelaw and directed by William Cosel.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 11 1966

Music On The Air

The Boston Symphony Orchestra's new season will be well-covered on the Boston airwaves. All Saturday evening concerts will be broadcast by WCRB-AM and FM. Friday afternoon and Saturday evening concerts will be aired over WGBH-FM. Nine Tuesday evening concerts will be televised and broadcast by WGBH-TV, Channel 2, and WGBH-FM.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,355
OCT 1 1966

PHYLLIS CURTIN—The famed American soprano sings songs by Rossini, Schubert, Berlioz and Strauss Sunday at 8 PM on WGBH-TV, Channel 2, in a full-length recital recorded this summer at the Berkshire Festival in Lenox, Mass.

GAZETTE-TELEGRAPH
COLORADO SPRINGS, COLO.
D. 36,133 SUN. 36,696
OCT 20 1966

Boston Symphony Season to Be Broadcast Here

By JOHN FETLER
ARTS CRITIC

The broadcasting of entire concerts of symphony music is gaining popularity throughout the nation, and the latest addition to this type of cultura entertainment is station KCMS, AM and FM, of Manitou Springs which will be welcome news to music lovers.

Bud Edmonds, station owner, announced that an entire 26-week series of complete concerts by the Boston Symphony Orchestra, directed by the wo renowned Erich Leinsdorf, will be broadcast by KCMS-AM-FM, starting at 8:15 p.m. today.

The length of each concert will vary in length. The opening program tonight will run about two hours and 46 minutes, and, as has been the policy of KCMS for nearly 15 years, there will be no interruptions during the concert.

The second program, to be heard Oct. 27, will run at just under 90 minutes. The other programs will be similar in length, taking the regional listeners through the entire Boston winter series.

Although there will be no commerical interruptions during the concerts, Edmonds said that a short intermission feature will bring to the attention of the listeners programs of a local nature in the immediate future by community groups.

Tonight, for instance, the intermission will feature the Colorado Springs Opera Association production of Madame Butterfly, which is staged Friday. Other local organizations to be featured will include the Symphony, Chorale, Colorado College and Music Clubs, and other orgaizations. The intermission features will usually be for five minutes.

The opening Boston Symphony program to be broadcast locally will be from the 1966 Berkshire Festival, featuring Act One and Act Two of the Magic Flute by Mozart, conducted by Leinsdorf, featuring various soloists.

The second concert in the series will include Barber's Medea's Meditation and Dance of Vengeance; Piano Concerto No. 4 by Sain-Saens, played by Gran Johannesen, and the second portion of Beethoven Symphony No. 3.

Edmonds said that Sinton Dairy and Out West Printing make the programs possible, and that KCMS-AM and FM provides the time at cost of operation.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Foster's Democrat (e)
DOVER, N. H.
Circ. 11,700
OCT 1 1966

Channel 11 Program Notes

Tanglewood Recital

Channel 11 presents the Phyllis Curtin Recital at Tanglewood on October 4 at 9 pm.

The well known Soprano includes in her concert "La Regata Veneziana" (Tre Conzonette), Rossini's songs about a young Venetian woman watching a gondola race in which her lover is competing. "Adieux a la vie," (farewell to life—Elegy on One Note) is also by Rossini.

A group of six Schubert songs are followed by Drei Lieder der Ophelia" (Three songs of Ophelia) by Strauss, Le Mort d'Ophelia" (Ballade) and "Zaide" by Berlioz. The program concludes with "Cantigas de Amigo" (Poems by Francisco Javier) by Valdo Sciammarella.

Miss Curtin is accompanied by Ryan Edwards, and Erich Leinsdorf conducts the Boston Symphony Orchestra.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Albany Knickerbocker News
Wednesday, September 21, 1966

Schenectady Union-Star
SCHENECTADY, N. Y.
D. 30,615
SEP 20 1966

WAMC to Air Concerts by Symphony

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
SEP 22 1966

Symphony Concert Fri. On WAMC

The Boston Symphony Orchestra will be heard in a concert starting its 86th season over radio station WAMC-FM, 90.3 mc., at 2 p.m. on Friday.

Erich Leinsdorf will conduct a single work for this first concert: Symphony No. 3 by Gustave Mahler. Shirley Verret, the young American mezzo-soprano, will be the featured soloist.

"Tomorrow's Symphony," featuring a discussion of works to be performed at the Friday concerts, will again be heard on WAMC Thursday nights. James Haar, assistant professor of music at Harvard University, will begin his regular hosting duties for this show at 10 p.m. tonight.

Throughout the season, Boston Symphony Orchestra concerts will be heard live, directly from Boston's Symphony Hall, each Friday at 2 p.m. over WAMC, the FM station of Albany Medical College.

Savannah Morning News
SAVANNAH, GA.
D. 55,516 SUN. 62,472
SEP 22 1966

Televised Concert Wins Rave

Editor, Morning News:

With little advance publicity a rare privilege was offered to Savannah on Sunday afternoon. TV football, baseball, and golf are certainly enjoyed by many of us while relaxing on the weekend. But, for a change, a delightful surprise was presented by WSAV-TV on Sunday,—a concert from the Berkshire (Mass.) Music Festival, by the Boston Symphony, Erich Leinsdorf conducting, and featuring two young people from California and Japan, winners of this year's International Tchaikowsky Competition in Moscow.

Georgia has talent, too! May we have more programs like this to inspire our young people, —to show them that those hours of practice do "pay off." Perhaps eventually Georgia, too, can have a Fine Arts School like North Carolina, a Music Festival like the Berkshires, an International Tchaikowsky winner, too! Here is an opportunity to make culture attractive to these young people,—yes, fascinating.

MRS. GEORGE W. RAY
Savannah

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,785
OCT 15 1966

Best On Channel 2 Next Week

CHANNEL 2 NOTES

The 11th season of live Boston Symphony Orchestra telecasts gets under way at 8:30 Tuesday night, with Erich Leinsdorf conducting from Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 15 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
OCT 26 1966

Radio Today

"The Koussevitzky Legacy". The late Dr. Koussevitzky conducts the Boston Symphony Orchestra in recordings of Mozart's Symphony No. 25 and the Symphony No. 1 "1933" by American composer Roy Harris. A recorded interview with Harris is an intermission feature. WBCN, 8 p.m.

Tonight's New England Conservatory Concert will be broadcast live from Jordan Hall. WGBH, 8:30 p.m.

Radio Highlights

Today

Pro-Basketball — Boston Celtics vs. San Francisco Warriors at Boston. WHDH, 8:10 p.m.

Boston Symphony Orchestra. Thomas Schippers conducts a taped concert from the 1966 Berkshire Festival. The program comprises Rossini's Overture to "La Gazza Ladra", Schumann's Piano Concerto in A minor and Moussorgsky-Ravels "Pictures at an Exhibition". Claude Frank is soloist in the Concerto. WCRB, 8:25 p.m.

Boston Symphony Orchestra. Erich Leinsdorf leads the orchestra in a recorded concert from the 1966 Berkshire Festival. The program includes Prokofiev's Symphony No. 1 ("Classical"), Sessions' Psalm 140 (with Anne Elgar, soloist), Strauss' "Til Eulenspiegel" and Brahms' Piano Concerto No. 2 (with Abbey Simon, soloist). WGBH, 8:30 p.m.

BesTView in Town

Berle Show May Get Ax

By ANTHONY LA CAMERA

NBC-TV statisticians have figured out that the 2½-hour telecast of "An Afternoon at Tanglewood" last August attracted a total audience of seven million, far more than have attended the Berkshire Festival in its 30-year history. On Oct. 23, incidentally, Bell Telephone Hour will furnish a behind-the-scenes look at the famed festival. The descriptive program title: "Tanglewood: Music Under the Trees" . . . On the ABC-TV front, meanwhile, statisticians estimate that 60 million viewers watched "The Bridge on the River Kwai." The same network, hot on movie spectacles, reportedly sent out an unsuccessful $3-million feeler for "West Side Story," but it will go ahead with a 2½-hour showing of Danny Kaye's "Hans Chirstian Andersen" on Nov. 4 and a three-hour presentation of "Guy and Dolls," starring Marlon Brando, on Feb. 8.

135

COLUMBIA, S. C.
STATE RECORD
SUN. 105,500

NOV 13 1966

Educational Television

SUNDAY

8:30 p. m. — THE BOSTON SYMPHONY ORCHESTRA — Erich Leinsdorf conducts the Boston Symphony Orchestra in another of their special Sunday night performances over the South Carolina Educational Television Network. Tonight's selections include "Symphony in C" by Schubert.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 200,259
OCT 16 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
OCT 10 1966

On TV and Radio

★ ★

Overlooked in all the hubbub over the new season on the nation's commercial networks is the fact that educational televison is beginning another new season, too. Here's a look at some upcoming offerings on WGBH, Channel 2.

The station will begin its 11th season of live Boston Symphony Orchestra telecasts Tuesday, Oct. 18 at 8:30 p.m. Direct from Symphony Hall, Erich Leinsdorf has chosen a single work for the first presentation—Mahler's Third Symphony.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 200,259
NOV 20 1966

FM Music for This Week

THE BOSTON SYMPHONY Orchestra will perform a program of three works, including Sydeman's *In Memorium John F. Kennedy*, Tuesday evening at 8:30 on WGBH-TV, Channel 2. The Kennedy Memoriam will be narrated by E. G. Marshall.

Other works are Bach's Suite No. 3 in D Major and Schumann's Symphony No. 1. Erich Leinsdorf will direct.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Union Leader
MANCHESTER, N. H.
Comb. Circ. 45,730
NOV 1 1966

SYMPHONY ON TV

The Boston Symphony Orchestra will be telecast in concert live from Symphony Hall in Boston, tonight at 7:30 on Channel 11.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 27 1966

BSO on TV

Pianist Claude Frank will be soloist with the Boston Symphony Orchestra when Channel 2 presents the second live telecast concert of the season, Tuesday, Nov. 1 at 7:30 p.m. Program includes Mozart's Symphony No. 40, the suite from "Lulu" by Berg, with soprano Phyllis Bryn-Julson as soloist and Beethoven's First Piano Concerto.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Foster's Democrat (e)
DOVER, N. H.
Circ. 11,700
NOV 2 1966

Channel 11 Program Notes

BOSTON SYMPHONY

The Boston Symphony Orchestra will be telecast in concert live from Symphony Hall in Boston, today at 7:30 P.M. on Channel 11.

Erich Leinsdorf conducts the Boston Symphony Orchestra in Mozart's Symphony No. 40 and Berg's Suite from Lulu with soloist Phyllis Bryn-Julsin. The concert also includes Beethoven's Piano Concerto No. 1 with soloist Claude Frank.

ROME, N. Y.
SENTINEL
D. 19,000
NOV 8 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Post
LYNN, Mass.
Circ. 11,125
NOV 20 1966

TV NOTES

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
SOUTHBRIDGE, Mass.
Circ. 5,172
NOV 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press
WATERTOWN, Mass.
Weekly Circ. 4,686
NOV 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Observer
BRAINTREE, Mass.
Weekly Circ. 3,301
NOV 22 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 20 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
NOV 17 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,355
NOV 19 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Dorchester Argus-Citizen
BOSTON, Mass.
Weekly Circ. 6,319
NOV 22 1966

Musical Tribute To Late JFK Slated Tuesday

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NO. TONAWANDA NEWS
Thursday, November 10, 1966

Radio Highlights

WBEN - FM, 102.5, presents Erich Leinsdorf conducting the Boston Symphony Orchestra in a program which includes Shostakovitch's Concerto for Cello and Orchestra, beginning at 8 tonight.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
HAMILTON WEEKLY
Thursday, November 17, 1966

FM Music for This Week

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 13 1965

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,355
OCT 15 1966

ADVERTISING AGE
CHICAGO, ILL.
53,100
OCT 17 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Saturday, August 27, 1966

Symphony Concerts on Channel 2

Channel 2 begins its 11th season of live Boston Symphony Orchestra telecasts Tuesday, at 8:30 PM.

Broadcast simultaneously by WGBH-FM, the concert will be telecast direct from Symphony Hall with Erich Leinsdorf conducting.

Last season Channel 2 added two extra telecasts; this year the total has been increased to nine.

For his opening program Mr. Leinsdorf has chosen a single work: Mahler's Third Symphony. As soloist he selected Shirley Verrett, the young American mezzo-soprano who has made a name for herself singing "Carmen" in opera houses from New York to Italy and California to Russia. And for his chorus he invited the New England Conservatory Chorus, conducted by Lorna Cooke de Varon and the Boston Boychoir directed by John Oliver.

This season Leinsdorf is opening all seven Boston Symphony concert series with Mahler's Third Symphony, following a practice he began last year; when the Beethoven Ninth was heard at each opening concert.

Featured FM Music

Operas Scheduled

✦ ✦

Also Symphonies

At least two operas are programed on FM during the next few days. From 8 to 11 PM Sunday, CHUM-FM will present Gounod's Faust. At 8 PM Tuesday, WBFO at its regular Opera Night will present Beethoven's Fidelio.

Elsewhere on the FM dial a great variety of music is presented, including two Boston Pops concerts on WBEN-FM, at 8:10 Sunday and 8 PM Friday. Boston Symphony concerts are scheduled from 3-5 PM Sunday on CHUM-FM, and at 8 PM Wednesday on WBEN-FM.

NORTH TONAWANDA, N. Y.
NEWS
D. 17,000
OCT 22 1966

Highlights On Radio

WBEN, 930, features students from Holland Central High School who discuss "The High Cost of Driving," on High School Forum tomorrow at 7:30 p.m. Harry Ellis Dickson conducts the Boston Pops Orchestra in a program which includes the Procession of Bacchus from Delibes "Sylvia," and selections from "West Side Story," among others, at 8:10 tomorrow night.

WEBR, 970, broadcasts the Buffalo vs. Cleveland hockey game starting at 7:45 p.m. tomorrow.

The Voice of the Advertiser

This department is a reader's forum. Letters are welcome.

Cites TV Show Void of Loudness, Interruption

To the Editor: Anent your editorial of Oct. 3, "TV Loudness and Interruptions," and in particular your next to last paragraph—"We wonder if it wouldn't make good sense to group commercials in these long shows, thus offering fewer interruptions but no cutbacks in the total amount of commercial time. This idea is hardly new, but to our knowledge no network or station has yet given such a plan a serious trial."

You will be interested to know that our agency has just launched a landmark program format on behalf of two cooperating (very!) sponsors with Channel 20, Station WDCA-TV.

Each Wednesday night from 9 to 11 p.m., "Play of the Week" is to be presented without commercial interruption other than the silent (sic) showing of the sponsor's logo for 20 seconds every half hour. The opening and closing commercials are two minutes in length.

The sponsors are the P. J. Nee Furniture Co. of Rockville, Md., and Furs by Gartenhaus of Washington, D. C. They alternate weekly as of Oct. 12.

The latter organization also sponsors a two-hour Boston Symphony concert without commercial interruption of any kind, every Sunday afternoon from 2 to 4 on Radio Station WGMS—and has done so for about eight years!

You may be assured that your concluding surmise about "large amounts of good will toward the sponsors" has been amply proved for our clients as well as for the station involved.

Stanley G. House,
President, Stanley G. House & Associates, Washington, D. C.

• • •

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle Sun
CAMBRIDGE, Mass.
Weekly Circ. 12,845
OCT 20 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
OCT 20 1966

BSO on Radio

There will be three full-length live Boston Symphony Orchestra broadcasts on WGBH-FM during the week of Oct. 23.

The first concert takes place Tuesday, Oct. 25 at 8:30 p.m. when Richard Burgin conducts Bach's A Minor Violin Concerto, Hindemith's Sinfonia Serena and Symphony No. 5 by Shostakovitch. Burgin himself will be soloist in the Bach concerto.

The second and third concerts, also broadcast direct from Symphony Hall, are scheduled Friday, Oct. 28 at 2 p.m. and Saturday, Oct. 29 at 8:30 p.m. For these concerts conductor Erich Leinsdorf has chosen Symphony No. 40 by Mozart, Suite from "Lulu" by Berg (Phyllis Bryn-Julson, soprano soloist) and Beethoven's Concerto No. 1 in C, with pianist Claude Frank.

Pioneer FM Station Goes Stereophonic

UTICA — "The most powerful FM radio station in Central New York is now the most powerful FM-stereo station," according to WRUN—FM Station Manager Lloyd P. Walsh.

WRUN—FM began broadcasting its programs in stereophonic sound shortly after final approval of equipment installation was received from the Federal Communications Commission in Washington, D.C.

WRUN—FM went on the air in 1946 as one of the pioneer FM stations in this part of the country.

The station operates on a frequency of 104.3 megacycles with a power output of 101,000 watts. It's transmitter and towers are located on College Hill in Clinton.

A wide variety of "easy-listening" popular music is heard in stereo throughout the day, and feature broadcasts of live concerts of several well-known orchestras are heard at night, specifically the Boston Symphony, Boston Pops, and the Cleveland Orchestra, in addition to several leading European orchestras.

A special folder has been prepared, listing WRUN—FM—STEREO programs, and urged those unfamiliar with the station to write requesting it.

BOURNE today

■ MUSIC
■ DRAMA
■ ART

by MANUEL BOURNE

MUSIC

A special musical tribute to President Kennedy performed on the third anniversary of his assassination will highlight the Boston Symphony Orchestra concert Tuesday, November 22, at 8:30 p.m. on Channel 2 and WGBH-FM.

Narrated by noted actor E. G. Marshall, "In Memoriam John F. Kennedy" by William Sydeman is receiving its world premiere in Boston this week. WGBH radio will broadcast the entire concert in FM-stereo multiplex.

The Sydeman work is the result of a commission awarded by Erich Leinsdorf, who will conduct the Boston Symphony Orchestra at this performance. Containing excerpts from several of President Kennedy's most famous speeches, the tribute is a personal expression of the composer's deep sense of shock at the President's death.

ART

On November 22, 1963 Sydeman was in Symphony Hall attending the premiere of his "Study No. 2 for Orchestra" when he - along with the rest of the audience - heard Erich Leinsdorf make the shocking announcement. Leinsdorf then conducted the orchestra in a performance of the Funeral March from Beethoven's "Eroica" Symphony. Sydeman was so moved that he has incorporated the Beethoven march into his "In Memoriam John F. Kennedy".

Also on the program will be Bach's Suite No. 3 in D Major and Schumann's Symphony No. 1.

The concert is directed for television by William Cosel and produced by Jordan M. Whitelaw.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, January 29, 1967

WAMC—Programming With An Ear To Quality

By JOAN SIMMONS

"There has never been a concerted effort to sell FM," according to Bob Wallace, program director for WAMC-FM.

He is speaking of a promising long but largely unexploited area of broadcasting.

Station manager Al Fredette paraphrased his favorite line from station publicty saying: "Northeastern New York and western New England are like unto a cultural desert. WAMC is like unto an oasis."

Fredette explained that the quote applied to the situation when the station affiliated with Albany Medical College, was founded in 1958. At that time there was no other FM station providing quality programming in this area. Since then WFLY in Troy has changed its format to classical and semi-classical music but that station sticks strictly to recordings.

STATION MANAGER AL FREDETTE — In northeastern New York and western New England, "WAMC is like unto an oasis . . ."

"We are delighted to see the new ruling," said Fredette, referring to an F.C.C. regulation which took effect this month requiring jointly owned and operated AM and FM stations to produce different programming for at least 50 per cent of air time.

The tendency till now has been toward duplicate programming. In some cases, as WQXR in New York, this was beneficial, resulting in quality music on both stations. But in most cases, the popular taste in radio broadcasting being the lowest common denominator, FM stations were suffering.

The net result, Fredette believes, was that people were not interested in investing in FM equipment to hear the same programs they were already listening to on their standard AM receivers.

For the listener the difference between AM and FM is in the fidelity to natural sound. AM cuts across the middle frequencies, omitting the higher and lower sounds which can be encompassed in FM. Naturally the difference is most vital in music, particularly classical, where the full range of sound is necessary for real appreciation and enjoyment.

Following from this, the audience for FM has traditionally been more specialized, a smaller portion of the listening audience which refers the classical format. Advertisers, etc., are geared for this particular audience.

The expectation is that the new ruling will result in better quality programming on FM in general, spurring the development of a larger potential audience which would benefit everybody in the field.

WAMC also hopes to profit from this new growth. As a non-commercial station affiliated with the National Educational network the station's means of support are limited. WAMC is the only FM station owned by a medical school. As such, its primary reason for being is instructional and it is budgeted for this. But in addition to the educational programming a total of 65 hours a week are non-medical and must be financed by various means.

Grants and aids provide a good deal of the additional financing. Fund drives are limited to listeners only. Appeals are sent only to those receiving the program guide which is available on request. With these limited means the station must fill 65 hours weekly with the best programming possible at a minimal cost.

Through the network much programming is available from the parent station in Boston, but of necessity this has a definite "Boston imprint," Wallace explained.

"Even the news is Boston oriented," Wallace said, "and we do get complaints about that."

"To get away from this," Wallace continued, "we try to originate as much as possible locally." Current examples in the news are the live broadcast of the Governor's State of the State address and weekly programs by Congressmen Daniel Button and Samuel Stratton.

In music, the station tapes some local concerts of value. The Albany Symphony series is being taped for broadcast in the spring. Also concerts at the State University are taped for later broadcast.

For the first time last summer the station carried the entire Boston Symphony at Tanglewood ~~season~~ live. The popular response was overwhelming and the concerts will be carried again this year.

During the winter, a regular part of the Boston broadcasts is the Boston Symphony winter series which is also carried live by WAMC.

PROGRAM DIRECTOR BOB WALLACE—"There has never been a concerted effort to sell FM . . ." (Times-Union Photos by Wilder)

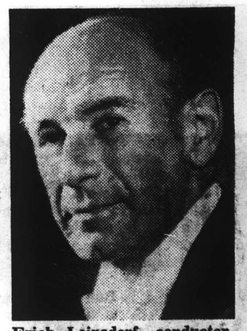
CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Saturday, February 11, 1967

WEDNESDAY—Boston Symphony: Charles Munch conducting. Faure: **Suite from "Pelleas and Melisande"**; Honegger: Symphony No. 2 for **String Orchestra**; Schubert: Symphony No. 2 in B Flat Major; Ravel: "La Valse" (8—WCMF). **Concert:** Purcell: Chaconne for Strings; Handel: Harp Concerto in B Flat Major; Rodrigo: Concerto-Serenade for Harp and Orchestra; Berlioz: "Harold in Italy"; Bruckner: Symphony No. 9 in D Minor; Beethoven: String Quartet No. 9 in C Major; MacDowell: Suite No. 1 (8:05—WBBF-FM). **Tell It to Rochester:** "Desegregation and You," School Superintendent Herman R. Goldberg and a panel discuss questions submitted by the public (8:30 p.m. — WHEC). **Music from Oberlin:** Schumann: "Kreisleriana"; Brahms: Horn Trio in E Flat (10—WCMF).

FRIDAY — Boston Pops: Arthur Fiedler conducting with soloist Samuel Lipman, piano. Strauss: "Radetzky March"; "Wine, Women and Song"; Sibelius: "Swan of Tuonela"; Puccini: Selection from "Madame Butterfly"; Prokofiev: Piano Concerto No. 4; Loewe: Selections from "Brigadoon"; Lane: Selection from "On a Clear Day You Can See Forever", Steiner: "Summer Place"; Ortolani and Oliviera: "More" from "Mondo Cane"; Hefti: "Batman"; Sadler-Moore: Green Berets (7—WCMF). **Tell It to Rochester:** "Operation Deep Freeze", a CBS news special with commentary by Times-Union reporter Desmond Stone (8:30 — WHEC). **Jazz Scene:** recordings from the be-bop era (9—WCMF).

Rochester Times-Union
ROCHESTER, N. Y.
D. 138,754
APR 22 1967



Erich Leinsdorf, conductor of the Boston Symphony, is guest on "Eastman Reflections" tomorrow (5 p.m., WHAM).

THE TIMES RECORD
TROY, N. Y.
D. 41,720
JAN 27 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Tuesday, February 21, 1967

AGELESS—Artur Rubinstein, pianist plays Beethoven's Piano Concerto No. 3 on WFLY at 10:30 p.m. today with the Boston Symphony Orchestra conducted by Erich Leinsdorf on a new record release by RCA Victor.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
JAN 29 1967
New England Newsclip

Colin Davis To Be Guest At Symphony

The Tuesday evening concert will be televised and broadcast simultaneously by WGBH-TV, Channel 2, and WGBH-FM. Mr. Kubelik will begin his program with Haydn's Symphony No. 102 and continue with Martinu's Double Concerto for Two String Orchestras, Piano and Timpani, with assistant conductor Charles Wilson at the piano. After an intermission the program will conclude with the Franck Symphony in D minor.

THE PILOT
BOSTON, MASS.
WEEKLY CIRC. 149,900
FEB 11 1967
New England Newsclip

Senator Kennedy Will Narrate Lincoln Tribute

Massachusetts Senator Edward Kennedy narrates a special Lincoln's Birthday performance of Aaron Copland's "Lincoln Portrait" with the Boston Symphony Orchestra Sunday, Feb. 12 at 8 p.m. on WGBH-TV, Ch. 2.

Conducted by Erich Leinsdorf, the program also includes Piano Concerto No. 1 by Tchaikovsky, performed by pianist Misha Dichter, second prize winner at the 1966 Tchaikovsky International Competition in Moscow.

The concert was recorded last December at Symphony Hall.

FOSTER'S DEMOCRAT (e)
DOVER, N. H.
CIRC. 11,700
MAR 9 1967
New England Newsclip

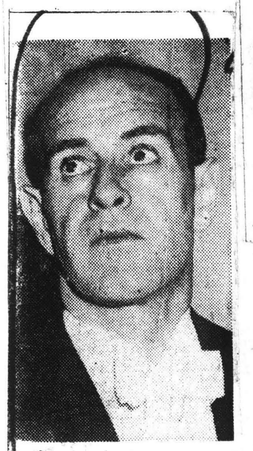
Channel 11

BOSTON SYMPHONY

The Boston Symphony Orchestra in concert will be telecast by Channel 11 on Tuesday, March 14 at 7:30 pm.

From Symphony Hall in Boston, under the direction of Thomas Schippers, the Boston Symphony Orchestra will perform Bizet's Symphony in C Major and Menotti's "Apocalypse." Mussorgsky-Ravel's "Pictures at an Exhibition" will conclude the concert.

On Tuesday, March 21 at 9:00 pm, Channel 11 will present Donizetti's comic opera Don Pasquale with Roger Havranek and Joan Volak.



CONDUCTS — On WFLY-FM Radio, Erich Leinsdorf will conduct the Boston Symphony Orchestra on a new recording of Bruckner's Symphony No. 4 in E Flat (Romantic) by RCA Victor at 10:05 p.m. today.

137

THE CATHOLIC NEWS
NEW YORK'S WEEKLY
CATHOLIC NEWSPAPER
W. 82,500

MAR 16 1967

'In Praise of the Lord' to Be Telecast on Palm Sunday

"In Praise of the Lord," a special one-hour concert of religious music, will be televised over Channel 2 on Sunday, March 19 at 10:00 A.M.

Performers will include noted composer-conductor C. Alexander Peloquin; the Peloquin Chorale; Boston Symphony organist, Berj Zamboanian; Columbia recording artist, Mother Marie Laetitia, R.J.M. (soprano); Dennis Striny (baritone); and a chamber-orchestra, drawn largely from the Boston Symphony. Host for the prorgam will be Rt. Rev. Walter Flaherty, Director of the radio-TV office of the Archdiocese of Boston.

The music will retell the story of Christ's life in terms of the last five centuries of sacred music by Catholic, Protestant and Jewish composers.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Saturday, February 18, 1967

WEDNESDAY—Boston Symphony: Erich Leinsdorf conducting with violinist Itzhak [illegible] Beethoven: "Leonore Overture No. 3"; Symphony No. [illegible] in B Flat Major; Prokofiev: Violin Concerto No. 2 in G Minor; Weber-Berlioz: "Invitation to the Dance" (8—WCMF). Concert: Dvorak: Romance for Violin and Orchestra; Bach: Brandenburg Concerto No. 6 in B Flat Major; Berlioz: "Requiem"; Ravel: Minuet Antique"; Mendelssohn: Piano Concerto No. 1 in G Minor; Ives: Variations on "America"; Britten-Rossini: "Matinees Musicales"; Handel: "Water Music"; Herold: "Zampa Overture" (8:05

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 9 1967

New England Newsclip

SUNDAY STANDARD-TIMES
NEW BEDFORD, MASS.
CIRC. 56,800

MAR 12 1967

New England Newsclip

A Look At the Arts

By E.J.D.

Leinsdorf to Appear Tonight on Toscanini Program

At 9:30 tonight on the NBC-TV Telephone Hour, Erich Leinsdorf, music director of the Boston Symphony Orchestra, will appear in a portion of the program devoted to the late maestro, Arturo Toscanini.

The one-hour program, "Toscanini: The Maestro Revisited," profiles the conductor as man and artist. Mr. Leinsdorf, who was a youthful protege of Toscanini in Salzburg more than 30 years ago, will discuss his personal reminiscences of Toscanini with the program's host, Harold Schonberg, music critic of the New York Times.

About a year ago, Mr. Leinsdorf announced his intention of dedicating the orchestra's concerts on March 24 and 25 to the memory of Toscanini. Bach's "St. John Passion" will be performed at these concerts marking the 100th anniversary of Toscanini's birth—March 24, 1867.

On Tuesday night, incidentally, Thomas Schippers will be guest conductor of the Boston Symphony in a program that includes Bizet's "Symphony in C Major," the "Apocalypse" by Gian-Carlo Menotti, and Moussorgsky's piano pieces, "Pictures at an Exhibition," arranged for orchestra by Maurice Ravel.

SUN (e)
LOWELL, MASS.
CIRC. 44,600

MAR 11 1967

New England Newsclip

Toscanini: The Maestro Revisited, will be the title of tomorrow evening's Bell Telephone hour. Erich Leinsdorf, music director of the Boston Symphony Orchestra, will be a participant. He will discuss his personal reminiscences of Toscanini with the program's host the noted critic, Harold Schonberg.

ABOUT A YEAR AGO Dr. Leinsdorf announced his intention of dedicating the Orchestra's concerts on March 24 and 25 to the Maestro's memory. Bach's St. John Passion will be performed at these concerts marking the 100th observance of Toscanini's birth.

Arturo Toscanini at age of 26 was called from his place in the string section of an opera orchestra to assume the duties of the original conductor who was indisposed. The Maestro on that occasion performed with an artistry so perfect that critics expressed the opinion that "this performance of Verdi's 'Aida' was such that possibly never again in our time will the music from the pen of Italy's greatest composer so completely overwhelm an audience."

Toscanini never went back to the chair in the pit that he had vacated on such short notice. Instead he went on to become possibly the greatest musician in the 20th century. His gift defied description, and his sincerity of purpose enabled him to inspire musicians in every phase of the musical life to a degree never even closely approached by the giants of the past.

With the immortal Arturo, the smallest detail in performance was graced with his attention, and unlike all too many ill-advised so-called experts in our time, he concerned himself with every note and mark in whatever score he was performing.

BSO on TV

Thomas Schippers will be guest conductor with the Boston Symphony Orchestra in a special concert telecast direct from Symphony Hall Tuesday, Mar. 14, at 7:30 p.m. on Channel 2.

Broadcast simultaneously in stereo by WGBH-FM, the program will include Bizet's Symphony in C Major, "Apocalypse" by Menotti and Moussorgsky's "Pictures at an Exhibition."

FREE PRESS
SOMERSWORTH, N. H.
WEEKLY CIRC. 2,950

MAR 2 1967

New England Newsclip

WENH - TV Program

Tuesday, March 14 at 7:30 Boston Symphony Orchestra—Bizet's Symphony in C Major, Menotti's "Apocalypse" and Mussorgsky-Ravel's "Pictures at an Exhibition" with Conductor Thomas Schippers.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, March 6, 1967

On Your Radio Set

11:05—Symphonic Highlights: The Paris Conservatory performs the Symphony No. 3 of Roussel, the Boston Symphony Chamber Players present Beethoven's Serenade in D, and A. Brailowsky on piano performs Chopin's My Joys. WFLY

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Tuesday, February 14, 1967

★ ★ ★

THE FIRST of two full length live concerts by the Boston Symphony Orchestra can be heard tonight at 7:30 p.m. on WAMC—FM . . . 90.3 mc. when Richard Burgin guest conducts on performances of Shostakovitch's Fifth Symphony and Rachmaninoff's Second Piano Concert with Gina Bachauer. The second concert will be at 2 p.m. Friday with Erich Leinsdorf conducting Beethoven's Symphony No. 2.

Violinist Joseph Silverstein, concertmaster of the symphony will also play Brahms Violin Concerto.

SPONSOR
NEW YORK, N. Y.
WEEKLY RADIO T.V.
CIRC. 9,400

APR 3 1967

New Englan Newscl

TFE '67

OVERSEAS OPINION
A weekly international news service series, in color
COUNTRY MUSIC HALL
26 half-hours, Country and Western series, in color
GYPSY ROSE LEE SHOW
Half-hour daily across-the-board interview series, in color
MARINE BOY
52 half-hours, animated adventure series, in color
JOHNNY CYPHER IN DIMENSION-ZERO
130 6-minute science-fiction color cartoons
BOSTON SYMPHONY ORCHESTRA/INTERNATIONALLY FAMOUS SOLOISTS
6 complete performance concert hall TV Specials
BOSTON SYMPHONY ORCHESTRA
26 1-hour TV Concert Specials

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

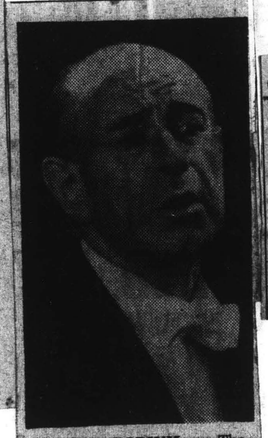
ROCHESTER TIMES UNION
Saturday, April 15, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, April 15, 1967

THE TROY RECORD
TROY, N.Y.
D. 7,764

APR 10 1967



ON THE PODIUM — The Boston Symphony Orchestra concerts from Symphony Hall Boston will be featured every Monday at 8:05 p.m. starting this evening on Radio Station W F L Y-FM. Tonight's broadcast will be in stereo and is an all Beethoven program. The Coriolon Overture and Symphonies Nos 4 and 7 will be heard. Erich Leinsdorf, music director of The Symphony will be on the Podium.

BROADCASTING
WASHINGTON, D.C.
W. 24,500

APR 3 1967

Media reports . . .

Move ▪ WBIS Bristol, Conn., has moved to new studios at 1021 Farmington Avenue. Since its founding in 1948, the station has been located at 183 Main Street. WBIS is a 500 w daytimer on 1440 kc.

Nonprofit gift ▪ KTTV(TV) Los Angeles, a Metromedia-owned station, has made a gift of 26 hours of taped performances of the Boston Symphony Orchestra to KCET(TV) Los Angeles, a noncommercial station. The programs were produced by Seven Arts Associated Corp.

Names agency ▪ WCFL Chicago names Stern, Walters & Simmons Inc. there to handle its advertising.

The Dallas Morning News
DALLAS, TEXAS
D. 237,192 SUN. 262,441

APR 12 1967

Velucci to Comment on WRR-FM Met Radio Series

Paul Vellucci, professor of piano at the SMU School of the Arts and former assistant conductor of the Paris Opera, will be commentator for the annual series of radio broadcasts on WRR-FM spotlighting the forthcoming Metropolitan Opera season in Dallas.

The initial program at 8 p.m. Wednesday will feature Richard Wagner's "Lohengrin," to be seen in Dallas May 11. In addition to Vellucci's discussion of the opera, the broadcast will include a complete recorded performance of "Lohengrin." Singing the title role will be Sandor Konya, who will be heard in the part in Dallas. Others in the recorded cast are Lucine Amara as Elsa, William Dooley as Frederick, Rita Gorr as Ortrud, Jerome Hines as King Henry and Calvin Marsh as the Herald. Erich Leinsdorf conducts the Boston Symphony Orchestra and the Boston Chorus Pro Musica.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, April 24, 1967

On Your Radio

7—Reading Aloud with Bill Ayness. (WAMC)

7:30—Four College Lecture Hall: The Beatles will be discussed by Michael Irwin, visiting lecturer in the English department of Smith College (WAMC)

8:05—Boston Symphony Orchestra: The orchestra will perform Beethoven's Symphony No. 2, Colgrass' "As Quiet As," and the Violin Concerto in D Major of Brahms. (WFLY)

8:30—The Art of Serge Koussevitsky: Prokofiev's Symphonies No. 1 and 5 will be performed.

NEWS (e)
SOUTHBRIDGE, MASS.
CIRC. 5,200

APR 18 1967

New England Newsclip

The final Boston Symphony Orchestra telecast of the season takes place tonight at 8:30 p. m. on Channel 2.

Broadcast direct from Symphony Hall by both WGBH-TV and WGBH-FM (radio in stereo), the full-length concert will be conducted by Erich Leinsdorf. For his program Leinsdorf has chosen three works: Beethoven's Symphony No. 2, "As Quiet As" by Colgrass and Brahms' Violin Concerto with Joseph Silverstein as soloist.

WILKES-BARRE, PA.
INDEPENDENT
SUN. 52,500

APR 16 1967

Boston Symphony On Ch. 28 Tonight

The Boston Symphony Orchestra is featured in another television presentation by the Miners National Bank of Wilkes-Barre tonight at 6:30 on WBRE-TV, Channel 28.

The orchestra will present Suite from "The Water Music" by George Frederick Handel and Symphony No. 2 by Johannes Brahms.

SCHOLASTIC MAGAZINES, INC.

From ROY HEMMING

Your attention is called to attached tearsheet of our record review column as it apppears in the current issue of

Senior Scholastic	*Scholastic Teacher*
World Week	*Co-ed*
Practical English	*Junior Scholastic*
Senior Science	*SummerTime*

50 WEST 44TH STREET, NEW YORK, N.Y. 10036

Newark Sunday News
NEWARK, N. J.
SUN. 427,240

APR 2 1967

The Boston Symphony Orchestra will open its concert-broadcast with Bizet's Symphony in C on Station WQXR at 8:07 tonight. This will be followed by Apocalypse by Menotti. The two-hour program will conclude with Pictures at an Exhibition by Moussorgsky-Ravel. Thomas Schippers will be guest conductor.

Prokofieff: Piano Concertos No. 1 & 2 —John Browning with Boston Symphony, Leinsdorf [*RCA Victor LSC-2897*]. The Boston Symphony's Prokofieff series may well turn out to be one of the finest recording ventures of the 1960's. So far each release has been outstanding—as is this newest one, coupling the first two of Prokofieff's five superb piano concertos. Young Browning has technique to spare but, more important, he knows how to underplay and make a piece "sing" with subtlety as well as driving energy. He and Leinsdorf obviously agree that Prokofieff can be cool, mellow, and basically lyrical. That's the way they approach both the 1st and 2nd, just as it was the way they approached the 3rd several years ago [on *Capitol SP8545*]. Excellent as this new LP is, however, the 2nd is not quite so sparklingly played as the now-deleted 1960 version by Malcolm Frager [*RCA Victor LSC-2465*], which this LP is apparently meant to displace in RCA's scheme of things. But there's no competition for Browning's version of the 1st (a superbly played Richter version on several import labels is burdened with poor sonics). (R. H.)

137

THE CATHOLIC NEWS
NEW YORK'S WEEKLY
CATHOLIC NEWSPAPER
W. 82,500

MAR 16 1967

'In Praise of the Lord' to Be Telecast on Palm Sunday

"In Praise of the Lord," a special one-hour concert of religious music, will be televised over Channel 2 on Sunday, March 19 at 10:00 A.M.

Performers will include noted composer-conductor C. Alexander Peloquin; the Peloquin Chorale; Boston Symphony organist, Berj Zambochian; Columbia recording artist, Mother Marie Laetitia, R.J.M. (soprano); Dennis Striny (baritone); and a chamber orchestra, drawn largely from the Boston Symphony. Host for the prorgam will be Rt. Rev. Walter Flaherty, Director of the radio-TV office of the Archdiocese of Boston.

The music will retell the story of Christ's life in terms of the last five centuries of sacred music by Catholic, Protestant and Jewish composers.

SUNDAY STANDARD-TIMES
NEW BEDFORD, MASS.
CIRC. 56,800

MAR 12 1967

New England Newsclip

A Look At the Arts

By E.J.D.

Leinsdorf to Appear Tonight on Toscanini Program

At 6:30 tonight on the NBC-TV Telephone Hour, Erich Leinsdorf, music director of the Boston Symphony Orchestra, will appear in a portion of the program devoted to the late maestro, Arturo Toscanini.

The one-hour program, "Toscanini: The Maestro Revisited," profiles the conductor as man and artist. Mr. Leinsdorf, who was a youthful protege of Toscanini in Salzburg more than 30 years ago, will discuss his personal reminiscences of Toscanini with the program's host, Harold Schonberg, music critic of the New York Times.

About a year ago, Mr. Leinsdorf announced his intention of dedicating the orchestra's concerts on March 24 and 25 to the memory of Toscanini. Bach's "St. John Passion" will be performed at these concerts marking the 100th anniversary of Toscanini's birth—March 24, 1867.

On Tuesday night, incidentally, Thomas Schippers will be guest conductor of the Boston Symphony in a program that includes Bizet's "Symphony in C Major," the "Apocalypse" by Gian-Carlo Menotti, and Moussorgsky's piano pieces, "Pictures at an Exhibition," arranged for orchestra by Maurice Ravel.

SUN (e)
LOWELL, MASS.
CIRC. 44,600

MAR 11 1967

New England Newsclip

Toscanini: The Maestro Revisited, will be the title of tomorrow evening's Bell Telephone hour. **Erich Leinsdorf,** music director of the Boston Symphony orchestra, will be a participant. He will discuss his personal reminiscences of Toscanini with the program's host the noted critic, Harold Schonberg.

ABOUT A YEAR AGO Dr. Leinsdorf announced his intention of dedicating the Orchestra's concerts on March 24 and 25 to the Maestro's memory. Bach's St. John Passion will be performed at these concerts marking the 100th observance of Toscanini's birth.

Arturo Toscanini at age of 26 was called from his place in the string section of an opera orchestra to assume the duties of the original conductor who was indisposed. The Maestro on that occasion performed with an artistry so perfect that critics expressed the opinion that "this performance of Verdi's 'Aida' was such that possibly never again in our time will the music from the pen of Italy's greatest composer so completely overwhelm an audience."

Toscanini never went back to the chair in the pit that he had vacated on such short notice. Instead he went on to become possibly the greatest musician in the 20th century. His gift defied description, and his sincerity of purpose enabled him to inspire musicians in every phase of the musical life to a degree never even closely approached by the giants of the past.

With the immortal Arturo, the smallest detail in performance was graced with his attention, and unlike all too many ill-advised so-called experts in our time, he concerned himself with every note and mark in whatever score he was performing.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Saturday, February 18, 1967

WEDNESDAY—Boston Symphony: Erich Leinsdorf conducting with violinist Itzhak Perlman: Beethoven: "Leonore Overture No. 2; Symphony No. 4 in B Flat Major; Prokofiev: Violin Concerto No. 2 in G Minor; Weber-Berlioz: "Invitation to the Dance" (8—WCMF). Concert: Dvorak: Romance for Violin and Orchestra; Bach: Brandenburg Concerto No. 6 in B Flat Major; Berlioz: "Requiem"; Ravel: Minuet Antique"; Mendelssohn: Piano Concerto No. 1 in G Minor; Ives: Variations on "America"; Britten - Rossini: "Matinees Musicales"; Handel: "Water Music"; Herold: "Zampa Overture" (8:05

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000

MAR 9 1967

New England Newsclip

BSO on TV

Thomas Schippers will be guest conductor with the Boston Symphony Orchestra in a special concert telecast direct from Symphony Hall Tuesday, Mar. 14, at 7:30 p.m. on Channel 2.

Broadcast simultaneously in stereo by WGBH-FM, the program will include Bizet's Symphony in C Major, "Apocalypse" by Menotti and Moussorgsky's "Pictures at an Exhibition."

FREE PRESS
SOMERSWORTH, N. H.
WEEKLY CIRC. 2,950

MAR 2 1967

New England Newsclip

WENH - TV Program

Tuesday, March 14 at 7:30 Boston Symphony Orchestra—Bizet's Symphony in C Major, Menotti's "Apocalypse" and Mussorgsky-Ravel's "Pictures at an Exhibition" with Conductor Thomas Schippers.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, March 6, 1967

On Your Radio Set

11:05—Symphonic Highlights: The Paris Conservatory performs the Symphony No. 3 of Roussel, the Boston Symphony Chamber Players present Beethoven's Serenade in D, and A. Brailowsky on piano performs Chopin's My Joys. WFLY

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Tuesday, February 14, 1967

★ ★ ★

THE FIRST of two full length live concerts by the Boston Symphony Orchestra can be heard tonight at 7:30 p.m. on WAMC—FM . . . 90.3 mc. when Richard Burgin guest conducts on performances of Shostakovitch's Fifth Symphony and Rachmaninoff's Second Piano Concert with Gina Bachauer. The second concert will be at 2 p.m. Friday with Erich Leinsdorf conducting Beethoven's Symphony No. 2.

Violinist Joseph Silverstein, concertmaster of the symphony will also play Brahms Violin Concerto.

SPONSOR
NEW YORK, N. Y.
WEEKLY RADIO T.V.
CIRC. 9,400

APR 3 1967

New Englan Newscl

TFE '67

OVERSEAS OPINION
A weekly international news service series, in color
COUNTRY MUSIC HALL
26 half-hours, Country and Western series, in color
GYPSY ROSE LEE SHOW
Half-hour daily across-the-board interview series, in color
MARINE BOY
52 half-hours, animated adventure series, in color
JOHNNY CYPHER IN DIMENSION-ZERO
130 6-minute science-fiction color cartoons
BOSTON SYMPHONY ORCHESTRA/ INTERNATIONALLY FAMOUS SOLOISTS
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26 1-hour TV Concert Specials

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER TIMES UNION
Saturday, April 15, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY MORNING RECORD
Saturday, April 15, 1967

THE TROY RECORD
TROY, N. Y.
D. 7,764

APR 10 1967

ON THE PODIUM — The Boston Symphony Orchestra concerts from Symphony Hall Boston will be featured every Monday at 8:05 p.m. starting this evening on Radio Station W F L Y-FM. Tonight's broadcast will be in stereo and is an all Beethoven program. The Coriolon Overture and Symphonies Nos 4 and 7 will be heard. Erich Leinsdorf, music director of The Symphony will be on the Podium.

BROADCASTING
WASHINGTON, D.C.
W. 24,500

APR 3 1967

Media reports . . .

Move ▪ WBIS Bristol, Conn., has moved to new studios at 1021 Farmington Avenue. Since its founding in 1948, the station has been located at 183 Main Street. WBIS is a 500 w daytimer on 1440 kc.

Nonprofit gift ▪ KTTV(TV) Los Angeles, a Metromedia-owned station, has made a gift of 26 hours of taped performances of the Boston Symphony Orchestra to KCET(TV) Los Angeles, a noncommercial station. The programs were produced by Seven Arts Associated Corp.

Names agency ▪ WCFL Chicago names Stern, Walters & Simmons Inc. there to handle its advertising.

The Dallas Morning News
DALLAS, TEXAS
D. 237,192 SUN. 262,441

APR 12 1967

Velucci to Comment on WRR-FM Met Radio Series

Paul Vellucci, professor of piano at the SMU School of the Arts and former assistant conductor of the Paris Opera, will be commentator for the annual series of radio broadcasts on WRR-FM spotlighting the forthcoming Metropolitan Opera season in Dallas.

The initial program at 8 p.m. Wednesday will feature Richard Wagner's "Lohengrin," to be seen in Dallas May 11. In addition to Vellucci's discussion of the opera, the broadcast will include a complete recorded performance of "Lohengrin." Singing the title role will be Sandor Konya, who will be heard in the part in Dallas. Others in the recorded cast are Lucine Amara as Elsa, William Dooley as Frederick, Rita Gorr as Ortrud, Jerome Hines as King Henry and Calvin Marsh as the Herald. Erich Leinsdorf conducts the Boston Symphony Orchestra and the Boston Chorus Pro Musica.

NEWS (e)
SOUTHBRIDGE, MASS.
CIRC. 5,200

APR 18 1967

New England Newsclip

The final Boston Symphony Orchestra telecast of the season takes place tonight at 8:30 p. m. on Channel 2.

Broadcast direct from Symphony Hall by both WGBH-TV and WGBH-FM (radio in stereo), the full-length concert will be conducted by Erich Leinsdorf. For his program Leinsdorf has chosen three works: Beethoven's Symphony No. 2, "As Quiet As" by Colgrass and Brahms' Violin Concerto with Joseph Silverstein as soloist.

* * *

WILKES-BARRE, PA.
INDEPENDENT
SUN. 52,500

APR 16 1967

Boston Symphony On Ch. 28 Tonight

The Boston Symphony Orchestra is featured in another television presentation by the Miners National Bank of Wilkes-Barre tonight at 6:30 on WBRE-TV, Channel 28.

The orchestra will present Suite from "The Water Music" by George Frederick Handel and Symphony No. 2 by Johannes Brahms.

Newark Sunday News
NEWARK, N. J.
SUN. 427,240

APR 2 1967

* * *

The Boston Symphony Orchestra will open its concert-broadcast with Bizet's Symphony in C on Station WQXR at 8:07 tonight. This will be followed by Apocalypse by Menotti. The two-hour program will conclude with Pictures at an Exhibition by Moussorgsky-Ravel. Thomas Schippers will be guest conductor.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Albany Knickerbocker News
Monday, April 24, 1967

On Your Radio

7—Reading Aloud with Bill Gavness. (WAMC)

7:30—Four College Lecture Hall: The Beatles will be discussed by Michael Irwin, visiting lecturer in the English department of Smith College (WAMC)

8:05—Boston Symphony Orchestra: The orchestra will perform Beethoven's Symphony No. 2, Colgrass' "As Quiet As," and the Violin Concerto in D Major of Brahms. (WFLY)

8:30—The Art of Serge Koussevitsky: Prokofiev's Symphonies No. 1 and 5 will be performed.

SCHOLASTIC MAGAZINES, INC.

From ROY HEMMING

Your attention is called to attached tearsheet of our record review column as it apppears in the current issue of

Senior Scholastic	*Scholastic Teacher*
World Week	*Co-ed*
Practical English	*Junior Scholastic*
Senior Science	*SummerTime*

50 WEST 44TH STREET, NEW YORK, N.Y. 10036

Prokofieff: Piano Concertos No. 1 & 2—John Browning with Boston Symphony, Leinsdorf [*RCA Victor LSC-2897*]. The Boston Symphony's Prokofieff series may well turn out to be one of the finest recording ventures of the 1960's. So far each release has been outstanding—as is this newest one, coupling the first two of Prokofieff's five superb piano concertos. Young Browning has technique to spare but, more important, he knows how to underplay and make a piece "sing" with subtlety as well as driving energy. He and Leinsdorf obviously agree that Prokofieff can be cool, mellow, and basically lyrical. That's the way they approach both the 1st and 2nd, just as it was the way they approached the 3rd several years ago [on *Capitol SP8545*]. Excellent as this new LP is, however, the 2nd is not quite so sparklingly played as the now-deleted 1960 version by Malcolm Frager [*RCA Victor LSC-2465*], which this LP is apparently meant to displace in RCA's scheme of things. But there's no competition for Browning's version of the 1st (a superbly played Richter version on several import labels is burdened with poor sonics). (R. H.)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Springfield Herald
SPRINGFIELD, Mass.
Bi-Weekly
Circ. 111,573

NOV 3 1966

CONCERT BROADCASTS ON NEW RADIO STATION

Area residents will be able to hear live stereophonic broadcasts of the Boston Symphony Orchestra when Springfield's newest radio station goes on the air.

WCRX General Manager Robert W. Potter has announced that arrangements have been completed to broadcast the Saturday night concerts direct from Symphony hall in Boston, and from Tanglewood in season. The Boston Symphony, recognized as one of the world's finest orchestras, is directed by Erich Leinsdorf, and the radio broadcasts will include authoritative commentary as well as intermission interviews with Mr. Leinsdorf and other guests.

WCRX, with 50,000 watts coverage, will be on the air later this month, offering mostly stereophonic concert music. Through its affiliation with the CRB network, a wide variety of special programming will be available, as well as transcribed music selected from a library of nearly 20,000 albums and tapes. Studios are located in the Sheraton Motor Inn.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Star
WINCHESTER, Mass.
Weekly Circ. 5,415

NOV 17 1966

— The Arts

Three years ago next Tuesday November 22, the announcement of the assassination of President Kennedy was made to a Friday symphony audience by Erich Leinsdorf. At 8:30 Tuesday Channel 2 will telecast the BSO in its musical tribute, the new narrated work by William Sydeman "In Memoriam" presented with the Funeral March from Beethoven's "Eroica," Bach's Suite No. 3 and Schumann's Symphony No. 1.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Foster's Democrat (e)
DOVER, N. H.
Circ. 11,700

NOV 22 1966

Channel 11 Program Notes

The Boston Symphony Orchestra — live from Symphony Hall in Boston — ispresented in concert November 22 at 8:30 pm on Channel 11.

Erich Leinsdorf conducts the Boston Symphony in "Handel's Double Concerto Number Three" which is followed by Sydeman's "In Memoriam John F. Kennedy." Beethoven's "Symphony Number Seven" is the concluding selection.

Maureen Forrester, the celebrated Canadian contralto, will perform a studio recital, Tuesday, November 29, at 9:00 pm on Channel 11.

COLORADO SPRINGS
GAZETTE-TELEGRAPH
COLORADO SPRINGS, COLO.
D. 36,133 SUN. 36,696

NOV 19 1966

Boston Symphony Concert Set

Mahler's Symphony No. 3 will be featured Thursday in the Boston Symphony program scheduled for 8:10 p.m. on KCMS radio, 102.7 mg-fm, and 1490 kc - am.

Erich Leinsdorf will direct. The first movements of Mahler's work will take up the first of the concert.

The second half will feature second and sixth movements. Shirley Verrett is soloist.

FREE PRESS
COLORADO SPRINGS, COLO.
D. 17,445 SUN. 17,813

NOV 10 1966

'Butterfly' To Be Heard

The Colorado Springs Opera presentation of Madame Butterfly will be heard in FM stereo, Friday evening at 8:15 p.m. on KCMS.

The program will be heard with only brief commentary between the three acts.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, will present a program of concert favorites featuring outstanding soloists at 8:15 p.m. on the station Thursday.

The short Prelude to Act 3 of Lohengrin by Wagner will open the program. The first major work is the Symphony No. 1 composed by Brahms and is followed by the Violin Concerto No. 2 by Prokofiev with Masuko Ushioda soloist.

The Studies on Themes of Paul Klee were composed in 1959 by the American Gunther Schuller. Concluding the program is the great Piano Concerto No. 1 by Tchaikovsky with the outstanding pianist, Misha Dichter, the second prize winner of the 1966 Tchaikovsky competition in Moscow.

A variety of outstanding concert favorites presented by one of the outstanding orchestras will be presented in stereophonic sound on KCMS-FM and in high fidelity on KCMS-AM daily.

COLUMBIA, S. C.
RECORD
D. 29,500

DEC 17 1966

8:30 p. m. — THE BOSTON SYMPHONY ORCHESTRA. — The performance this evening includes Tchaikovsky's "Suite No. 3" and "Adagietto, Symphony No. 5" by Mahler. ETV

9 p. m. — BONANZA. "Tommy." Sentiment runs high in this episode about the plight of an adorable youngster named Tommy who is a deaf mute. The ladies will especially enjoy the tear-jerking story in which Tommy's mother sends him to the Ponderosa to protect him from the cruelty of her outlaw husband. (Color). **WIS—NBC**

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

NOV 21 1966

Today

"The Art of Serge Koussevitsky". Koussevitsky conducts on recordings of Piston's Symphony No. 3 and Wagner's Preludes to "Lohengrin" and "Die Meistersinger". WGBH, 8:30 p.m.

The Boston Symphony Orchestra [redacted] recorded performance on "Late Concert". Erich Leindsdorf conducts Verdi's Te Deum and Beethoven's Symphony No. 9. Soloists in the Symphony's final movement are Phyllis Curtin, Eunice Alberts, Richard Cassilly and Thomas Paul. WBUR, 10 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

NOV 12 1966

Radio Highlights

Today

Tonight's concert by the Boston Symphony Orchestra will be broadcast live from Symphony Hall. Erich Leindsdorf conducts Haydn's Symphony No. 93, Bartok's Concerto for Two Pianos and Percussion and Borodin's Symphony No. 2. Beracha Eden and Alexander Tamir are soloists in the Bartok work. WCRB, 8:25 p.m.; WGBH, 8:30 p.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD JOURNAL
Friday, November 25, 1966

Radio highlights

CONCERT HALL: Tonight's presentation is Prokofiev's Symphony No. 5, Opus 100 with Erich Leinsdorf conducting the Boston Symphony and Haydn's Concerto in C with Maurice Gendron, cellist. Raymond Lepard conducts the London Symphony. 8:05 over WSYR.

NORTH TONAWANDA, N. Y.
NEWS
D. 17,000

DEC 7 1966

Radio Highlights

WBEN, 930, broadcasts the Purple Eagles of Niagara vs. Villa Madonna College basketball game starting at 8:30 tonight.

WBEN - FM, 102.5, presents Erich Leinsdorf conducting the Boston Symphony Orchestra in a program including Janacek's Suite from the Cunning Little Vixen beginning at 8 p.m.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

NOV 14 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

NOV 7 1966

Today

"The Art of Serge Koussevitsky." Koussevitzky conducts the Boston Symphony Orchestra in recordings of Rachmaninoff's "Symphony No. 3 and Brahms' Variations on a Theme of Haydn. WGBH, 8:30 p.m.

The Boston Symphony Orchestra is presented in a recorded concert on "Late Concert." Erich Leinsdorf leads the orchestra in the Leonore Overture No. 3 of Beethoven; Concerto for Cello and Orchestra of Shostakovitch; Hindemith's Symphonic Metamorphosis and "Depuis le Jour" from Charpentier's "Louise". Stephen Kates is soloist in the Concerto. WBUR, 10 p.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Tuesday, December 6, 1966

WAMC to Air Munch Return

Charles Munch, who retired as music director of the Boston Symphony Orchestra several years ago, is returning to conduct two concerts this week at Symphony Hall in Boston.

Both concerts are being broadcast live by WAMC-FM, the Albany Medical College radio station.

The first program is Tuesday, Dec. 6 at 8:30 p.m. and will include Faure's "Suite from Pelleas et Melisande" and Schubert's Symphony No. 2.

The second concert, at 2 p.m. Friday, Dec. 9, will present the Harvard Glee Club and Radcliffe Choral Society along with the orchestra in a performance of Berlioz' oratorio, "L'Enfance du Christ."

CHICAGO, ILL.
ROGERS PARK-EDGEWATER NEWS
W. 16,369

DEC 7 1966

Tanglewood To Texas

The Bell Hour

By Raymond Henagow

Illinois Bell, with which most of us have had contact at one time or another, has for several years sponsored a notable musical hour on television, but now, in this new season, the program has burst the old partitioned format that was designed to be all things to all people.

Already, in a series of three Sunday hours we have been transported to Gian-Carlo Menotti's Festival of Two Worlds in Spoleto, Italy; to the world of Texan Van Cliburn, and to the Berkshire Music Festival at Tanglewood.

The sound and color were not all they should be, but these excursions into special phases of the realm of music were invaluable for the insight and enjoyment they offered.

The students, the artists, the aura of Tanglewood were right there in the living room (if that's where you were watching).

The Berkshire Festival, a summer home of the Boston Symphony, launched by the late Serge Koussevitzky, has been a star in the musical crown of this country since the mid-Thirties. Now, Erich Leinsdorf, present conductor of the Boston Symphony, has charge of the proceedings. If anyone doubts this, Leinsdorf sounded most convincing when he was interviewed on the program.

Probably the most striking thing about the whole hour was the wonderful spirit of the students, teachers (symphony players), and performers. There is perhaps nothing that quite equals the outlook of a dedicated artist. The fervor, the upward view were there in abundance.

Van Cliburn, his life and times, came to life in the Deep South, where everybody seems sincere and hospitable. In any case, his parents sounded quite genuine and his mother, his first teacher, very musical. After Van won the Tschaikovsky competition in Moscow for his piano playing, he was discovered. Now there is an award named for him.

This eager, talented boy does not always win me over with his playing, and I have a feeling that I am not alone. The performance of a work in a manner that differs from the more usual conceptions does not of itself mean it is better or worse than the "norm," if there is such a thing.

There may be more than one valid projection of a musical composition, but I have heard Mr. Cliburn do harm to major works. On a recent Chicago Symphony delayed stereocast on WFMT, he assailed with considerable abandon the Tchaikovsky Piano Concerto No. 1 in B-flat minor, a warhorse everybody should get off of for a couple of years. I didn't feel that the young Texan aided the cause of a weary old steed.

Would you American celebrity lovers believe that Van Cliburn is a good pianist, but not yet a great one? Please.

GAINESVILLE, FLA.
SUN
D. 16,500 S. 17,500

DEC 3 1966

Boston Symphony Air Concerts Set

A series of concerts by the Boston Symphony Orchestra will be heard twice - weekly beginning Sunday on WRUF and WRUF-FM.

The concerts will be presented in stereo on WRUF-FM, 103.7 megacycles, each Sunday through February 26 at 2 p.m. The same concert will be repeated on WRUF-AM each Tuesday at 8 p.m.

Sunday's opening performance will feature Erich Leinsdorf conducting Mahler's Third Symphony. Shirley Verrett, Mezzo - Soprano, will be the featured soloist in the performance with additional vocal music by the New England Conservatory Chorus.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Derry News
DERRY, N. H.
Weekly Circ. 3,125

DEC 8 1966

Boston Symphony On WENH TV

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Union Leader
MANCHESTER, N. H.
Comb. Circ. 45,730

DEC 7 1966

Hub Symphony On TV Dec. 13

DURHAM — Live from Symphony Hall in Boston, Channel 11 telecasts the Boston Symphony Orchestra in concert, Tuesday, Dec. 13 at 8:30 p. m.

Charles Munch conducts the Symphony in Berlioz' "L'Enfance du Christ" with soloists Florence Kopleff, Donald Grimm, Theodor Uppman and John McCallum.

The Harvard Glee Club and the Radcliffe Choral Society are featured.

Times-Picayune
NEW ORLEANS, LA.
D. 190,637 SUN. 306,325

DEC 11 1966

TODAY'S HIGHLIGHTS: Boston Symphony, 2-4 p. m., WWMT-FM . . . New York Philharmonic, conductor: Leonard Bernstein, 3-5 p. m., WDSU-FM . . . Opera, Wagner's "Lohengrin," 7-10 p. m., WDSU-FM . . . Stereo Concert Hall, Mozart's "Piano Concerto No. 22 in E K482," 11 p. m.-midnight, WWMT-FM.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sun (e)
ATTLEBORO, Mass.
Circ. 11,785

DEC 10 1966

Best Next Week On Channel 2

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Item (e)
LYNN, Mass.
Circ. 34,355

DEC 10 1966

Munch Back At Podium On Chan. 2

Charles Munch returns to the Symphony Hall podium to conduct the Boston Symphony Orchestra in "L'Enfance du Christ" by Hector Berlioz, Tuesday, at 8:30 PM on Channel 2 and WGBH-FM.

Broadcast by radio in FM-multiplex stereo, this live concert is the first Munch has conducted for broadcast on Channel 2 since he retired as conductor in 1962.

Although "L'Enfance du Christ" was composed more than a century ago, it was not performed in Boston until 1953, when Charles Munch introduced it at a Friday-Saturday Boston Symphony Orchestra concert; the response was so enthusiastic he repeated it three years later and now Erich Leinsdorf has invited him to conduct it again, this time before an audience far larger than could ever be present in Symphony Hall.

With the Harvard Glee Club, Radcliffe Choral Society and soloists Florence Kopleff, contralto, John McCollum, tenor, Theodor Uppman, baritone and Donald Gramm, bass, "L'Enfance du Christ" begins with Herod's dream and the birth of the Christ Child, then follows the family on the Flight into Egypt and finally records their successful arrival at Sais.

Performed in the original French and based on the Gospel According to Matthew, "L'Enfance du Christ" is being produced for television by Jordan Whitelaw and directed by William Cosel.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304

DEC. 15 1966

Itzhak Perlman BSO Soloist in Sibelius Work

WGBH-FM will broadcast a special concert by the Boston Symphony Orchestra direct

ITZHAK PERLMAN

from Symphony Hall in FM multiplex stereo, Tuesday, Dec. 20 at 7:30 p.m.

Conducted by Erich Leinsdorf, the concert will open with Beethoven's Overture to Coriolanus, followed by a performance of his Symphony No. 4.

After intermission, Mr. Leinsdorf has invited the young Israeli violinist Itzhak Perlman to be soloist in Sibelius' Violin Concerto in D Minor, Op. 47.

A native of Tel Aviv, Perlman is just 21 years old and has already appeared with many of the major symphony orchestras of the United States. A graduate of the Juilliard School of Music, Perlman suffered an attack of polio as a youngster and so cannot stand while performing.

Boston music lovers will have a chance to hear him in two works. Three days before he performs the Sibelius, Mr. Leinsdorf has invited him to play Prokofiev's Second Violin Concerto with the Boston Symphony Orchestra.

STILLWATER, OKLA.
NEWS-PRESS
D. 7,000

DEC 25 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

DEC 11 1966

TUESDAY—Boston Symphony, Charles Munch conducting Berlioz' "L'Enfance du Christ," with contralto Florence Kopleff, tenor John McCollum, baritone Donald Gramm and basso Theodor Uppman, and the Harvard Glee Club and Radcliffe Choral Society. Broadcast on Ch. 2 and WGBH-FM. Symphony Hall at 8:30. Concert repeated Thursday at 8:30.

Finally the weekly New York Philharmonic radio broadcast, which KSPI carries on FM from 8 to 9:45 Sunday will present pianist Daniel Barenboim in Brahms' Piano Concerto No. 1 in D minor, with William Steinberg of the Pittsburgh Symphony as guest conductor. In addition to the Israel-born young pianist's appearance, the first part of the program will consist of Aaron Copland's "Short Symphony," written when Copland was only 32 but not premiered in America until 1944, and the late Arthur Honegger's "Symphony No. 5."

The latter work, Honegger's last, was commissioned by the Koussevitzky Music Foundation in 1949 and premiered by the Boston Symphony in 1951.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e) 047
ATTLEBORO, Mass.
Circ. 11,785
DEC 24 1966

Best Next Week On Channel 2

There will be music and drama on Channel 2 Christmas Day.

Starting at 2 p.m. with a full-length performance of Mozart's opera "The Magic Flute," the festivities include a special concert of Christmas music at 6 o'clock, a performance of the colorful music drama "The Play of Daniel" at 7, and at 8:15, Dylan Thomas reading his own "A Child's Christmas in Wales."

"The Magic Flute" was recorded last summer at the Berkshire Festival and features Erich Leinsdorf conducting the Boston Symphony Orchestra with soloists Ezio Flagello, Judith Raskin, Beverly Sills and George Shirley. The Yale University Glee Club joins forces with the Howard University Choir for the concert of Christmas music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press
WATERTOWN, Mass.
Weekly Circ. 4,686
DEC 28 1966

Channel 2 Highlights

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Star
WINCHESTER, Mass.
Weekly Circ. 5,415
DEC 29 1966

There Is Something For Everyone On Channel 2

The week on Channel 2 has something for everyone.

There'll be three top-notch dramas, a sharp debate on Massachusetts auto insurance rates in which the public will take part, a new class for creative knitters (beginners and experts) who want to learn principals as well as techniques, the hot jazz trumpet of Al Hirt, a live Boston Symphony Orchestra telecast, the return of Colette Shulman with her perceptive comment on the Soviet press, the New England premiere of one of the most popular series ever produced for children, and much, much more.

It all begins the week of January 1.

Tuesday, January 3

8:30—Boston Symphony Orchestra. Erich Leinsdorf conducts this live concert, broadcast direct from Symphony Hall (radio in stereo). Program: "Der Schwanendreher" by Hindemith (Burton Fine, viola soloist); and Haffner Serenade by Mozart (Joseph Silverstein, violin soloist).

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
DEC 11 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
DEC 11 1966

BSO Programs Listed

Special to The Standard-Times

BOSTON — The Boston Symphony Orchestra is entering upon a week of considerable diversity. Tonight Erich Leinsdorf and the Orchestra will present a special Pension Fund Concert with Senator Edward M. Kennedy as narrator, Misha Dichter as piano soloist and Stephen Kates as cello soloist.

All the participants will contribute their services for the benefit of the Pension Fund which helps support over 95 retired orchestra members or their widows each year.

Charles Munch will conclude his present visit as guest conductor this week at the Tuesday and Thursday evening concerts, Friday afternoon and Saturday evening the 21-year-old Israeli violinist, Itzhak Perlman, will make his first appearances with the Boston Symphony Orchestra, Mr. Leinsdorf conducting.

Tonight's Pension Fund Concert will begin with the Dvorak "Cello Concerto in B minor, Op. 104," with soloist Stephen Kates who was a top prize-winner last summer at the Tchaikovsky Competition in Moscow.

Then Senator Kennedy will join Mr. Leinsdorf and the orchestra as narrator in "A Lincoln Portrait" by Aaron Copland, the same work in which he appeared with much success last summer at Tanglewood for the benefit of the Berkshire Music Center.

After intermission Misha Dichter, another American artist who was a prize winner in the Moscow competition, will perform the Tchaikovsky "Piano Concerto No. 1." Some tickets for the Pension Fund Concert are still available at the Symphony Hall box office.

Tuesday night, the third of the "Cambridge" series, and Thursday night, the third of the Thursday "A" series, Dr. Munch will devote his program to a complete performance of "L'Enfance du Christ" by Berlioz, assisted by John McCollum, tenor; Florence Kopleff, contralto; Theodor Uppman, baritone; Donald Gramm, bass, and the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, conductor.

The Tuesday "Cambridge" concert will be telecast and broadcast simultaneously by WGBH-TV, Channel 2, and WGBH-FM.

Erich Leinsdorf, music director, will return to the podium for the weekend concerts and introduce the young violinist, Itzhak Perlman, who will play the Prokofiev "Violin Concerto No. 2." The program will begin with two works of Leonard Bernstein, "The Lonely Hunter" and the "Symphonic Suite" from "On the Waterfront." Mr. Perlman will appear after intermission and the program will conclude with Berlioz' "Invitation to the Dance," Op. 65, as orchestrated by Berlioz.

COLUMBIA, S. C.
RECORD
D. 29,500
DEC 26 1966

DUE TO SUCH a favorable reaction to the Sunday night Boston Symphony Orchestra presentations, ETV will continue to present concerts by major philharmonic orchestras during this time spot. The Boston Symphony presents its final program Christmas night. Included in the January concerts will be the Pittsburg Symphony, Buffalo Philharmonic, American Symphony, Los Angeles Philharmonic, and Royal Philharmonic Orchestras.

Exact broadcasts times for these and other ETV programs may be obtained from the ETV Guide or listings in The Columbia Record.

Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
DEC 5 1966

Munch, Boston Symphony On Air Tomorrow, Friday

Charles Munch returns to conduct the Boston Symphony Orchestra in two concerts to be broadcast live from Boston's Symphony Hall this week by WAMC-FM, 90.3 mc. Munch retired as the orchestra's music director several years ago.

Tomorrow at 8:30 p.m., he will lead the famous orchestra in a program consisting of Faure's "Suite from Pelleas et Melisande," Op. 80; Symphony No. 2 for String Orchestra by Honegger; Schubert's Symphony No. 2 in B flat, D. 125; and Ravel's "La Valse."

The Harvard Glee Club and Radcliffe Choral Society will join Munch and the orchestra in a concert at 2 p.m. Friday. This concert will be devoted to a performance of Berlioz' famous oratorio "L'Enfance du Christ," Op. 25, and will feature guest soloist Florence Kopleff, Donald Gramm, Theodor Uppman and John McCollum.

* * *

The Boston Symphony Orchestra is heard live in concert throughout the year over WAMC, the FM station of Albany Medical College.

TIME
NEW YORK, N.Y.
W. 2,737,900
DEC 16 1966

SHOW BUSINESS

TELEVISION

Bell Ringer

For 26 years on radio and TV, the *Bell Telephone Hour* played duenna to the world's best music and most of its best contemporary performers, from Pons and Pinza to Toscanini and Tebaldi. The show had all the virtues of the duenna—care, good taste, restraint and fondness for her charges—but also the one vice: it was often pretty dull. Producer Henry Jaffe recalls: "We'd put a performer on a bleak stage in front of a dirty curtain and say, 'Perform!'"

CLIBURN'S HANDS

Perform they did, often superbly, but Bell began to feel its image had become ossified. This season, the program has shucked its shawl and gone off in search of adventure, and in the process become one of the best series on TV. Using hand-held cameras and available light, spotting some technicians in the middle of a performing orchestra, spending time and money horrendously, the *Bell Telephone Hour* has put together a new format of [illegible] documentary [illegible] honest music [illegible] and [illegible] commentary.

▶ Pianist Van Cliburn played at Michigan's Interlochen National Music Camp, recorded two Chopin sonatas in a New York studio, packed the Hollywood Bowl for Rachmaninoff's *Piano Concerto No. 2*, and ate a folksy dinner with his parents and friends at their home in Shreveport, La. In between times, he mused about himself, his fame and his music: "The role of a concert artist in a concert hall will never be eclipsed. [illegible]"

▶ At the Tanglewood Music Festival in Massachusetts, the cameras cut away from performances of Debussy, Hindemith and Stravinsky for an interview with Composer Aaron Copland and a long glimpse of soprano Phyllis Curtin in a replica of Nathaniel Hawthorne's "little red house," teaching young hopefuls.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,176
JAN 3 1967

Top Spots on TV

Boston Symphony — 8.30 p. m., ch. 2. Erich Leinsdorf conducting the program. (live) See Best.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JAN 5 1967

Boston Symphony To Record Carter Piano Concerto

The Boston Symphony Orchestra has received confirmation from three foundations that by separate grants they will support efforts to have the premiere performance of Elliott Carter's Piano Concerto recorded by RCA Victor Records. Erich Leinsdorf, music director, will conduct the world premiere of the concerto with Jacob Lateiner as soloist on Friday afternoon.

The three participating foundations are the Martha Baird Rockefeller Fund for Music, Inc., the Steinway Foundation, Inc., and the National Foundation on the Arts and the Humanities. A fourth, the Ford Foundation, made a grant to Lateiner for the commissioning of the concerto.

The recording of the Carter Concerto at Friday's concert marks the first occasion in recent years the Boston Symphony Orchestra has made a commercial recording at a concert and with foundation support.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
World Journal Tribune (e)
NEW YORK, N. Y.
JAN 1 1967

Today's Radio

8:05-10 — WQXR [illegible] Symphony Orchestra Concert: [illegible] cellist; Sen. Edward M. Kennedy, narrator; Misha Dichter, pianist. Dvorak's Cello Concerto in B Minor; Copland's A Lincoln Portrait, and Tchaikovsky's Piano Concerto No. 1 in B Flat Minor.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250
JAN 15 1967
New England Newsclip

FM Music for This Week

LOHENGRIN, Wagner's three-act opera about love and chivalry in medieval times, will be broadcast by the Metropolitan Opera on Saturday afternoon at 2 on WEAN and WPJB-FM.

In the cast will be tenor Sandor Konya as Lohengrin, soprano Ingrid Bjoner as Elsa of Brabant, mezzo-soprano Christa Ludwig as Ortrud, baritone Walter Berry singing the role of Telramund, bass John Macurdy as King Henry, and baritone Sherrill Milnes as the Herald. Karl Boehm will conduct.

A concert by the Boston Symphony Orchestra will be broadcast by WCRO-FM on Thursday at 9 p.m. Erich Leinsdorf will conduct the orchestra in works by Webber, Schumann and Dvorak.

Leonard Bernstein will be back on the podium at Philharmonic Hall to conduct the New York Philharmonic broadcast today at 5 p.m. on WPJB-FM and 7 p.m. on WEAN.

Soloist with the orchestra will be violinist Zvi Zeitlin who will be heard in a performance of Arnold Schoenberg's *Violin Concerto*. Other works on the program will be Beethoven's overture to his opera *Fidelio* and his *Symphony No. 3 in E Flat Major*.

NORTH TONAWANDA, N. Y.
NEWS
D. 17,000
JAN 11 1967

Highlights On Radio

WBEN-FM, 102.5, features the Boston Symphony Orchestra with Erich Leinsdorf conducting a program including Beethoven and Mozart beginning at 3 p.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NO. TONAWANDA NEWS
Saturday, January 28, 1967

Highlights On Radio

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012
JAN 8 1967

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
JAN 9 1967

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,355
JAN 7 1967

Hub Symphony On Channel 2

Gunther Schuller will be guest conductor with the Boston Symphony Orchestra Tuesday at [illegible] on Channel 2.

Broadcast simultaneously by WBGH-FM in stereo, the concert will be telecast direct from Symphony Hall. For his program Schuller has chosen three works: Overture, Othello by Dvorak; Symphony No. 8 by Schubert (the Unfinished) and Ives' Symphony No. 4. Assisting artists in the Ives work will be the New England Conservatory Chorus, John Oliver, Acting Director.

Times-Picayune
NEW ORLEANS, LA.
D. 190,637 SUN. 306,325
JAN 15 1967

TODAY'S HIGHLIGHTS. Boston Symphony, Berg's "Lulu Suite" and Beethoven's "Piano Concerto No. 1 in C, Op. 15," 2-4 p. m.; WWMT-FM . . . Super Bowl, Green Bay Packers vs. Kansas City Chiefs, 2:30 p. m., WDSU; 3 p. m., WWL . . . New York Philharmonic, conductor: Leonard Bernstein; soloist. Zvi Zeitlin, violinist, 3-5 p. m., WDSU-FM . . . Opera, Strauss' "Salome," 7-10 p. m., WDSU-FM . . . Stage 3, "Girls, Girls, Girls," 8-9 p. m., WWMT-FM.

ITEM (e)
LYNN, MASS.
CIRC. 34,350
JAN 28 1967
New England Newsclip

PRESS
WATERTOWN, MASS.
WEEKLY CIRC. 4,700
JAN 26 1967
New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 26 1967
New England Newsclip

BSO on TV

Rafael Kubelik will be guest conductor with the Boston Symphony Orchestra, Tuesday, Jan. 31 at 8:30 p.m. on Channel 2.

Broadcast simultaneously in stereo by WGBH radio, the concert will be broadcast live from Symphony Hall. For his program Kubelik has chosen Symphony No. 102 by Haydn, Martinu's Double Concerto for Two String Orchestras, Piano and Tympani and the Symphony in D minor by Cesar Franck.

139

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e) 047
ATTLEBORO, Mass.
Circ. 11,785
DEC 24 1966

Best Next Week On Channel 2

There will be music and drama on Channel 2 Christmas Day.

Starting at 2 p.m. with a full-length performance of Mozart's opera "The Magic Flute," the festivities include a special concert of Christmas music at 6 o'clock, a performance of the colorful music drama "The Play of Daniel" at 7, and at 8:35, Dylan Thomas reading his own "A Child's Christmas in Wales."

"The Magic Flute" was recorded last summer at the Berkshire Festival and features Erich Leinsdorf conducting the Boston Symphony Orchestra with soloists Ezio Flagello, Judith Raskin, Beverly Sills and George Shirley. The Yale University Glee Club joins forces with the Howard University Choir for the concert of Christmas music.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press
WATERTOWN, Mass.
Weekly Circ. 4,686
DEC 29 1966

Channel 2 Highlights

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Star
WINCHESTER, Mass.
Weekly Circ. 5,415
DEC 29 1966

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It all begins the week of January 1.

Tuesday, January 3

8:30—Boston Symphony Orchestra. Erich Leinsdorf conducts this live concert, broadcast direct from Symphony Hall (radio in stereo). Program: "Der Schwanendreher" by Hindemith (Burton Fine, viola soloist); and Haffner Serenade by Mozart (Joseph Silverstein, violin soloist).

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
DEC 11 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
DEC 11 1966

BSO Programs Listed

Special to The Standard-Times

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Tuesday night, the third of the "Cambridge" series, and Thursday night, the third of the Thursday "A" series, Dr. Munch will devote his program to a complete performance of "L'Enfance du Christ" by Berlioz, assisted by John McCollum, tenor; Florence Kopleff, contralto; Theodor Uppman, baritone; Donald Gramm, bass, and the Harvard Glee Club and Radcliffe Choral Society, Elliot Forbes, conductor.

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COLUMBIA, S. C.
RECORD
D. 29,509
DEC 26 1966

* * *

DUE TO SUCH a favorable reaction to the Sunday night Boston Symphony Orchestra presentations, ETV will continue to present concerts by major philharmonic orchestras during this time spot. The Boston Symphony presents its final program Christmas night. Included in the January concerts will be the Pittsburg Symphony, Buffalo Philharmonic, American Symphony, Los Angeles Philharmonic, and Royal Philharmonic Orchestras.

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Schenectady Gazette
SCHENECTADY, N. Y.
D. 50,766
DEC 5 1966

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* * *

The Boston Symphony Orchestra is heard live in concert throughout the year over WAMC, the FM station of Albany Medical College.

TIME
NEW YORK, N.Y.
W. 2,737,900
DEC 16 1966

SHOW BUSINESS

TELEVISION

Bell Ringer

For 26 years on radio and TV, the *Bell Telephone Hour* played duenna to the world's best music and most of its best contemporary performers, from Pons and Pinza to Toscanini and Tebaldi. The show had all the virtues of the duenna—care, good taste, restraint and fondness for her charges—but also the one vice: it was often pretty dull. Producer Henry Jaffe recalls: "We'd put a performer on a bleak stage in front of a dirty curtain and say, 'Perform!'"

CLIBURN'S HANDS

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,176
JAN 3 1967

Top Spots on TV

Boston Symphony — 8.30 p. m., Ch. 2. Erich Leinsdorf conducting the program. (live) See Best.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
JAN 5 1967

Boston Symphony To Record Carter Piano Concerto

The Boston Symphony Orchestra has received confirmation from three foundations that by separate grants they will support efforts to have the premiere performance of Elliott Carter's Piano Concerto recorded by RCA Victor Records. Erich Leinsdorf, music director, will conduct the world premiere of the concerto with Jacob Lateiner as soloist on Friday afternoon.

The three participating foundations are the Martha Baird Rockefeller Fund for Music, Inc., the Steinway Foundation, Inc., and the National Foundation on the Arts and the Humanities. A fourth, the Ford Foundation, made a grant to Lateiner for the commissioning of the concerto.

The recording of the Carter Concerto at Friday's concert marks the first occasion in recent years the Boston Symphony Orchestra has made a commercial recording at a concert and with foundation support.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
World Journal Tribune (e)
NEW YORK, N. Y.
JAN 1 1967

Today's Radio

8:05-10 — WQXR — Boston Symphony Orchestra Concert: Stephen Kates, cellist; Sen. Edward M. Kennedy, narrator; Mischa Dichter, pianist. Dvorak's Cello Concerto in B Minor; Copland's A Lincoln Portrait, and Tchaikovsky's Piano Concerto No. 1 in B Flat Minor.

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250
JAN 15 1967
New England Newsclip

FM Music for This Week

LOHENGRIN, Wagner's three-act opera about love and chivalry in medieval times, will be broadcast by the Metropolitan Opera on Saturday afternoon at 2 on WEAN and WPJB-FM.

In the cast will be tenor Sandor Konya as Lohengrin, soprano Ingrid Bjoner as Elsa of Brabant, mezzo-soprano Christa Ludwig as Ortrud, baritone Walter Berry singing the role of Telramund, bass John Macurdy as King Henry, and baritone Sherrill Milnes as the Herald. Karl Boehm will conduct.

A concert by the Boston Symphony Orchestra will be broadcast by WCRQ-FM on Thursday at 9 p.m. Erich Leinsdorf will conduct the orchestra in works by Webber, Schumann and Dvorak.

Leonard Bernstein will be back on the podium at Philharmonic Hall to conduct the New York Philharmonic broadcast today at 5 p.m. on WPJB-FM and 7 p.m. on WEAN.

Soloist with the orchestra will be violinist Zvi Zeitlin who will be heard in a performance of Arnold Schoenberg's *Violin Concerto*. Other works on the program will be Beethoven's overture to his opera *Fidelio* and his *Symphony No. 3 in E Flat Major*.

NORTH TONAWANDA, N. Y.
NEWS
D. 17,000
JAN 11 1967

Highlights On Radio

WBEN-FM, 102.5, features the Boston Symphony Orchestra with Erich Leinsdorf conducting a program including Beethoven and Mozart beginning at 8 p.m.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

NO. TONAWANDA NEWS
Saturday, January 28, 1967

Highlights On Radio

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012
JAN 8 1967

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
JAN 9 1967

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Item (e)
LYNN, Mass.
Circ. 34,355
JAN 7 1967

Hub Symphony On Channel 2

Gunther Schuller will be guest conductor with the Boston Symphony Orchestra Tuesday at 7:30 P.M. on Channel 2.

Broadcast simultaneously by WBGH-FM in stereo, the concert will be telecast direct from Symphony Hall. For his program Schuller has chosen three works: Overture, Othello by Dvorak; Symphony No. 8 by Schubert (the Unfinished) and Ives' Symphony No. 4. Assisting artists in the Ives work will be the New England Conservatory Chorus, John Oliver, Acting Director.

Times-Picayune
NEW ORLEANS, LA.
D. 190,637 SUN. 306,325
JAN 15 1967

TODAY'S HIGHLIGHTS. Boston Symphony, Berg's "Lulu Suite" and Beethoven's "Piano Concerto No. 1 in C, Op. 15," 2-4 p. m., WWMT-FM . . . Super Bowl, Green Bay Packers vs. Kansas City Chiefs, 2:30 p. m., WDSU; 3 p. m., WWL . . . New York Philharmonic, conductor: Leonard Bernstein; soloist. Zvi Zeitlin, violinist, 3-5 p. m., WDSU-FM . . . Opera, Strauss' "Salome," 7-10 p. m., WDSU-FM . . . Stage 3, "Girls, Girls, Girls," 8-9 p. m., WWMT-FM.

ITEM (e)
LYNN, MASS.
CIRC. 34,350
JAN 28 1967
New England Newsclip

PRESS
WATERTOWN, MASS.
WEEKLY CIRC. 4,700
JAN 26 1967
New England Newsclip

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
JAN 26 1967
New England Newsclip

BSO on TV

Rafael Kubelik will be guest conductor with the Boston Symphony Orchestra, Tuesday, Jan. 31 at 8:30 p.m. on Channel 2.

Broadcast simultaneously in stereo by WGBH radio, the concert will be broadcast live from Symphony Hall. For his program Kubelik has chosen Symphony No. 102 by Haydn, Martinu's Double Concerto for Two String Orchestras, Piano and Tympani and the Symphony in D minor by Cesar Franck.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

MAY 7 1967

New England Newsclip

Pops Filmed For NBC-TV

A portion of the Boston Pops' Friday concert will be televised in color for broadcast later on N.B.C.'s Children's Theater. Arthur Fiedler will conduct. Hugh Downs will be narrator of "A Young Person's Guide to the Orchestra," by Benjamin Britten.

Other highlights of Pops this week will include the local premiere of a piece called "Naughty Limericks." Written by the Russian composer Schedrin, it is a musical spoof. It will be heard on the Monday and Wednesday programs.

In a special Sunday evening concert, May 14, the Pops will play an all-Gershwin program. Proceeds will benefit the orchestra's pension fund.

ITHACA, N. Y.
JOURNAL
D. 16,500

MAY 13 1967

Boston Pops Performance Set

A Boston Pops Orchestra performance in Boston's Symphony Hall, with Arthur Fiedler conducting, will be presented as an "NBC Children's Theater" color special Sunday (6:30-7:30 p.m.).

Hugh Downs will be program host as well as narrator of the concert's two principal works: Saint-Seans' "Carnival of Animals," with verses by Ogden Nash, and Benjamin Britten's "The Young Person's Guide to the Orchestra."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

MAY 11 1967

New England Newsclip

BesTView in Town

Will Host Boston Pops Concert

DESPITE HIS WEEKLY 12½-hour program schedule, Downs managed to find time to spend an afternoon and evening rehearsing in Symphony Hall for an NBC Children's Theater special hour which Channel 4 will televise next Sunday at 6:30 p. m. He will be narrator-host of a Boston Pops Orchestra concert conducted by Arthur Fiedler for young people, and it will be taped Friday night at a regular Symphony Hall performance.

The taping will take place during the second half of the performance, when Hugh will narrate the TV concert's two principal works: Saint-Saens' "Carnival of Animals," with verses by Ogden Nash, and Benjamin Britten's "The Young Person's Guide to the Orchestra." He and Fiedler recorded the latter for RCA Victor three years ago.

Although Downs will not be in New York for Friday morning's Today Show, he will still appear on the program—via a taped interview with Fiedler. He also will be guest Friday morning on Bob Kennedy's Channel 4 Contact session. (Even when he's not sitting in one of his own shows, he winds up on somebody else's.) He'll also turn up that morning on Concentration, which he tapes in advance.

GAZETTE (e)
TAUNTON, MASS.
CIRC. 12,800

MAY 13 1967

New England Newsclip

ALBANY TIMES UNION
Saturday, May 13, 1967

Poetry and Pops for Children

Camille St. Saens was racked
with pains
When people addressed him as
"Saint Sains."
He held the human race to
blame
Because it could not pronounce
his name.
So he turned with metronome
and fife
To glorify other forms of life.
Be quiet, please, for here begins
His salute to feathers, furs and
fins.

Thus Ogden Nash's verse introduces a series of musical portraits by Camille Saint Saens, entitled "Carnival of the Animals." Nash's poems, which accompany the music, wil be narrated by Hugh Downs in "A Boston Pops Concert for Youngsters" on the "NBC Children's Theatre" Sunday, from 6:30 to 7:30 p.m., originating in Boston's Symphony Hall. Downs, best known as host for NBC-TV's "Today" and "Concentration,' will also narrate the television concert's other principal work, Benjamin Britten's "Young Persons Guide to the Orchestra."

Here are some of the other Nash verses which Downs will read to the music on the program:

ELEPHANTS

Elephants are useful friends
Equipped with handles at both
ends.
They have a wrinkled, moth-
proof hide;
Their teeth are upside down,
outside . . .

KANGAROOS

The kangaroo can jump incredible.
He has to jump because he's edible.
I could not eat a kangaroo,
But many fine Australians do.

THE CUCKOO IN THE WOODS

Cuckoos lead Bohemian lives,
They fail as husbands and as
wives,
Therefore they cynically disparage everyone else's marriage.
Some claim that pianists are human,
And quote the case of Mr. Truman.
St. Saens, upon the other hand,
Considered them a scurvy band.
Ape-like they are and simian,
Instead of normal men and
wimian.

GRAND FINALE

Now we reach the grand finale,
Animale, carnivale.
Noises new to sea and land
Issue from the skillful band.
All the strings contort their features
Imitating crawly creatures . . .,
In out-doing Barnum and Bailey
and Ringling
St. Saens has done a miraculous
thingling.

During the performance of "Carnival of Animals," Lisl Weil, well-known illustrator of children's books, will illustrate the music with huge animal figures which she will draw on paper panels, just behind the orchestra.

CHRONICLE SUN
CAMBRIDGE, MASS.
WEEKLY CIRC. 12,850

MAY 18 1967

New England Newsclip

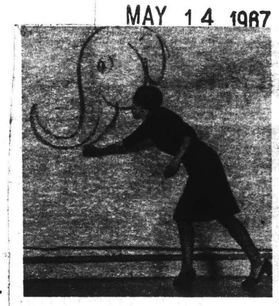
Pops on Two

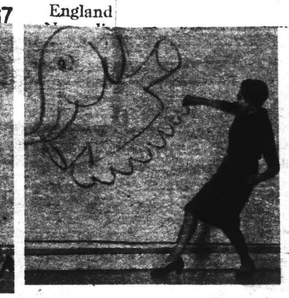
The Boston Pops goes international when Arthur Fiedler conducts a full-length live concert on Channel 2, Tuesday, May 23 at 8:30 p.m. The program will feature Japanese violist Konosuke Ono and cellist Soichi Katsuta. Both are members of the Japan Philharmonic.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

MAY 14 1967

New England





Lisl Weil drew animal figures behind the orchestra to the rhythm of the music. See page TV 7 for results.

Youngsters Watched During TV Filming Of Boston Pops

By Elizabeth Sullivan
Globe TV-Radio Editor

Students from Roxbury Latin, children of the Boston Symphony players, and others from all around, not only had a delightful time last Friday night listening to a Boston Pops Concert for youngsters but they had the pleasure of watching NBC film a portion of the concert for telecast today (Sunday) over Ch. 4 from 6:30 to 7:30 p.m.

After intermission, Saint-Saens' "Carnival of the Animals" was played by the orchestra under Arthur Fiedler, and Hugh Downs (of NBC's Today Show) was on stage as narrator for this work as well as Benjamin Britten's "Young Persons Guide to the Orchestra," the concert's other principal work.

As Downs read some Ogden Nash verses during "Carnival of Animals," Lisl Weil, illustrator of children's books, drew huge animal figures on paper panels just behind the orchestra. She did her drawings to the rhythm of the music.

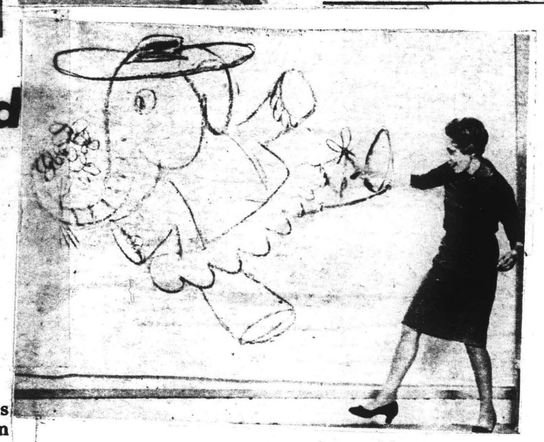
A high point of the "Carnival" work is the cuckoo section, with two clarinets representing two cuckoos communicating. One clarinet-cuckoo is visible on stage; the other is hidden.

This puzzles the pianists, who spend most of their time trying to locate it, particularly in the depths of the grand pianos. The young audience squealed with delight at this.

The Britten piece, subtitled "Variations and Fugue on a Theme of Purcell," is designed to help young people understand the scope of orchestral instruments.

NBC arranged for this Pops for Children concert telecast as the eighth production in the award-winning "NBC Children's Theater" series. A happy selection.

Continued on Page TV 7



Lisl Weil completes sketch, done as Boston Pops Orchestra plays "Carnival of the Animals."

Arthur Fiedler, Hugh Downs and Lisl Weil take part in NBC special tonight, featuring the Boston Pops Orchestra.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300

MAY 15 1967

New England Newsclip

"A BOSTON POPS CONCERT FOR YOUNGSTERS" with Hugh Downs on Channel 4 last night, was an hour of musical magic for children and parents alike.

Lisl Weil's illustrations of animals — drawn on huge posters as she worked to the rhythm of Saint-Saens' Carnival of Animal" — were enchanting. We watched her work, in rehearsal, with Arthur Fiedler and the orchestra last week, and when she finished the musician rose as one and gave her a standing ovation.

Viewers must have shared their enthusiasm. Her drawings were the highlight of the program. Ogden Nash's whimsical verse was delightful and Hugh Downs — in black tie — was excellent as the narrator for both the Saint Saens work and Benjamin Britten's "the Young Person's Guide to the Orchestra."

SUNDAY COURANT
HARTFORD, CONN.
CIRC. 182,650

MAY 14 1967

New England Newsclip

Art, Doggerel Liven Concert For Children

Artist Lisl Weil displays an unusual talent in "A Boston Pops Concert for Youngsters," a program in the "NBC Children's Theater" series, to be colorcast today (6:30-7:30 p.m.) on NBC.

Miss Weil, who also illustrates children's books, has devised a technique for illustrating program music for children by drawing life-size pictures in color on large poster-size panels during a concert performance.

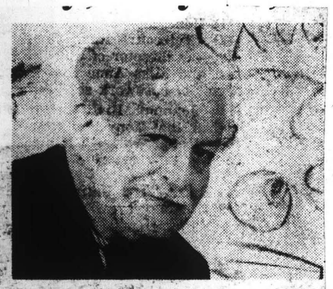
On "The Boston Pops Concert for Youngsters" she will be on stage, illustrating Ogden Nash's whimsical verses to Camille Saint-Saens' "Carnival of Animals," while Arthur Fiedler conducts the Pops Orchestra and NBC's Hugh Downs reads the poetry.

Ogden Nash's verse introduces a series of musical portraits by Camille Saint Saens, entitled "Carnival of the Animals." Nash's poems, which accompany the music, will be narrated by NBC's Hugh Downs who will also narrate the television concert's other principal work, Benjamin Britten's "Young Persons Guide to the Orchestra."

141

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

MAY 13 1967 New England Newsclip



Arthur Fiedler offers a children's tour of an orchestra tonight on NBC at 6:30.

TOWN CRIER
WESTPORT, CONN.
BI-WEEKLY CIRC. 6,750

MAY 11 1967 New England Newsclip

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

MAY 13 1967 New England Newsclip

On the Dial

FIEDLER

"NBC Children's Theater" presents a Boston Pops Concert for Children at 6:30 p.m. tomorrow via Channels 4 and 10. Somewhat remarkable when Boston's staid old Symphony Hall becomes part zoo part classroom. The "NBC Children's Theater" Pops Concert for youngsters will be complete with Arthur Fiedler conducting and Hugh Downs narrating Camille Saint Saens' "Carnival of the Animals" with verses by Ogden Nash. Visual storyteller Lisl Weil will draw in time to the music.

RCA VICTOR

Fiedler and the Boston Pops recorded both "Animale Carnivale" and Benjamin Britten's Young Person's Guide to the Orchestra with Downs for RCA Victor. This gave rise to "Children's Theater" producer George Heinemann's fertiel imagination that here was something for his program. For it, the Boston Pops will produce melodies played on kettledrums, an event as rare as the bull fiddles being fed peanuts. It's all part of the music and fun to take place in Symphony Hall, and to be seen on your screens tomorrow night.

"OLD ANIMALS"

Perhaps the best expression of what to expect is provided by Fiedler's daughter, Johanna, in her notes for the RCA recording: "It seems inevitable that this music will appeal to everyone, young people and old animals included."

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

MAY 15 1967 New England Newsclip

GAZETTE (e)
TAUNTON, MASS.
CIRC. 12,800

MAY 15 1967 New England Newsclip

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

MAY 15 1967

VARIETY
NEW YORK, N. Y.
WEEKLY - CIRC.N.AVAIL.

MAY 17 1967

A BOSTON POPS CONCERT FOR YOUNGSTERS
(NBC Children's Theatre)
With Hugh Downs, narrator; Arthur Fiedler & Boston Pops Orch., Lisl Weil
Producer: George A. Heinemann
Director: Walter Miller
60 Mins., Sun. 6:30 p.m. 5454
NBC-TV (tape, color)

A pleasant but unremarkable hour of concert music for the young was offered in the familiar serious-music-can-be-fun spirit last Sunday (14) as an installment in NBC's occasional "Children's Theatre" series. It's probable that parents enjoyed it more than the kiddies.

The program attempted nothing that hadn't been done before on television, but presented it all skillfully and with just the right balance of business and playfulness. Hugh Downs, who isn't exactly a kiddie performer, was most acceptable as host and annotator, and Boston Pops maestro Arthur Fiedler amiable and grandfatherly. But the show stealer, at least for grown up folk, was illustrator Lisl Weil who, in time with the music (and usually uptempo), sketched visuals for Saint Saens' "Carnival of the Animals" and was more delightful in her body english than in her handiwork.

The Saint Saens opus was one of two major orchestral pieces offered, and as presented it attempted to expose the kids to three art forms at once—music, graphics and verse, the latter whimsical rhymes by Ogden Nash read by Downs to introduce each musical sequence. The Nash verses and the balletic prancing of Miss Weil got far the best of it, with the orchestra seeming merely a background effect. A pity that kiddie viewers weren't given to see that the flutes enacted the birds, the double basses the elephant, the xylophone the dinosaur skeleton and the cello the swan. That would seem to contribute more to their genuine appreciation of music than the composition's use as an accompainment to drawings.

The second long piece, Benjamin Britten's "Young Person's Guide To the Orchestra," served the purpose of introducing the instruments, but must have been anticlimactic for the juves, coming as it did after the Saint Saens work with all its non-musical distractions. A sampling from "Swan Lake" was the opening selection, and Meredith Willson's "76 Trombones," arranged in the manner of "Stars and Stripes Forever," was the encore.

The concert was taped at Symphony Hall in Boston. *Les.*

NEWS (e)
FRAMINGHAM, MASS.
CIRC. 15,900

MAY 10 1967 New England Newsclip

THE NEWS
Entertainment

12 The News, Framingham - Natick, Wed., May 10, 1967

Downs and Fiedler Discuss Boston Pops for Children

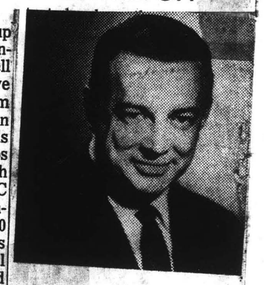
By VIRGINIA LUCIER

BOSTON — An astute group of individuals in the entertainment medium, each well known in his or her respective field, gathered in a room backstage of Symphony Hall on Tuesday in between rehearsals to discuss "A Boston Pops Concert for Children," which will be viewed on the NBC television network Sunday evening, May. 14 from 6:30 to 7:30 o'clock. The same program was presented live at Symphony Hall last evening with 72 year old Arthur Fiedler, currently enjoying his 38th year with the Pops, conducting the Pops Orchestra.

Hugh Downs, host of the popular daily "Today" Show and "Concentration," flew to Boston earlier in the day, returned to New York after the live concert in order to fill his television commitments today and comes back to Boston on Friday for the taping that night of the Sunday show which will be carried by 200 stations including Channel 4 in Boston.

George Heinemann, producer of NBC's Children's Theatre, which in 1966 was awarded the Prixjeunnes (youth prize) in Munich, Germany for having been selected the "best children's program in the world," and only two weeks ago received the "Peabody Award," stated that the concept of Children's Theatre is for entertainment and education with child and parent sharing the experience. "In the eight shows we have done, we have tried to visit various art forms and bring it to television, not television to it. Since the RCA Victor recording of 'A Young Person's Guide To An Orchestra' and 'Carnival of Animals' should have created interest between teacher and child, the youngster is already familiar with the story. This is where it becomes an educational experience.

"At the same time, children become a more astute, critical audience of the future. When a child is raised with this kind of experience and is also given a taste of opera, ballet and the other arts, it will come by him naturally as he develops into a mature adult."



HUGH DOWNS, host of the "Today" Show and "Concentration", is host and narrator of "A Boston Pops Concert for Children," which is being taped live at Symphony Hall, Friday evening for NBC television network viewing, including Channel 4, Boston, Sunday evening, May 14 from 6:30 to 7:30 o'clock. Downs flew to Boston yesterday to appear at last night's Pops Concert, which is the same one scheduled for Sunday's TV showing.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300

MAY 10 1967 New England Newsclip

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

MAY 10 1967 New England Newsclip

★ ★ ★

SAT DOWN WEDNESDAY with the most televised man in the world: Hugh Downs. "Johnny Carson does 279 hours of television a year. Between the 'Today Show' and 'Concentration' I do 575 hours a year on NBC," he said. The remark was forthcoming after a question: do you plan on keeping up your busy pace?

"I will try to phase out my activity gradually," he added, meanwhile searching for some evening program, although he noted he has no intention of giving up "Today."

Downs was in Boston for a rehearsal for a "Boston Pops Concert for Youngsters" which will be taped Friday night at Symphony Hall for showing on "NBC Children's Theater" Sunday at 6:30 p.m. (WBZ locally.) He will narrate the special, reading, for example, Ogden Nash's verses which will introduce a series of musical portraits by Camille Saint Saens entitled "Carnival of Animals."

During the session several other subjects came up and in his quiet, straight-forward, always-the-gentleman manner he set forth his views.

HE SAID he looked forward to doing a special of this "quality," modestly revealed he has written several orchestral pieces which Pops conductor Arthur Fiedler wants to look at, contends television is improving what with gains made in news and public events programming and, in regular fare, said he likes "Star Trek" for its sound scripts dealing with adult themes.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

MAY 14 1967

'Carnival of the Animals'

CAMILLE Saint-Saens' "Carnival of the Animals," called a prime example of having fun with music, is an attractive feature of the eighth production of the NBC Children's Theatre, to be televised as a color special today at 5:30 p. m., on channel 5. This is part of a Boston Pops orchestra performance in Boston Symphony Hall, with Arthur Fiedler conducting.

Another feature of today's concert is to be Benjamin Britten's "The Young Person's Guide to the Orchestra." Hugh Downs, host of the NBC-TV network Today show, will narrate for both works, using verses by Ogden Nash to illustrate "Carnival of the Animals." Miss Lisl Weil, well-known children's book illustrator, will draw huge animal figures in chalk on paper panels directly behind the orchestra, on stage, to the rhythm of the music.

Host Downs will read to music such whimsical bits of Nash verse as:

ELEPHANTS

Elephants are useful friends
Equipped with handles at both ends.
They have a wrinkled, mothproof hide;
Their teeth are upside down, outside. . .

KANGAROOS

The kangaroo can jump incredible.
He has to jump because he's edible.
I could not eat a kangaroo,
But many fine Australians do. . .

The Boston Pops performance of the Saint-Saens work usually delights young hearers with the "cuckoo section," in which two clarinets represent two cuckoos communicating. One clarinet-cuckoo is visible; the other is hidden. Pianists, puzzled as to the whereabouts of the hidden cuckoo, spend most of their time trying to locate it, probing the depths of the grand piano.

Arthur Fiedler (right) conducts the Boston Pops Orchestra in a children's program today for which Hugh Downs (left) is host and narrator.

Individual sections of "Carnival of the Animals" bear such intriguing titles as Royal March of the Lions, Hens and Cocks, Wild Jackass, Turtles, Elephants, Kangaroos, Mules, and so on.

• • •

MISS WEIL has devised a technique for illustrating program music for children—you might call her a concert illustrator. Her drawings are life-size pictures in color. While drawing, she appears to move to the music. She does, in fact, choreograph her movements, keeping time with the orchestra in a kind of picture ballet.

Miss Weil illustrated Prokofieff's "Cinderella" for the 1963 NBC Children's Theatre production, "Of Sights and Sounds." She has also done concert illustrations of "The Firebird" and "Petrouchka," by Stravinsky.

The Britten piece, subtitled "Variations and Fugue on a Theme of Purcell," is intended to give young persons a keener understanding of what the instruments in an orchestra can do. Every instrument, or group, is given a chance to show off, not only in its own variations, but also when all are combined in final statement of Purcell's majestic tune.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

MAY 15 1967 New England Newsclip

The Boston Pops—A Treat

By PERCY SHAIN
Globe Television Critic

Children's Theater, Ch. 4

★★★

The Boston Pops Orchestra, which has been a local tradition for ages, became a national enthusiasm for a night when it served as the catalyst for a diverting children's program Sunday.

NBC's answer to Leonard Bernstein took the form of an all-young people's concert consisting of Saint-Saens' "Carnival of the Animals" and Benjamin Britten's "Young Person's Guide to the Orchestra" — both celebrated in their sphere — and a nice "77 Trombones" windup with variations.

While the musicianship—as always—was first-rate under Arthur Fiedler's practiced baton, the spotlight was on the "special bonus" attractions.

Hugh Downs, the TV personality, came here to narrate the whimsical Ogden Nash verses that light up the "Carnival" piece and read the description and function of the instruments that make Britten's "Guide" such a helpful work for the youthful music lover.

And Lisl Weil, the popular artist, was completely enchanting in her life-size illustrations, drawn to the tempo of the music as she pranced around her huge sheets of drawing paper.

Lions, roosters, jackasses, turtles, elephants, kangaroos, whales, birds, apes, fossils, Mules, and swans flowed from her agile chalk in charming, rumpled array as Downs read the amusing twisted rhymes that Nash favors.

RECORDINGS

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

AUG 1966

STRAVINSKY: Agon
Schuller: *Seven Studies on Themes of Paul Klee*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2879. LP. $4.79.
• • RCA VICTOR LSC 2879. SD. $5.79.

This is the second recording of the Schuller and the third for the Stravinsky. Both of these works were written in the late Fifties (Stravinsky, 1957; Schuller, 1959); both employ chromatic, twelve-tone devices and ideas in conjunction with other matter; and, taken together, they can be said to stand for the entry of such notions into the mainstream of musical life.

Agon actually shows the process of assimilation as part of its form. A "ballet for twelve dancers" written for Balanchine, the work begins with a lean but perfectly scannable diatonic, neoclassic *pas de quatre* which immediately afterwards splinters off into two sort-of-serial subsections. There then follow two *pas de trois*, each of which is divided into sections patterned on old French dances which become increasingly chromatic; these are surrounded by an interlude-refrain of a most simple, attractive diatonic character. Then follows a highly inflected twelve-tone *pas de deux* and a short series of duos and trios, twelve-tone pure and simple, which somehow perfectly dovetail right back into the opening diatonic music. Don't ask me how it's done; I couldn't tell you. It's an extraordinary sleight of hand by an old master magician. Not that *Agon* is any trick; it is a superb and thoroughly Stravinskyan creation, a marvelous commentary on our contemporary musical experience—transformed, utterly clarified, and made coherent and meaningful in the best Stravinsky manner.

The Schuller piece was a joint commission of the American Music Center, the Ford Foundation, and the Minneapolis Symphony (it was recorded by that orchestra not so many years ago but the record is now deleted). It is based on seven Klee paintings: *Antique Harmonies* (pile-up of fifths in ominous chromatic juxtapositions); *Abstract Trio* (wind trios in changing timbres); *Little Blue Devil* (you guessed it, colored in jazz "blue"); *Twittering Machine* (a mechanical, "post-Webern," ultraserial twitch and twitter); *Arab Village* (the only non-twelve-tone movement; a literal evocation of Arabic music with microtonal intervals, long flute and oboe drones and wails); *An Eerie Moment* (an unsettling murmur and explosion); and *Pastorale or Rhythms* (intertwined rhythmic lines with loping chromatic-rustic themes in and around). All of this is managed with great charm and wit as well as extraordinary amounts of ingenuity and skill (for example, Schuller shows the wind players in *Arab Village* just exactly how to produce the required microtonal effects and they are indeed perfect). The very literalness of the images enables almost any listener to associate perfectly; the *Twittering Machine* is surely the first piece of post-Webern serialism which invariably brings down the house. As an entity, the work doesn't quite hang together and its carefully managed appeal represents something close to the first popularly priced twelve-tone fare—and what's boiling in the pot is stew. But it's good, healthy, tasty, well-made stew. The food-recipe image is not altogether beside the point—this music is a little cooked-up. Still, if not gourmet, it is effective stuff from one of this country's most gifted younger composers.

The old Minneapolis recording was a little stronger on the exotic side; Leinsdorf tends to be strong and straightforward. *Agon* seems to me a little rushed in places; I would have liked a little more punctuation—separation of phrases and sections, extension of holds, shaping of the big phrases, and so forth. Also Leinsdorf omits two repeats that I do not feel are really optional; the loss hardly seems worth the minute or so saved in a twenty-minute piece. In other respects, however, this is an excellent job and it is a pleasure to get music as new and important as this in such capable hands. The high quality of the sound does justice to the wide range of timbres in this music. E.S.

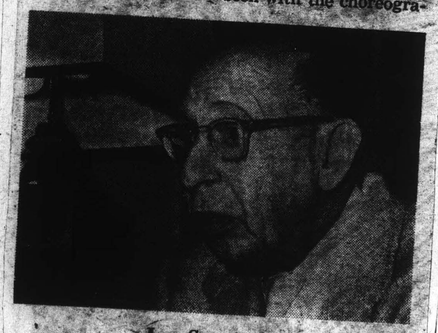
The Miami Herald
MIAMI, FLA.
D. 369,982 SUN. 442,677

OCT 2 1966

Music and Records

Stravinsky: Agon; and Gunther Schuller: Seven Studies on Themes of Paul Klee, Erich Leinsdorf and the Boston Symphony (RCA Victor).

The "Agon" score covers several of Stravinsky's periods, since he worked on it during several years when he was changing his style and working techniques rapidly. It progresses from tonality to serialism. We should think it would be most effective when seen with the choreography for which it was written, but of course it does more or less stand alone.



Igor Stravinsky

Gunther Schuller, who is identified in the public mind with Third Stream Music, though he didn't exactly invent it, uses the instruments as colors in such a score as the "Paul Klee."

He is painting with sound, and he does so in an interesting way. He has chosen the Klee pictures personally, and for some he has translated and for others invented parallels. The result is one of the very modern and sophisticated things being done in the arts today. The score is fragmented, and you must know the pictures to get the most out of the music. Schuller's Third Stream is supposed to stand mid-way between jazz and the classics.

AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

AUG 1966

Stavinsky: Agon
Schuller: Seven Studies on Themes of Paul Klee. Boston Symphony, Leinsdorf.
RCA Victor LSC 2879 stereo

Stravinsky's "Agon" is a nicely balanced work—just teetering on the edge of his "last period," having to do with his own individual brand of serial or twelve-tone technique, yet still clearly and easily related to the great corpus of middle works which are now so comfortable for our ever more modern ears. (Time does move on.)

As for Schuller, he is now the most energetic leader of our younger composer-conductors, a man who confidently, even impetuously, wades into any sort of music going, including "third stream" jazz. His ingeniously mechanized little sketches after Paul Klee's decorative pictures are miracles of instrumentation—small-scale yet intricate, ultra-sharp-edged. For many a listener they'll seem pretty cold and calculated—but that is no more than today's way of "talking," so to speak. The program aspect helps, for there is a direct relation between the Klee designs and the Schuller musical patterns. One of the Klees is beautifully reproduced on the album cover, by the way.

Good to have some solid contemporary like this from RCA and Boston. Columbia has had too much of a monopoly on such things, lately.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

SEPT 1966

STRAVINSKY: Agon
Schuller: Seven Studies on Themes of Paul Klee

Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2879 $5.79 LM 2879* $4.79.

Performance: Professional
Recording: Fully detailed
Stereo Quality: Appropriate

The subtitle of Stravinsky's *Agon* is "Ballet for Twelve Dancers," and listening to this extraordinary work, which fuses enlarged tonality with serial techniques, one has the feeling that the scoring is only for a dozen musicians. Despite a full array of instruments (woodwinds, four horns, four trumpets, three trombones, harp, mandolin, piano, percussion, and strings), not a single measure is for the full orchestra or anything approaching all instruments available. The scoring is wondrous, daring, spanking new—fifteen pieces with as many varieties of instrumentational design. The vertical, horizontal, and rhythmic aspects are just as fascinating, and a constant state of discovery rewards the attentive listener. It is proof that Stravinsky's twelve-tone approach is entirely his own, not someone else's. And his dodecaphonic music has heart as well as brain.

However, the joys of the score are not fully brought out in this recording. There is an almost impersonal quality in the performance, caused by a neutrality of accentual emphasis which strikes a middle-of-the-road balance. Further, the sudden *pianos* which dot the score are exceedingly flabby, though the volatile *sforzati* are not. Incomprehensibly, Leinsdorf eliminates most of the indicated repeats of sections, thereby nullifying the precisely measured formal balances.

Gunther Schuller's musical conceptions of Klee pictures (based on translations of their design, structure, color, or mood) are forceful, direct examples of superb program music. The system Schuller followed is often almost literal (*Abstract Trio* is practically only for trio combinations, for example), but sometimes involves psychological paraphrasing (*Little Blue Devil* turns into a jazz personality). The entire suite is marked by an orchestrational imaginativeness of striking originality. The mere cleverness and trickery that mar so many works of this kind have brought programmatic music into disrepute—Schuller makes the medium an honest one.

Arthur Cohn

HARPER'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 291,400

RCA
OCT 1966

TWENTIETH-CENTURY MODELS

Stravinsky and Leinsdorf interpret Stravinsky and Schuller . . . Five symphonies in nineteen years, from Henze . . . And "The Unanswered Question," from Ives.

Stravinsky and the dance: the subject is going to occupy considerable space in future musical histories. By now it is conceded that the two greatest composers of ballet music were Russians. But Tchaikovsky composed only three ballet scores (though many hold, with some justification, that *all* of Tchaikovsky's orchestral music is disguised ballet music; and Balanchine has demonstrated that fact in quite a few cases), whereas Stravinsky started off with ballet music and has been composing it throughout his career. Not only that. Having composed it, he has spent the last few years conducting it—not in the theater, but for phonograph records. By now Stravinsky has recorded virtually his entire *oeuvre*, and the latest important work to come out under his direction is **Pulcinella**, with the Columbia Symphony Orchestra, Irene Jordan (soprano), George Shirley (tenor), and Donald Gramm (bass) (Columbia ML 6281, mono; MS 6881, stereo).

About Stravinsky and the podium there can be mixed feelings. Critics and the public, awed by the composer's great fame, are apt to roll over and play dead when discussing his conducting. Almost never does he get a bad notice. Critics are careful to point out that as composer-conductor, Stravinsky presumably knows how he wants his music to go. Critics also delight in Stravinsky's completely nonsentimental approach to his music, to his strong rhythms and clarity of texture. At any rate, that is the consensus.

But professionals take a dimmer view. Very few will take the old man to task in public. The man is, after all, Igor Stravinsky; and he furthermore has a keen tongue and a vitriolic pen. But behind closed doors, this is what they say: Stravinsky as a conductor, especially in recent years. They say his rhythm is so "strong" because he doesn't have the stick technique to vary it; that his textures are so clear, to the point of bleakness, because he does not have the ear to blend the choirs, and so on. Ernest Ansermet is one of the few who have publicly written off Stravinsky the conductor.

Some of the dislike generated by Stravinsky's conducting may be a reflection of the man himself. He is universally admired, of course, but he is not a man who generates love. At the same time, the critics have a point. In many respects Stravinsky really is a one-dimensional conductor who lacks the craft—and, in recent years, the reflexes—to get his ideas across. The ultimate irony is that Stravinsky the conductor may well be responsible for an incorrect tradition in performing his music. Some of his tempos, for instance, are slower than they should be because he lacks the technique to pick them up. Yet future generations will approach the Stravinsky recordings with veneration.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
TAUNTON, Mass.
Circ. 12,817
JUN 29 1966

Concert Music

Ansermet conducts the Orchestre de la Suisse Romande." The pieces are the overtures, "Roman Carnival," "Beatrice and Benedict," Le Corsaire," and "Benevenuto Cellini," plus four excerpts from "The Damnation of Faust" (London-6439.)

The originality of the contemporary composer, Gunther Schuller, became readily digestible when he coupled it with the originality of the painter, Paul Klee. A record of his "Seven Studies" of as many Klee pictures, by the Boston Symphony, Erich Leinsdorf conducting, has consistent impact from first note to last—if you've first read the composer's descriptions of the paintings and his musical intentions for them on the record jacket (RCA Victor-2879.)

The *Pulcinella* disc (the only available recording of the complete score) shows some of Stravinsky's strengths and weaknesses. The strengths are the bracing forthrightness and (here we go again) clarity of texture. The weakness is a certain clumsiness, in which rhythms lack flexibility and tempos seem overdeliberate. *Pulcinella* is an early (1920) ballet in which music by Pergolesi is "translated," as it were, by Stravinsky. It remains one of his prettiest, most charming and likable scores.

Much later came **Agon**, which was choreographed by Balanchine in 1957 and then recorded by the composer. Erich Leinsdorf and the Boston Symphony Orchestra have recently supplied a new version (RCA Victor LM 2879, mono; LSC 2879, stereo). *Agon* is a pivotal work that anticipated Stravinsky's entrance into serial technique. Not an easy score to take, it is not played much in concert (the same is true of all of Stravinsky's serial works). The score starts out simon-pure Stravinsky: neoclassic, with [illegible] come some sections using row technique, and these created a big flap ten years ago. In retrospect it can be seen that those sections are much more Stravinskyian than Schoenberg- or Webern-influenced.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

JUN 25 1966

RECORDINGS REPORT: Orchestral LPs

[illegible] Orchestra.
RCA Victor LM 2879, $4.79; stereo LSC 2879, $5.79.

[illegible] That is, does he hear it in a special way that deprives the ordinary, receptive listener of something he needs to understand it? In the case of *Agon*, it strikes me that Leinsdorf has put together a more intelligible sequence of sounds than Stravinsky did in his own recording for Columbia, placed the air spaces at points which define more clearly the dimensions of the surrounding sound. What this adds to, however, is understanding rather than affection. This second recording of Schuller's *Klee Studies* is an appreciable advance on its predecessor (by Dorati and the Minneapolis Symphony, no longer available), both in formulation and reproduction. Something a little more dynamic would be desirable in the jazz-oriented "Kleiner blauer Teufel," but on the whole Leinsdorf has realized sharply and well the values in Schuller's attractive likenesses of Klee's models. In addition to providing a commentary for his own pieces, Schuller has annotated *Agon* with some expressions of admiration which are, to borrow one of his own words, "awesome."

RECORDINGS

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

AUG 1966

STRAVINSKY: *Agon*
Schuller: *Seven Studies on Themes of Paul Klee*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA VICTOR LM 2879. LP. $4.79.
• • RCA VICTOR LSC 2879. SD. $5.79.

This is the second recording of the Schuller and the third for the Stravinsky. Both of these works were written in the late Fifties (Stravinsky, 1957; Schuller, 1959); both employ chromatic, twelve-tone devices and ideas in conjunction with other matter; and, taken together, they can be said to stand for the entry of such notions into the mainstream of musical life.

Agon actually shows the process of assimilation as part of its form. A "ballet for twelve dancers" written for Balanchine, the work begins with a lean but perfectly scannable diatonic, neoclassic *pas de quatre* which immediately afterwards splinters off into two sort-of-serial subsections. There then follow two *pas de trois*, each of which is divided into sections patterned on old French dances which become increasingly chromatic; these are surrounded by an interlude-refrain of a most simple, attractive diatonic character. Then follows a highly inflected twelve-tone *pas de deux* and a short series of duos and trios, twelve-tone pure and simple, which somehow perfectly dovetail right back into the opening diatonic music. Don't ask me how it's done; I couldn't tell you. It's an extraordinary sleight of hand by an old master magician. Not that *Agon* is any trick; it is a superb and thoroughly Stravinskyan creation, a marvelous commentary on our contemporary musical experience—transformed, utterly clarified, and made coherent and meaningful in the best Stravinsky manner.

The Schuller piece was a joint commission of the American Music Center, the Ford Foundation, and the Minneapolis Symphony (it was recorded by that orchestra not so many years ago but the record is now deleted). It is based on seven Klee paintings: *Antique Harmonies* (pile-up of fifths in ominous chromatic juxtapositions); *Abstract Trio* (wind trios in changing timbres); *Little Blue Devil* (you guessed it, colored in jazz "blue"); *Twittering Machine* (a mechanical, "post-Webern," ultraserial twitch and twitter); *Arab Village* (the only non-twelve-tone movement; a literal evocation of Arabic music with microtonal intervals, long flute and oboe drones and wails); *An Eerie Moment* (an unsettling murmur and explosion); and *Pastorale or Rhythms* (intertwined rhythmic lines with loping chromatic-rustic themes in and around). All of this is managed with great charm and wit as well as extraordinary amounts of ingenuity and skill (for example, Schuller shows the wind players in *Arab Village* just exactly how to produce the required microtonal effects and they are indeed perfect). The very literalness of the images enables almost any listener to associate perfectly; the *Twittering Machine* is surely the first piece of post-Webern serialism which invariably brings down the house. As an entity, the work doesn't quite hang together and its carefully managed appeal represents something close to the first popularly priced twelve-tone fare—and what's boiling in the pot is stew. But it's good, healthy, tasty, well-made stew. The food-recipe image is not altogether beside the point—this music is a little cooked-up. Still, if not gourmet, it is effective stuff from one of this country's most gifted younger composers.

The old Minneapolis recording was a little stronger on the exotic side; Leinsdorf tends to be strong and straightforward. *Agon* seems to me a little rushed in places; I would have liked a little more punctuation—separation of phrases and sections, extension of holds, shaping of the big phrases, and so forth. Also Leinsdorf omits two repeats that I do not feel are really optional; the loss hardly seems worth the minute or so saved in a twenty-minute piece. In other respects, however, this is an excellent job and it is a pleasure to get music as new and important as this in such capable hands. The high quality of the sound does justice to the wide range of timbres in this music. E.S.

The Miami Herald
MIAMI, FLA.
D. 369,982 SUN. 442,677

OCT 2 1966

Music and Records

Stravinsky: Agon; and Gunther Schuller: Seven Studies on Themes of Paul Klee, Erich Leinsdorf and the Boston Symphony (RCA Victor).

The "Agon" score covers several of Stravinsky's periods, since he worked on it during several years when he was changing his style and working techniques rapidly. It progresses from tonality to serialism. We should think it would be most effective when seen with the choreography for which it was written, but of course it does more or less stand alone.

Igor Stravinsky

Gunther Schuller, who is identified in the public mind with Third Stream Music, though he didn't exactly invent it, uses the instruments as colors in such a score as the "Paul Klee."

He is painting with sound, and he does so in an interesting way. He has chosen the Klee pictures personally, and for some he has translated and for others invented parallels. The result is one of the very modern and sophisticated things being done in the arts today. The score is fragmented, and you must know the pictures to get the most out of the music. Schuller's Third Stream is supposed to stand mid-way between jazz and the classics.

AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

AUG 1966

Stavinsky: Agon
Schuller: Seven Studies on Themes of Paul Klee. Boston Symphony, Leinsdorf.
RCA Victor LSC 2879 stereo

Stravinsky's "Agon" is a nicely balanced work—just teetering on the edge of his "last period," having to do with his own individual brand of serial or twelve-tone technique, yet still clearly and easily related to the great corpus of middle works which are now so comfortable for our ever more modern ears. (Time does move on.)

As for Schuller, he is now the most energetic leader of our younger composer-conductors, a man who confidently, even impetuously, wades into any sort of music going, including "third stream" jazz. His ingeniously mechanized little sketches after Paul Klee's decorative pictures are miracles of instrumentation—small-scale yet intricate, ultra-sharp-edged. For many a listener they'll seem pretty cold and calculated—but that is no more than today's way of "talking", so to speak. The program aspect helps, for there is a direct relation between the Klee designs and the Schuller musical patterns. One of the Klees is beautifully reproduced on the album cover, by the way.

Good to have some solid contemporary like this from RCA and Boston. Columbia has had too much of a monopoly on such things, lately.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

SEPT 1966

STRAVINSKY: [illegible] SCHULLER: *Seven Studies on Themes of Paul Klee*

Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2879 $5.79 LM 2879* $4.79.

Performance: Professional
Recording: Fully detailed
Stereo Quality: Appropriate

The subtitle of Stravinsky's *Agon* is "Ballet for Twelve Dancers," and listening to this extraordinary work, which fuses enlarged tonality with serial techniques, one has the feeling that the scoring is only for a dozen musicians. Despite a full array of instruments (triple woodwinds, four horns, four trumpets, three trombones, harp, mandolin, piano, percussion, and strings), not a single measure is for the full orchestra or anything approaching all instruments available. The scoring is wondrous, daring, spanking new—fifteen pieces with as many varieties of instrumentational design. The vertical, horizontal, and rhythmic aspects are just as fascinating, and a constant state of discovery rewards the attentive listener. It is proof that Stravinsky's twelve-tone approach is entirely his own, not someone else's. And his dodecaphonic music has heart as well as brain.

However, the joys of the score are not fully brought out in this recording. There is an almost impersonal quality in the performance, caused by a neutrality of accentual emphasis which strikes a middle-of-the-road balance. Further, the sudden *pianos* which dot the score are exceedingly flabby, though the volatile *sforzati* are not. Incomprehensibly, Leinsdorf eliminates most of the indicated repeats of sections, thereby nullifying the precisely measured formal balances.

Gunther Schuller's musical conceptions of Klee pictures (based on translations of their design, structure, color, or mood) are forceful, direct examples of superb program music. The system Schuller followed is often almost literal (*Abstract Trio* is practically only for trio combinations, for example), but sometimes involves psychological paraphrasing (*Little Blue Devil* turns into a jazz personality). The entire suite is marked by an orchestrational imaginativeness of striking originality. The mere cleverness and trickery that mar so many works of this kind have brought programmatic music into disrepute—Schuller makes the medium an honest one.

Arthur Cohn

HARPER'S MAGAZINE
NEW YORK, N. Y.
MONTHLY 291,400

OCT 1966

TWENTIETH-CENTURY MODELS

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Stravinsky and the dance: the subject is going to occupy considerable space in future musical histories. By now it is conceded that the two greatest composers of ballet music were Russians. But Tchaikovsky composed only three ballet scores (though many hold, with some justification, that *all* of Tchaikovsky's orchestral music is disguised ballet music; and Balanchine has demonstrated that fact in quite a few cases), whereas Stravinsky started off with ballet music and has been composing it throughout his career. Not only that. Having composed it, he has spent the last few years conducting it—not in the theater, but for phonograph records. By now Stravinsky has recorded virtually his entire *oeuvre*, and the latest important work to come out under his direction is **Pulcinella,** with the Columbia Symphony Orchestra, Irene Jordan (soprano), George Shirley (tenor), and Donald Gramm (bass) (Columbia ML 6281, mono; MS 6881, stereo).

About Stravinsky and the podium there can be mixed feelings. Critics and the public, awed by the composer's great fame, are apt to roll over and play dead when discussing his conducting. Almost never does he get a bad notice. Critics are careful to point out that as composer-conductor, Stravinsky presumably knows how he wants his music to go. Critics also delight in Stravinsky's completely nonsentimental approach to his music, to his strong rhythms and clarity of texture. At any rate, that is the consensus.

But professionals take a dimmer view. Very few will take the old man to task in public. The man is, after all, Igor Stravinsky; and he furthermore has a keen tongue and a vitriolic [illegible] Stravinsky, as a conductor, especially in recent years. They say his rhythm is so "strong" because he doesn't have the stick technique to vary it; that his textures are so clear, to the point of bleakness, because he does not have the ear to blend the choirs, and so on. Ernest Ansermet is one of the few who have publicly written off Stravinsky the conductor.

Some of the dislike generated by Stravinsky's conducting may be a reflection of the man himself. He is universally admired, of course, but he is not a man who generates love. At the same time, the critics have a point. In many respects Stravinsky really is a one-dimensional conductor who lacks the craft—and, in recent years, the reflexes—to get his ideas across. The ultimate irony is that Stravinsky the conductor may well be responsible for an incorrect tradition in performing his music. Some of his tempos, for instance, are slower than they should be because he lacks the technique to pick them up. Yet future generations will approach the Stravinsky recordings with veneration.

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Much later came **Agon,** which was choreographed by Balanchine in 1957 and then recorded by the composer. Erich Leinsdorf and the Boston Symphony Orchestra have recently supplied a new version (RCA Victor LM 2879, mono; LSC 2879, stereo). *Agon* is a pivotal work that anticipated Stravinsky's entrance into serial technique. Not an easy score to take, it is not played much in concert (the same is true of all of Stravinsky's serial works). The score starts out simon-pure Stravinsky: neoclassic, with [illegible] come some sections using row technique, and these created a big flap ten years ago. In retrospect it can be seen that those sections are much more Stravinskyian than Schoenberg- or Webern-influenced.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Gazette (e)
TAUNTON, Mass.
Circ. 12,817
JUN 2 9 1966

Concert Music

The record [illegible] by Ernest Ansermet conducting the "L'Orchestre de la Suisse Romande." The pieces are the overtures, "Roman Carnival," "Beatrice and Benedict," Le Corsaire," and "Benevenuto Cellini," plus four excerpts from "The Damnation of Faust" (London-6439.)

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

JUN 2 5 1966

RECORDINGS REPORTS: Orchestral LPs

[illegible] Symphony Orchestra
RCA Victor LM 2879, $4.79; stereo LSC 2879, $5.79.

[illegible] Stravinsky's recording really [illegible] has written, especially if it marks a digression from his prior style. That is, does he hear it in a special way that deprives the ordinary, receptive listener of something he needs to understand it? In the case of *Agon*, it strikes me that Leinsdorf has put together a more intelligible sequence of sounds than Stravinsky did in his own recording for Columbia, placed the air spaces at points which define more clearly the dimensions of the surrounding sound. What this adds to, however, is understanding rather than affection. This second recording of Schuller's *Klee Studies* is an appreciable advance on its predecessor (by Dorati and the Minneapolis Symphony, no longer available), both in formulation and reproduction. Something a little more dynamic would be desirable in the jazz-oriented "Kleiner blauer Teufel," but on the whole Leinsdorf has realized sharply and well the values in Schuller's attractive likenesses of Klee's models. In addition to providing a commentary for his own pieces, Schuller has annotated *Agon* with some expressions of admiration which are, to borrow one of his own words, "awesome."

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

[redacted]

Igor Stravinsky's "Agon" and Gunther Schuller's "7 Studies on Themes of Paul Klee" make up an interesting album of contemporary music that has some points of special interest to Rochester. Stravinsky's recent visit to Rochester whetted appetite for more of his later works, representing his mature style in using harmonic and rhythmic devices. "Agon," written when he was 75 as a ballet for a small [redacted] is one of his [redacted] its instrumental [redacted] though written for the New York City Ballet, the music stands by itself as typical Stravinsky.

The Schuller work was played in Rochester a number of years ago under the Ford Foundation commissioning project in which the Rochester Philharmonic was involved. The Rochester orchestra was one of 10 that agreed to select a composer to write a work for orchestra, agreeing not only to play the work at a regular concert but to play the works of at least three of the other orchestras.

Schuller, a native of New York, wrote his "7 Studies on Themes of Paul Klee" for the Minneapolis Orchestra. The studies are based on pictures by Klee, a violinist as well as a painter. While the musical language is strictly modern, sometimes jarring to older ears, it offers much of interest to the listener willing to follow it closely. The performances are by the Boston Symphony, Erich Leinsdorf conducting. (Victor Dynagroove.) NE

INSTRUMENTALIST
EAVANSTON, ILL.
MONTHLY 15,000

OCT 1966

NEW RECORDINGS

Stravinsky, Agon; Schuller, 7 Studies on Themes of Paul Klee; Boston Symphony Orchestra, Erch Leinsdorf, conductor; RCA Victor LSC-2879.

Among contemporary compositions Gunther Schuller's "Seven Studies on Themes of Paul Klee" has attained the status of appearing with some frequency on synphony programs. The themes, of course, are not musical ones, but visual, and the music, therefore, is a kind of abstract program music, evocative of eerie moods. It is readily accessible, even by people who think they do not like modern music. "Agon," the Stravinsky piece on the flip side of this disc, has also received considerable exposure through its frequent performance by the New York City Ballet. There is only one recording of each in the catalog, however, and this pairing of the two on one disc, in a superb performance by the Boston Symphony, is a gem. Highly recommended on all counts, including the recorded sound.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737
JUN 12 1966

Records Reviewed

Composer Predominates Recording on 'Paul Klee'

[redacted] RUTH TRIPE

GUNTHER SCHULLER predominates on a recent RCA recording (LM-2879). To be sure, the Boston Symphony Orchestra plays the music and Erich Leinsdorf conducts, but Schuller has written the interesting program notes and it is his own work, "Seven Studies on Themes of Paul Klee," which occupies one side of the recording. Stravinsky's "Agon" is on the reverse side.

Schuller, who has played French horn with the Ballet Theater, the Cincinnati Symphony, and the Metropolitan Opera orchestra, is a self-taught composer. He has been associated with the Modern Jazz Quartet, the Third Stream movement and has also been an Associate Professor of Music at Yale University. He is head of the composition and contemporary music at Tanglewood. A year ago, he gave an interesting illustrated lecture in Sayles Hall at Brown University.

The Detroit Free Press
D. 509,410 SUN. 555,779
OCT 16 1966

COLLINS GEORGE ON RECORDS

Paul Klee, Put to Music

BY COLLINS GEORGE
Free Press Music Writer

One of the plus marks about bringing Sixten Ehrling in as conductor of the Detroit Symphony Orchestra was his propensity for balancing the overfamilliar items on the programs with contemporary items, generally not known at all.

(Some of the older contributors who want only the old recognizable repertory must have complained, as there doesn't seem to be half as many contemporary things on this year's programs.)

At any rate, one of his great successes in the contemporary field last year was Gunther Schuller's "Seven Studies on Themes of Paul Klee."

Klee is a bitterly satiric, sometimes abstract painter whose work Schuller found of decisive interest. Schuller, a young composer of today, is best known for his efforts toward a "third stream" of music in which the best elements of jazz and serious music are fused.

His "Klee Studies" are almost too literal attempts to describe the painter's pictures in music.

SIXTEN EHRLING: "One of his great successes last year was Gunther Schuller's 'Seven Studies on Themes of Paul Klee.'"

Thus his transcription of the abstract "Blue Devil" is into a kind of bluesy jazz, the superbly funny "Twittering Machine" into a scurrying exercise in dodecaphony which is hilarious, and the "Arab Village" becomes plain old hootchy-kootchy music.

The Boston Symphony Orchestra under Erich Leinsdorf gives the work an outstanding performance as they also do of Stravinsky's 12-tone ballet, "Agon," on the reverse side. (Victor—2879)

NATION
NEW YORK, N. Y.
W. 28,500
NOV 21 1966

STRAVINSKY: *Pulcinella.* Irene Jordan, soprano; George Shirley, tenor; Donald Gramm, bass; Columbia Symphony Orchestra; Igor Stravinsky, cond. Columbia ML 6281/MS 6881.

Le Baiser de la fée. Columbia Symphony Orchestra; Igor Stravinsky, cond. Columbia ML 6203/MS 6803.

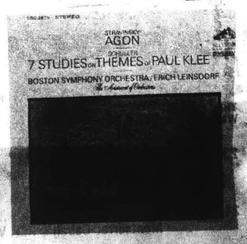
Perséphone. Vera Zorina, speaker; Michele Molese, tenor; Ithaca College Concert Choir; Texas Boys' Choir; Gregg Smith Singers; Igor Stravinsky, cond. Columbia ML 6319/MS 6919.

Agon. (with Gunther Schuller): *Seven Studies on Themes of Paul Klee.* Boston Symphony Orchestra; Erich Leinsdorf, cond. RCA Victor LM/LSC 2879.

Herald American
SYRACUSE, N. Y.
D. 133,303
AUG 14 1966

[redacted] dies on [redacted] make up a coupling [redacted] might well have been chosen by Serge Koussevitzky for recording purposes had he had the opportunity. In any case, his successor, Erich Leinsdorf has elected to add the two works, both employing twelve-tone devices, to his recorded repertoire with the Boston Symphony. The performances are devoid of any excesses, being straightforward and direct, with the famous orchestra in top form (RCA Victor Stereo LSC 2879, also mono)

BILLBOARD
NEW YORK, N. Y.
W. 50,000
JUN 11 1966



CLASSICAL SPOTLIGHT

STRAVINSKY: AGON SCHULLER: 7 STUDIES OF THEMES OF PAUL KLEE

Boston Symphony Orch. (Leinsdorf). RCA Victor LM 2879 (M); LSC 2879 (S)

RCA puts together interesting, fascinating works on separate sides by two contemporary composers—indeed a rare coupling. "Agon" has enjoyed previous recordings, but Leinsdorf's treatment is rich and delicate. The Schuller work, full of shadings and patterns, represents a Leinsdorf reading at its best.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Sunday, June 12, 1966

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INSTRUMENTALIST
EAVANSTON, ILL.
MONTHLY 15,000

OCT 1966

NEW RECORDINGS

Stravinsky, Agon; Schuller, 7 Studies on Themes of Paul Klee; Boston Symphony Orchestra, Erch Leinsdorf, conductor; RCA Victor LSC-2879.

Among contemporary compositions Gunther Schuller's "Seven Studies on Themes of Paul Klee" has attained the status of appearing with some frequency on synphony programs. The themes, of course, are not musical ones, but visual, and the music, therefore, is a kind of abstract program music, evocative of eerie moods. It is readily accessible, even by people who think they do not like modern music. "Agon," the Stravinsky piece on the flip side of this disc, has also received considerable exposure through its frequent performance by the New York City Ballet. There is only one recording of each in the catalog, however, and this pairing of the two on one disc, in a superb performance by the Boston Symphony, is a gem. Highly recommended on all counts, including the recorded sound.

New England Newsclip Agency, Inc.
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Sunday Journal
PROVIDENCE, R. I.
Circ. 197,737

JUN 12 1966

Records Reviewed

Composer Predominates Recording on 'Paul Klee'

By RUTH TRIPP

GUNTHER SCHULLER predominates on a recent RCA recording (LM-2879). To be sure, the Boston Symphony Orchestra plays the music, and Erich Leinsdorf conducts, but Schuller has written the interesting program notes and it is his own work, "Seven Studies on Themes of Paul Klee," which occupies one side of the recording. Stravinsky's "Agon" is on the reverse side.

Schuller, who has played French horn with the Ballet Theater, the Cincinnati Symphony and the Metropolitan Opera orchestra, is a self-taught composer. He has been associated with the Modern Jazz Quartet, the Third Stream movement and has also been an Associate Professor of Music at Yale University. He is head of the composition and contemporary music at Tanglewood. A year ago, he gave an interesting illustrated lecture in Sayles Hall at Brown University.

The Detroit Free Press
D. 509,410 SUN. 555,779

OCT 16 1966

COLLINS GEORGE ON RECORDS

Paul Klee, Put to Music

BY COLLINS GEORGE
Free Press Music Writer

One of the plus marks about bringing Sixten Ehrling in as conductor of the Detroit Symphony Orchestra was his propensity for balancing the overfamiliar items on the programs with contemporary items, generally not known at all.

(Some of the older contributors who want only the old recognizable repertory must have complained, as there doesn't seem to be half as many contemporary things on this year's programs.)

At any rate, one of his great successes in the contemporary field last year was Gunther Schuller's "Seven Studies on Themes of Paul Klee."

Klee is a bitterly satiric, sometimes abstract painter whose work Schuller found of decisive interest. Schuller, a young composer of today, is best known for his efforts toward a "third stream" of music in which the best elements of jazz and serious music are fused.

His "Klee Studies" are almost too literal attempts to describe the painter's pictures in music.

SIXTEN EHRLING: "One of his great successes last year was Gunther Schuller's 'Seven Studies on Themes of Paul Klee.'"

Thus his transcription of the abstract "Blue Devil" is into a kind of bluesy jazz, the superbly funny "Twittering Machine" into a scurrying exercise in dodecaphony which is hilarious, and the "Arab Village" becomes plain old hootchy-kootchy music.

The Boston Symphony Orchestra under Erich Leinsdorf gives the work an outstanding performance as they also do of Stravinsky's 12-tone ballet, "Agon," on the reverse side. (Victor—2879)

NATION
NEW YORK, N. Y.
W. 28,500

NOV 21 1966

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STRAVINSKY: *Pulcinella.* Irene Jordan, soprano; George Shirley, tenor; Donald Gramm, bass; Columbia Symphony Orchestra; Igor Stravinsky, cond. Columbia ML 6281/MS 6881.

Le Baiser de la fée. Columbia Symphony Orchestra; Igor Stravinsky, cond. Columbia ML 6203/MS 6803.

Perséphone. Vera Zorina, speaker; Michele Molese, tenor; Ithaca College Concert Choir; Texas Boys' Choir; Gregg Smith Singers; Igor Stravinsky, cond. Columbia ML 6319/MS 6919.

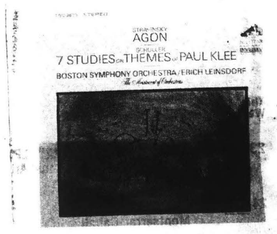
Agon. (with Gunther Schuller): *Seven Studies on Themes of Paul Klee.* Boston Symphony Orchestra; Erich Leinsdorf, cond. RCA Victor LM/LSC 2879.

Herald American
SYRACUSE, N. Y.
D. 133,303
AUG 14 1966

[illegible] and Gunther Schuller's Seven Studies on Themes of Paul Klee make up a coupling which might well have been chosen by Serge Koussevitzky for recording purposes had he had the opportunity. In any case, his successor, Erich Leinsdorf has elected to add the two works, both employing twelve-tone devices, to his recorded repertoire with the Boston Symphony. The performances are devoid of any excesses, being straightforward and direct, with the famous orchestra in top form (RCA Victor Stereo LSC 2879, also mono)

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUN 11 1966



CLASSICAL SPOTLIGHT

STRAVINSKY: AGON SCHULLER: 7 STUDIES OF THEMES OF PAUL KLEE

Boston Symphony Orch. (Leinsdorf). RCA Victor LM 2879 (M); LSC 2879 (S)

RCA puts together interesting, fascinating works on separate sides by two contemporary composers—indeed a rare coupling. "Agon" has enjoyed previous recordings, but Leinsdorf's treatment is rich and delicate. The Schuller work, full of shadings and patterns, represents a Leinsdorf reading at its best.

CHICAGO HEIGHTS, ILL.
STAR
TW. 19,000
OCT 20 1966

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[redacted]

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT KISCO TRADER
Sunday, January 29, 1967

047

the listening booth

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By ALICE HUNT SOKOLOFF

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The Denver Post
The Voice of the Rocky Mountain Empire
D. 252,084 SUN. 339,533
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NEW YORK, N.Y.
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Rocky Mountain News
DENVER, COLO.
D. 191,124 SUN. 202,000
AUG 13 1966

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PATERSON, N. J.
D. 20,932
AUG 20 1966

The Record
HACKENSACK, N. J.
D. 137,868
AUG 20 1966

THE CLASSICS

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Now we have the joining of these talents with a third, that of Carl Weinrich, one of the nation's foremost organists. Weinrich, born in Paterson, is director of music in the chapel at Princeton. With Fiedler on the podium and Mozart on the music stand, this trio has produced the sound of organ music rarely heard.

Mozart's complete repertoire of organ music is reproduced together with Haydn's concerto in C. The whole thing was recorded at the General Theological Seminary in New York.

Mozart's pieces were the result of his having to provide short organ works to be played by members of the court of the Count of Colloredo as interludes between the Epistle and the Gospel in the mass. Most are brief, unpretentious, and eminently listenable. There are 17 of them and the pity is there were no more.

The Evening Bulletin
PHILADELPHIA, PA.
D. 672,235
AUG 10 1966

Today's Album

The "Pops" Goes Country, Arthur Fiedler, Chet Atkins (Victor). Arthur Fiedler continuing his series of visits with guest soloists (Peter Nero and Al Hirt among the more recent) takes leave of Boston's austere Beacon St. to visit Nashville. There, virtuoso Chet Atkins sits in for one of the best and rousingest bits of music fun we have heard in a decade. Chet's proficiency on the guitar is such that it obviously earned a sympatico understanding from Maestro Fiedler and his "Pops" Orchestra. The result is electrifying great listening.

Paterson Evening News
NORTHERN JERSEY'S INDEPENDENT NEWSPAPER
D. 57,780 SUN. 55,704
AUG 11 1966

A cheerful program comprising Mendelssohn's Piano Concerto No. 1, Britten's "Matinees Musicales" and Cole Porter compositions makes for fine summer listening in "More Highlights From an Evening at the Pops" by the Boston Pops led by Arthur Fiedler (RCA Victor stereo).

The necessary verve and bubbly taste of the sexy, sensuous music which makes up Offenbach's "Gaite Parisienne," that delightful light - hearted swirling can-can music is given a properly rousing reading by the New Philharmonia Orchestra under Charles Munch's deft direction in fine Phase 4 (London stereo).

DeFalla's "Ritual Fire Dance" serves as the title for the album of 10 popular classical dance selections in excellent performances of works by Rossini Ponchiellie, Brahms, Smetana, Tchaikovsky and Weinberger by the virtuosic Philadelphia Orchestra conducted by Eugene Ormandy (Columbia stereo).

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 364,362 SUN. 551,968
OCT 30 1966

Classical Records

Koussevitzky Lives Again

By GERALD KLOSS, of The Journal Staff

IN A REMINISCENCE of Serge Koussevitzky included with a three record Victor album of his recordings as conductor of the Boston symphony orchestra (VCM-6174), composer Lukas Foss writes of Koussevitzky's impassioned rehearsal manner, as recalled in the memorable phrases he used to spur the orchestra to new musical heights.

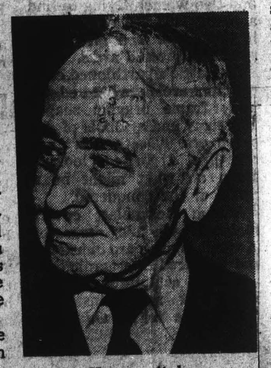
"How can you play so cold when the sun is shining?" he would beseech the players. And, "I make a geste like I want to kill, gentlemen, and you give me something nothing!" And, "Bassi, you hold the most beautiful instrument and all you do is scratch!"

He would cajole, scold and finally threaten. With blood rushing to his face, Koussevitzky would roar, "If you do not give me the sound, I will resign!" Still redder after this threat failed to get results, he would utter the final word: "I will not resign—you will resign!" The "you" was accompanied by a gesture covering all 105 players in the orchestra.

Thus the man, and thus the music he brought forth from the magnificent orchestra—impulsive, emotional, less concerned with crisp precision than in striving for inner meanings and "soul." He rode the old war horses of 19th century symphonic music as if they were untamed mustangs, and the intensity he brought to such familiar fare as the Tchaikovsky fifth and the Brahms fourth symphonies made them sound as if they were fresh from the composer's pen.

The present album contains those two symphonies, as well as the Brahms "Academic Festival Overture," Rachmaninoff's "Vocalise," Rimsky-Korsakov's "The Battle of Kershenetz" and three works from 20th century composers — the Shostakovich ninth symphony, Howard Hanson's serenade for flute, harp and string orchestra and Arthur Foote's suite for strings.

Koussevitzky did not conduct in the high fidelity recording era—he died in 1951, and these performances were given in the late 1930's and the 1940's. Nevertheless, the sound quality is round and ample, and there is no mistaking the Koussevitzky zeal, both in the older, romantic works and those of this century.



Koussevitzky

The San Diego Union
SAN DIEGO, CALIF.
D. 118,192 SUN. 219,776
AUG 12 1966

POINT OF VIEW

Bob Crane, substituting for Arthur Godfrey, who is in Viet Nam for a month, is doing a sprightly turn running the store, recalling his old KNX radio days. Mitch Miller was aboard the other morning and after Johnny Parker's band romped through a tune, Mitch surveyed the musicians. "I know why they play so well," Mitch said. "So many of them have beards" . . .

And on KSON, Arthur Fiedler talked about his new Boston Pops orchestra recording with Chet Atkins — his first venture into country and western music — and told Boots Rabell: "I couldn't fight 'em. So I joined 'em" . . .

CHICAGO HEIGHTS, ILL.
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TW. 19,000
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Now we have the joining of these talents with a third, that of Carl Weinrich, one of the nation's foremost organists. Weinrich, born in Paterson, is director of music in the chapel at Princeton. With Fiedler on the podium and Mozart on the music stand, this trio has produced the sound of organ music rarely heard.

Mozart's complete repertoire of organ music is reproduced together with Haydn's concerto in C. The whole thing was recorded at the General Theological Seminary in New York.

Mozart's pieces were the result of his having to provide short organ works to be played by members of the court of the Count of Colloredo as interludes between the Epistle and the Gospel in the mass. Most are brief, unpretentious, and eminently listenable. There are 17 of them and the pity is there were no more.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 364,362 SUN. 551,968
OCT 30 1966

Classical Records

Koussevitzky Lives Again

By GERALD KLOSS, of The Journal Staff

IN A REMINISCENCE of Serge Koussevitzky included with a three record Victor album of his recordings as conductor of the Boston symphony orchestra (VCM-6174), composer Lukas Foss writes of Koussevitzky's impassioned rehearsal manner, as recalled in the memorable phrases he used to spur the orchestra to new musical heights.

"How can you play so cold when the sun is shining?" he would beseech the players. And, "I make a geste like I want to kill, gentlemen, and you give me something nothing!" And, "Bassi, you hold the most beautiful instrument and all you do is scratch!"

He would cajole, scold and finally threaten. With blood rushing to his face, Koussevitzky would roar, "If you do not give me the sound, I will resign!" Still redder after this threat failed to get results, he would utter the final word: "I will not resign—you will resign!" The "you" was accompanied by a gesture covering all 105 players in the orchestra.

Thus the man, and thus the music he brought forth from the magnificent orchestra—impulsive, emotional, less concerned with crisp precision than in striving for inner meanings and "soul." He rode the old war horses of 19th century symphonic music as if they were untamed mustangs, and the intensity he brought to such familiar fare as the Tchaikovsky fifth and the Brahms fourth symphonies made them sound as if they were fresh from the composer's pen.

The present album contains those two symphonies, as well as the Brahms "Academic Festival Overture," Rachmaninoff's "Vocalise," Rimsky-Korsakov's "The Battle of Kershenetz" and three works from 20th century composers — the Shostakovich ninth symphony, Howard Hanson's serenade for flute, harp and string orchestra and Arthur Foote's suite for strings.

Koussevitzky did not conduct in the high fidelity recording era—he died in 1951, and these performances were given in the late 1930's and the 1940's. Nevertheless, the sound quality is round and ample, and there is no mistaking the Koussevitzky zeal, both in the older, romantic works and those of this century.

Koussevitzky

The Evening Bulletin
PHILADELPHIA, PA.
D. 672,235
AUG 10 1966

Today's Album

The **"Pops" Goes Country**, Arthur Fiedler, Chet Atkins (Victor). Arthur Fiedler continuing his series of visits with guest soloists (Peter Nero and Al Hirt among the more recent) takes leave of Boston's austere Beacon St. to visit Nashville. There, virtuoso Chet Atkins sits in for one of the best and rousingest bits of music fun we have heard in a decade. Chet's proficiency on the guitar is such that it obviously earned a sympatico understanding from Maestro Fiedler and his "Pops" Orchestra. The result is electrifying great listening.

Paterson Evening News
NORTHERN JERSEY'S INDEPENDENT NEWSPAPER
D. 57,780 SUN. 55,704
AUG 11 1966

A cheerful program comprising Mendelssohn's Piano Concerto No. 1, Britten's "Matinees Musicales" and Cole Porter compositions makes for fine summer listening in "More Highlights From an Evening at the Pops" by the Boston Pops led by Arthur Fiedler (RCA Victor stereo).

The necessary verve and bubbly taste of the sexy, sensuous music which makes up Offenbach's "Gaite Parisienne," that delightful light - hearted swirling can-can music is given a properly rousing reading by the New Philharmonia Orchestra under Charles Munch's deft direction in fine Phase 4 (London stereo).

DeFalla's "Ritual Fire Dance" serves as the title for the album of 10 popular classical dance selections in excellent performances of works by Rossini Ponchiellie, Brahms, Smetana, Tchaikovsky and Weinberger by the virtuosic Philadelphia Orchestra conducted by Eugene Ormandy (Columbia stereo).

The San Diego Union
SAN DIEGO, CALIF.
D. 118,192 SUN. 219,776
AUG 12 1966

POINT OF VIEW

Bob Crane, substituting for Arthur Godfrey, who is in Viet Nam for a month, is doing a sprightly turn running the store, recalling his old KNX radio days. Mitch Miller was aboard the other morning and after Johnny Parker's band romped through a tune, Mitch surveyed the musicians. "I know why they play so well," Mitch said. "So many of them have beards"....

And on KSON, Arthur Fiedler talked about his new Boston Pops orchestra recording with Chet Atkins — his first venture into country and western music — and told Boots Rabell: "I couldn't fight 'em. So I joined 'em"....

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OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

APR 15 1967

RECORDS

New Ballo performers Grist, Leinsdorf, Price; (back) Bergonzi, Merrill, Flagello

VERDI: Un Ballo in Maschera
■ *Price, Grist, Verrett; Bergonzi, Merrill, Flagello, Mazzoli; RCA Italiana, Leinsdorf. Victor LM(LSC)-6179* [3].

Here is the most brilliant and effective *Ballo in Maschera* yet recorded in the stereo era—one which, all things considered, deserves a place beside the 1954 version under Arturo Toscanini (Victor LM-6112, mono only). Erich Leinsdorf offers his most persuasive account of an Italian opera to date on disc, impressive for textural clarity, dynamic range, considerable lyric grace, energy (except in the second-act duet and trio, which lack sufficient tension) and, from time to time, dramatic grandeur. RCA's capable Italian orchestra and chorus have outdone themselves in giving Leinsdorf their best, and the performance is crisply recorded.

Leontyne Price is heard here at the summit of her powers, a peak she has previously scaled on records only in *Aida*. A few stylistic inaccuracies notwithstanding, this is an Amelia whose tones consistently delight the ear and who quickens her dramatic dilemma with the heat of controlled passion and unshakable conviction. Miss Price's musicality, her care for Verdi's rhythmic and dynamic indications throughout, casts a halo of artistic purity over the total achievement. Both Carlo Bergonzi and Robert Merrill have been heard as Riccardo and Renato in earlier recordings, but each is more telling on this occasion: Bergonzi sings with even more grace and thrust than before, while Merrill shows greater discretion and more shading.

Shirley Verrett's handsome mezzo-soprano is welcome in the role of Ulrica, though she is not so careful about dynamics as some of her colleagues. Exceptional in every way is Reri Grist's Oscar—quite the best on records, with its ease, brilliance and insouciance. Ezio Flagello and Ferruccio Mazzoli as Sammuele and Tommaso are further evidence of the festival casting that Victor has lavished on this album. **C.J.L.**

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

JUN 1966

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ VERDI: *Requiem.* Birgit Nilsson (soprano); Lili Chookasian (mezzo-soprano); Carlo Bergonzi (tenor); Ezio Flagello (bass). Boston Chorus-Pro Musica and Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 7040 two discs $11.58, LM 7040 $9.58.

Performance: **First-rate**
Recording: **Excellent**
Stereo Quality: **Very good**

Here is another fine version of Verdi's Requiem, additional proof that this is an age of recorded affluence, a far cry from the pre-LP era when this breathtakingly beautiful work could be heard in only one recorded edition! (In fairness, however, I must add that that one edition, still available as Angel GRB 4002, is justifiably ranked with the Great Recordings of the Century.)

Leinsdorf's approach is distinguished by his characteristic sense of structure. The pacing is brisk (this is, in fact, the fastest of all modern recorded editions, save perhaps the Markevitch recording, which was not available for comparison), yet unhurried, with an unobscured view of important details in the scoring. Aware of the theatricalism inherent in the work, Leinsdorf gives us an interpretation that is dramatically effective and often moving. At times, however, his disciplinarian sense seems to inhibit the flow of lyric expression: certainly he does not get as much expressive nuance out of his vocal soloists as, say, Giulini does on Angel 3649.

There is no restraint, however, in the performance of Carlo Bergonzi, who gives renewed evidence here of his superlative artistry. At the risk of sounding repetitious, I find that the consistent tonal beauty, elegance of phrasing, and overall musicality Mr. Bergonzi displays in one recording after another place his contributions among the true delights of listening today. Ezio Flagello brings a firm tone and a nice *cantabile* style to the bass part, and Lili Chookasian handles the mezzo line with commendable authority and musicianship.

By the severe standards of her own achievement, however, Birgit Nilsson is somewhat disappointing. Her voice is supremely right in weight and brilliance for the soprano part, it rides the ensembles with a soaring majesty and with an absolute command of the wide range of her music—all these are pleasures readily acknowledged. But there seems to be a lack of involvement in her singing, insufficient warmth in such passages as the long, sustained E natural in *"Sed signifer sanctus Michael"* in the *Offertorio*. As for the final *Libera Me*, where the supplicating fervor of Schwarzkopf (in the Angel set) would melt a stone in *"Tremens factus sum ego,"* Nilsson sounds comparatively dispassionate. She also seems to be off her best vocal form, as evidenced by several off-center attacks.

The choral and orchestral execution is all one could ask for, except that the Verdian dynamic markings, particularly the gradations from *ppp* to *p*, are seldom highlighted. The sound is rich and well detailed, and an excellent essay by Neville Cardus enhances the album presentation. There are no separation bands on the disc to distinguish the different sections. Nothing can justify this puzzling and, in my opinion, damaging procedure, and I hope that subsequent pressings will bring rectification. *G. J.*

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY 7 1966

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Leinsdorf leads the Boston Symphony in Wagner's "Lohengrin," which will be available by September. Soloists in the already-recorded work are Lucine Amara, Rita Gorr, Sandor Konya, Jerome Hines and William Dooley.

DOWN BEAT
CHICAGO, ILL.
E. O. WEEK 43,900

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1966

VERDI: *Messa da Requiem;* Birgit Nilsson (soprano), Lili Chookasian (mezzo-soprano), Carlo Bergonzi (tenor) Ezio Flagello (bass), Boston Chorus Pro Musica (Alfred Nash Petterson, director); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor set LM-7040, four sides, $9.58, or Stereo LSC-7040, $11.58.

Price, Elias, Bjoerling,
Tozzi, Reiner.....RCA Victor LD/LDS-6091
Schwarzkopf, Dominguez,
di Stefano, Siepi; Sabata.....Angel 3520
Schwarzkopf, Ludwig Gedda,
Ghiaurov; Giulini.....Angel Ⓢ3649
Vishnevskaya, Isakova,
Ivanovsky, Petrov; Markevitch.....Parl. Ⓢ154

Ⓢ LET me say right away that, even with the arrival of the eighth Verdi *Requiem* in the current Schwann Catalog, we have not yet found the long-awaited ideal performance. There are some excellent features in the new RCA Victor release along with some disappointing ones, however.

First, the sound. The balance favors the orchestra and chorus, leaving the four soloists somewhere between and somewhere below them. The effect is as if each soloist were attempting to sing out over a wall of orchestral sound with the chorus forming another, rear, wall. The Dynagroove sound is really full-bodied—perhaps too much so—with the result that *mf* passages are thick and passages *f* and above are rather overbearing. We are *surrounded* by the music, and in this perspective it is difficult to stand away from it, to appreciate its labyrinthine textures of rich color and its exquisitely carved details. This is unfortunate, but problems of balance always seem to plague the engineering of large-scale works such as this. Any solution tends to be a compromise. Giulini's recording on Angel, for example, loses much of its brilliance and luster through an extraordinarily out-of-focus pickup of the magnificent chorus.

Now as to the RCA Victor performance. On the whole it is a good one, well paced and free of exaggerations. It is not so limp as either Sabata's or Reiner's, but it has none of the intense lyricism nor the white-hot drive of Giulini's. Leinsdorf chooses not to wring our withers with the overpowering commitment of Verdi's statements. We are left with an impression of great technical accomplishment, particularly on the part of the orchestra, rather than with the holocaust of the Day

BILLBOARD
NEW YORK, N. Y.
W. 50,000

APR 8 1967

CLASSICAL SPOTLIGHT

VERDI: UN BALLO IN MASCHERA (3 LP's)
Price/ Bergonzi/ Merrill/ Various Artists/ RCA Italiana Opera Orch. (Leinsdorf). RCA Victor LM 6179 (M); LSC 6179 (S)

Miss Price sings one of her best roles excellently. Bergonzi and Merrill also are in top form under Leinsdorf's expert leadership as are Shirley Verrett and Reri Grist.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

JULY 17 1966

Classical Records

Verdi: Requiem. Boston Symphony Orchestra under Leinsdorf, with Pro Musica Chorus of Boston, and Nilsson, Chookasain, Bergonzi and Flagello. Verdi. RCA.

In the standard catalog, and in the face of some excellent singing and playing, this performance offers less than those of Reiner (Victor), Giulini (Angel), Toscanini (Victor), or Serafin (Angel). Nilsson sounds marvelous but temperamentally out of her depth. Bergonzi is superb, the nearest thing to the historic Gigli under Serafin, if, however, no more satisfying than Bjoerling under Reiner. Flagello is fine but simply not up to early Pinza or Tozzi, Chookasain stands well with the Barbieri and Stignani. The chief fault in the performance is Leinsdorf's lack of real passion. Everything is so damnably correct.

—Paul Hume

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, August 7, 1966

Munch's ballet performed with Gallic within new album

by FRANK B. STEPHENSON

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145

OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

APR 15 1967

RECORDS

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1966

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NEW YORK, N. Y.
MONTHLY 163,400

JUN 1966

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W. 50,000

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

APR 8 1967

CLASSICAL SPOTLIGHT

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The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

JULY 17 1966

Classical Records

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Deseret News
SALT LAKE CITY, UTAH
D. 89,141
JULY 27 1966

'Hary' Is A Really Universal Fellow

By HAROLD LUNDSTROM
Deseret News Music Editor

One service to a living composer that everyone will appreciate was performed by Erich Leinsdorf in recording Zoltan Kodaly, with the Boston Symphony Orchestra. The pieces chosen are the orchestral suite he made from his stage work, "Hary Janos," and his variations on a Hungarian Folk Song, "The Peacock."

The humorous, folksy character-portraying music of "Hary Janos" had its American day late in the 1920s and has slumped into a now-and-then item for the symphony program. This may have been because we are not all Hungarians and it was felt you had to be to appreciate the hero properly.

Now time, aided by Leinsdorf's splendid performance, makes it clear that Hary is a universal character and his musical biographer was not creating only for Hungarians. "The Peacock" also has that appeal. The record album has a brief and charming commentary by the composer himself (RCA Victor-2859).

It is convenient that Sergei Prokofiev wrote only two concertos for the violin, and revealing that they came from him some 20 years apart. Being only two, they go neatly onto the two sides of one record. Having come from the composer when he was a youth and when he was mature, they tell you much about one of the great composers of this century when they're heard one behind the other.

As Nathan Milstein plays them, that is. He is an add-nothing, subtract-nothing sort of interpreter, following compository values and directions precisely. But he enriches exactitude with enormous technique, particularly in tone production, and with complete sympathy with what he is playing. He shows you the composer's uniqueness as a creator — and how the uniqueness matured.

Here is 20th Century music which is already established. Interpreters like Milstein fit it into the musical main stream. His orchestra was the Philharmonia, but the recordings were made at different times since Carlo Maria Giulini was the conductor for one and Rafael Fruhbeck de Burgos for the other (Angel-36009).

OUR MUSICAL WHIRL

MOUNT KISCO, N. Y.
PATENT TRADER
YORKTOWN EDITION
THURS. 16,000 S. 16.000
AUG 14 1966

All 'Big Five' Recorded

By DOROTHY JOHNSON

ARMONK — This weekend Howard Scott of Sniffin Road is recording an album of Eric Leinsdorf and the Boston Symphony and their guest star, Jane Marsh, who has just won the Tschaikovsky award in Moscow.

"I'm really excited about it," Mr. Scott said earlier this week. The orchestra is among the so-called "big five."

Mr. Scott is an RCA producer and director who has been taping top singers and orchestras for 20 years.

Asked about the "big five," Mr. Scott said he has recorded the New York Philharmonic many times, under Bruno Walter, Dimitri Mitropoulos, Leonard Bernstein and Andre Kostelanetz; the Cleveland Orchestra under George Szell. Szell's assistant is Michael Charry formerly of Armonk.

VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.
SEPT 21 1966

Artist-Disk Deals

RCA Victor: Itzhak Perlman

Itzhak Perlman, 21-year-old Israeli violinist who has been scoring on the U.S. concert trail, has been signed by RCA Victor. His debut performance on disks will be made with the Boston Symphony under the baton of Erich Leinsdorf.

PLAINVIEW, N. Y.
LONG ISLAND
COMMERCIAL REVIEW
D. 9.000
SEPT 30 1966

Disc-Course

COPLAND: The Tender Land (Opera-Abridged). Clements, Turner, Cassily, Triegle, etc. The New York Philharmonic Orch. Aaron Copland (cond) Columbia ML-6214/MS-6184. For all his genius, Copland seems unable to compose a viable opera. Like his Second Hurricane, this is purely opera workshop stuff, worth a curious, single listening, no more. Music-lovers are advised to turn to Copland's orchestral arrangement of Tender Land, available on RCA Victor LSC-2401 where C. has the aid of the Boston Symphony in Appalachian Spring, as well.

San Francisco Examiner
D. 275,000
SEP 26 1966

Boston Musicians Don't Relax --Even Without Leinsdorf

By ARTHUR BLOOMFIELD

Victor's new package featuring the Boston Symphony's first chair men—you could call them Erich Leinsdorf's All Stars—is three records worth of mixed blessing.

The album's news, and artistic contribution, is concentrated on the last two sides, whereon some gems of contemporary American chamber music are played. And very nicely, too.

As for the classics included, they tend to be treated in less than the most ingratiating fashion, and you'd do best to jump to sides 5 and 6 for your major rewards.

FANTASIA

The most important discovery is the late Irving Fine's Fantasia for string trio, a poignant and absorbing work that deserves to be in the regular repertoire. It's in three movements, adroitly linked, and this is what Fine gives you:

A tragic, impassioned opener with a rich, warm sonority and big phrases that really move along, then a possessed scherzo with melodic slashes over a tremulous bass — it's a jerky movement, but the Fine sense of line is always there — this followed by a return to slow tempo, and a plaintive, assertive mood, capped by resignation.

WIND QUINTET

On the lighter side there's Elliott Carter's wind quintet from 1948, a bucolic and genuinely attractive piece, considerably more listenable than some of his chaotic larger efforts, and Walter Piston's Divertimento for strings and winds, another winner thanks to happily dancing syncopated chords in the first movement, lovely interlacing of the instruments in the second, and fugal exhilaration in the finale.

Copland's Vitebsk Variations are included, too, and their healthy lack of complication is no less appealing.

Now one of the reasons symphony musicians like to play chamber music is to get away from the orchestral grind, but the curious thing about the Mozart and Brahms performances in this album is that they sound Leinsdorf-inspired. It's almost as if the Boston Symphony's maestro was right up there in front of the musicians, but of course he wasn't.

MUSCULARITY

We are by no means as anti-Leinsdorf as some of his militant detractors, but there is a tightly buttoned quality about a lot of his musicmaking, a certain inflexible muscularity, and that's just the quality which makes the Brahms C minor piano quartet (with guest artist Claude Frank) a less than ideal performance.

If the Brahms is at least forthright, and entirely passable as a listening experience, the Mozart oboe quartet comes out minus the grace, lilt and blending of voices which the music so obviously suggests.

Poor Wolfgang is in a straitjacket, and one can only wonder, why don't these Bostonians just relax.

Classical Records

The Hartford Times
HARTFORD, CONN.
D. 132,266
SEP 24 1966

The Record Scene

Boston Chamber Players Offer New Recording

By ROBERT F. DUGUAY

The Boston Symphony Chamber Players (RCA Victor LM & 6167).

As the title indicates, this handsomely-designed three pocket album introduces to discs a virtuoso ensemble drawn from the "Aristocrat of Orchestras." These superlative musicians are herein heard in a representative selection of classical, romantic and modern repertoire. There's not a dull moment in this set, not in the cooly elegant pair of Mozart flute and oboe quartets they have chosen, nor in the Beethoven "Serenade in D" and the Brahms C Minor Piano Quartet (with guest artist and pianist, Claude Frank, contributing a corruscating performance).

Three of the four contemporary American composers in this set have long-established musical roots in Boston. The late Irving Fine is represented by a fascinating, dodecaphonically oriented "Fantasia for String Trio," Walter Piston by a breezily extroverted "Divertimento for Nine Instruments," and Aaron Copland by his early "Vitebsk." The one "outsider," the formidable Elliott Carter (our foremost living composer,) is present with a brief and relatively uncomplicated "Quintet for Woodwinds."

This set also has an attractive set of program notes by the actor-writer, Peter Ustinov, plus a supplementary 10" disc containing an abbreviated discussion of the album's contents by Mr. Ustinov, Erich Leinsdorf, and the BSO's concertmaster, Joseph Silverstein (leader of this new chamber group).

The latter disc strikes me as more of a publicity gimmick than anything else. It certainly neither adds to, nor detracts from one's continual pleasure in listening to this important new release. Superb sound, too.

VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.
JUL 20 1966

Victor Inks Jane Marsh, Moscow Contest Winner, & Hopes for a Van Cliburn

RCA Victor, which struck gold in signing Van Cliburn, first American winner of the Tchaikowsky International Music Contest in Moscow several years ago, has tapped the same vein in wrapping up Jane Marsh, 24-year-old California-born soprano who won first prize in the recent voice competition held in Moscow.

Miss Marsh had been in the Victor orbit since 1965 when she was engaged by the Boston Symphony for vocal assignments. The Boston Symphony also records for Victor.

Miss Marsh's initial recording for Victor will consist of two live performances at the Berkshire Tanglewood Festival in Lenox, Mass., July 24 and Aug. 13. She will be doing the numbers she sang in the Moscow competition, including selections by Tchaikowsky and Verdi.

Cliburn is the only other American to win in the Moscow competition. He received worldwide publicity at the time and his first Victor recording, the First Tchaikowsky Concerto, became the only classical album in history ever to sell more than 1,000,000 copies.

Nashville Banner
NASHVILLE, TENN.
D. 99,525
SEP 25 1966

THE VIRTUOSITY of the Boston Symphony Orchestra and Erich Leinsdorf's versatility and encompassing musicianship are handsomely displayed in their brilliant recording (RCA Victor LSC-2879, also Mono) of Stravinsky's "Agon."—is perhaps the most admired of his compositions of the past decade—and of Gunther Schuller's cleverly and vividly imaginative vignettes "Seven Studies on Themes of Roul Klee." These latter are eocative and successful attempts to represent in music the ideas represented visually in seven of Klee's abstract paintings.

The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259
SEP 25 1966

[illegible], the young pianist-conductor, plays with the Boston Symphony Orchestra, with Erich Leinsdorf conducting, on an RCA record (LM-2897). Their efforts combine beautifully in Concertos No. 1 and No. 2, by Prokofieff. A different pianistic style is required here and what is more, it is delivered. Strength, rhythmic verve and musical collaboration never waver. These works, which both date from 1912, are full of the technical idioms that one learns to identify after hearing the music of this composer. There is a freshness and vitality about this performance that carries it along and with the sensitive Leinsdorf baton in charge, the listener is always aware of beauty and joy, both in the writing and in the performing.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400
AUG 1966

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ RAVEL: *Daphnis and Chloë (complete ballet).* Orchestre de la Suisse Romande and Radio Lausanne Choir, Ernest Ansermet cond. LONDON CS 6456 $5.79, CM 9456* $4.79.

Performance: Richly poetic
Recording: Full and spacious
Stereo Quality: Excellent

Ernest Ansermet's new recording of the complete *Daphnis and Chloë* not only represents an enormous improvement over his 1953 effort from the standpoint of sound, but it gives us an extraordinary synthesis of the poetry and drama inherent in the music and the story.

When it comes to drama and excitement, there can be no doubt that the Charles Munch-Boston Symphony recording still tops them all, and the late Pierre Monteux brought to his 1959 London recording a special poetic touch, if not very much dramatic tension. Ansermet here has managed to combine the best features of both approaches, and he has the benefit of London's finest recorded sound. The off-stage effects at the beginning and end of the pirates' scene come off particularly well.

I supervised the first complete recording of *Daphnis and Chloë* with Antal Dorati and the Minneapolis Symphony for Mercury, and am understandably fond of it. I also own the 1961 Munch-Boston Symphony recording. But I'm going to listen to this new Ansermet version many times, too. *D. H.*

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
JUL 31 1966

"Hary Janos" by Kodaly, which will be played on the August 13 Russian-Hungarian Program, is represented by several major orchestras in Schwann's. The most recent recording (this spring) is by Leinsdorf and The Boston Symphony Orchestra (RCA Victor, m or s) it is brilliantly executed with dazzling sound.

[illegible] execution is breathtaking.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
OCT 22 1966

CLASSICAL SPOTLIGHT

MOZART/BEETHOVEN/BRAHMS/COPLAND/FINE/CARTER/PISTON

The Boston Symphony Chamber Players. RCA Victor LM 6167 (M); LSC 6167 (S)

The Chamber players back up their educational and impressive musical credits by distinguished performances. Tight, feeling and tasty is their playing throughout. Notes by Peter Ustinov are on the disk in [illegible] from [illegible] copy.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
PORTLAND, Me.
Circ. 105,712
JUN 19 1966

Recordings

By STELLA MILLS

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Roussel responded not only with his presence, but with a G Minor Symphony which he had completed in Paris a few months before. Serge Koussevitzky led the world premiere in Symphony Hall, Boston on Oct. 23.

Something of a standard bearer of the reaction against Debussyism, Roussel was regarded both as anti-romantic and anti-impressionist in his outlook.

He revered Cesar Frankck and D'indy as masters, and he conformed to the principles expounded by them, but his personal style is his own.

We hear far too little of Roussel's music, and it is a real pleasure to find his G Minor Symphony (No. 3) and A Minor Symphony (No. 4) coupled on a new Epic release.

Charles Munch conducts the Lamoureux Orchestra in both works, and incidentally, this album won the 1965 Grand Prix du Disque.

These two symphonies, neo-classic in all respects, are lovely things. The slow movements are filled with a lyrical delicacy, but his Allegros, especially the lat movements, are brimming over with excitement.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
OCT 8 1966

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Concert Arts Orch. (Leinsdorf). Capitol P 8637 (M); SP 8637 (S)

These seven familiar works get a bouncy, lively treatment from Leinsdorf and the Concert Arts Orchestra which should appeal to a broad audience. Included here are "The Sorcerer's Apprentice," "Dance of the Hours" and "The Moldau." It's a good time for all—performers and listeners.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.
AUG 6 1966

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LYNCHBURG, VA.
ADVANCE
D. 19,000
AUG 3 1966

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Deseret News
SALT LAKE CITY, UTAH
D. 89,141

JULY 27 1966

'Hary' Is A Really Universal Fellow

By HAROLD LUNDSTROM
Deseret News Music Editor

One service to a living composer that everyone will appreciate was performed by Erich Leinsdorf in recording Zoltan Kodaly, with the Boston Symphony Orchestra. The pieces chosen are the orchestral suite he made from his stage work, "Hary Janos," and his variations on a Hungarian Folk Song, "The Peacock."

The humorous, folksy character-portraying music of "Hary Janos" had its American day late in the 1920s and has slumped into a now-and-then item for the symphony program. This may have been because we are not all Hungarians and it was felt you had to be to appreciate the hero properly.

Now time, aided by Leinsdorf's splendid performance, makes it clear that Hary is a universal character and his musical biographer was not creating only for Hungarians. "The Peacock" also has that appeal. The record album has a brief and charming commentary by the composer himself (RCA Victor-2859).

It is convenient that Sergei Prokofiev wrote only two concertos for the violin, and revealing that they came from him some 20 years apart. Being only two, they go neatly onto the two sides of one record. Having come from the composer when he was a youth and when he was mature, they tell you much about one of the great composers of this century when they're heard one behind the other.

As Nathan Milstein plays them, that is. He is an add-nothing, subtract-nothing sort of interpreter, following compository values and directions precisely. But he enriches exactitude with enormous technique, particularly in tone production, and with complete sympathy with what he is playing. He shows you the composer's uniqueness as a creator — and how the uniqueness matured.

Here is 20th Century music which is already established. Interpreters like Milstein fit it into the musical main stream. His orchestra was the Philharmonia, but the recordings were made at different times since Carlo Maria Giulini was the conductor for one and Rafael Fruhbeck de Burgos for the other (Angel-36009).

OUR MUSICAL WHIRL

MOUNT KISCO, N. Y.
PATENT TRADER
YORKTOWN EDITION
THURS. 16,000 S. 16.000

AUG 14 1966

All 'Big Five' Recorded

By DOROTHY JOHNSON

ARMONK — This weekend Howard Scott of Sniffin Road is recording an album of Eric Leinsdorf and the Boston Symphony and their guest star, Jane Marsh, who has just won the Tschaikovsky award in Moscow.

"I'm really excited about it," Mr. Scott said earlier this week. The orchestra is among the so-called "big five."

Mr. Scott is an RCA producer and director who has been taping top singers and orchestras for 20 years.

Asked about the "big five," Mr. Scott said he has recorded the New York Philharmonic many times, under Bruno Walter, Dimitri Mitropoulos, Leonard Bernstein and Andre Kostelanetz; the Cleveland Orchestra under George Szell. Szell's assistant is Michael Charry formerly of Armonk.

VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.

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PLAINVIEW, N. Y.
LONG ISLAND
COMMERCIAL REVIEW
D. 9.000

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The Hartford Times
HARTFORD, CONN.
D. 132,266

SEP 24 1966

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San Francisco Examiner
D. 275,000

SEP 26 1966

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By ARTHUR BLOOMFIELD

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

OCT 22 1966

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TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 100,257

JUL 31 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
PORTLAND, Me.
Circ. 105,712

JUN 19 1966

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VARIETY
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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400

AUG 1966

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BILLBOARD
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W. 50,000

OCT 8 1966

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The Sunday Star
WASHINGTON, D. C.
SUN. 351,015

OCT 2 1966

RECORDS: Chamber Music by Bostonians

By HERMAN SCHADEN
Record Critic of The Star

Making chamber music for fun and relaxation is a favorite diversion of many symphony orchestra players. Making chamber music for recordings and money probably is even more fun, the Boston Symphony Chamber Players would tell you.

Chamber music also is the favorite hobby of Peter Ustinov, he says in a 10-inch disc and written notes accompanying the three-record album (RCA Victor LSC-6167).

"A full appreciation of its possibilities and qualities of evocation usually comes relatively late in the life of the layman, when the mind has explored more accessible forms of music and is on the prowl for rarer, more personal experiences," Ustinov writes.

"And, curiously enough, chamber music possesses the most lasting of sound's satisfactions. Once he has discovered it, the real music lover never tires of it."

The Boston players aurally back Ustinov to the hilt with their eight pieces which are worthwhile because of the variety of the music and the infrequency with which it is heard.

For instance, it is wonderful to hear the airy, floating tones of the Boston Symphony's first woman member, Doriot Anthony Dwyer, in the Mozart Quartet for Flute and Strings. And equally ingratiating to hear Ralph Gomberg in Mozart's Quartet for Oboe and Strings.

There is Beethoven's sunny Serenade for Flute, Violin and Viola and Brahms' C Minor Quartet for Piano and Strings, the latter coming off less favorably than other pieces.

Happily, there is an excellent selection of modern works by top-rated American composers—Irving Fine's Fantasia for String Trio, Aaron Copland's Vitebsk, Elliott Carter's Woodwind Quintet and Walter Piston's Divertimento for Nine Instruments. In all, a feast to set any chamber music lover's mouth watering, prepared by those much-admired Boston first-desk players.

LAFAYETTE, IND.
JOURNAL AND COURIER
D. 43,500

OCT 1 1966

Listening On Records

By FRANK ARGANBRIGHT
Journal and Courier Staff Writer

THE NEW season has been started with a vengence by RCA Victor Records with the issuance of a beautifully done complete recording of Wagner's "Lohengrin."

Recorded in Symphony Hall, Boston, the new version sports a highly capable cost and a topnotch music director Erich Leinsdorf. The Boston Symphony Orchestra is elegant in its musical passages, and the Boston Chorus Pro Musica adds its full share under the direction of Alfred Nash Patterson.

Sandor Konya, tenor, a native of Hungary, turns in the most noteworthy performance of all in the title part. It is Konya's work which helps make this the outstanding venture it is. His singing is forceful, sensitive and convincing.

Rita Gorr, mezzo-soprano, also stands out for her forceful performance as Ortrud. Bass Jerome Hines as Henry the Fowler comes through strong, but he lacks the luster of old. Lucine Amara, soprano, seems a bit cold and unconvincing as Elsa of Brabant. William Dooley, baritone, as Frederick of Telramund, makes the most of his role. Calvin Marsh, baritone, as the king's herald, rings lukewarm.

I think it is mostly because of Leinsdorf and Konya that this monumental accomplishment is so above the average. Leinsdorf seems to have full understanding of the Wagnerian styles, and Konya has equal understanding of the role of Lohengrin. Choral demands are extreme, but the chorus rings forth with brilliance.

It's noted too that the additional lines of the hero's "In Fernem Land" have been restored to Act III. This portion has been performed only in Bayreuth presentations during the 1930s, according to the notes.

The total running time is three hours and thirty-five minutes. So, you need to set aside an entire evening to thoroughly enjoy the production. Or, you can sit through a half at a time.

The five-disc set is accompanied by an illustrated brochure with notes on the opera and an German-English libretto. The sound is beautiful in monophonic sound — it must be really spectacular in stereo!

CHICAGO HEIGHTS, ILL.
STAR
TW. 19,000

OCT 3 0 1966

Music In The Groove

To get back in the groove, from RCA-Victor, comes a memorable recording by the distinguished master of the piano, Artur Rubinstein, who performs the youthful Brahms D Minor Concerto with Erich Leinsdorf and the Boston Symphony.

It's hard to believe that Rubinstein is 80, hearing the demoniac fury of the opening movement, the tender lyrical adagio, and the sparkling finale. Cherish this album as the zenith of a great musician's interpretive powers; we shall not again have an artist of Rubinstein's calibre to entrance us, but the lp will give many years of delight well after his career ends.

COURIER-POST
CAMDEN, N. J.
D. 99,700 SUN. 99,295

OCT 22 1966

Joseph S. Wells—

Records

* * *

GREAT STRIDES in popularity among classical music buffs have been made by a chamber group since its debut in New York in 1964. Now, in a new RCA-Victor three-disc set, "THE BOSTON SYMPHONY CHAMBER PLAYERS" — (LM-6167), the musicians show why.

Led by Erich Leinsdorf, who also is music director of the Boston Symphony Orchestra, the nine-member chamber orchestra plays selections by Mozart, Beethoven, Brahms, Copland, Fine, Carter and Piston with equal adeptness.

The Dynagroove recordings, all excellent in quality of reproduction as well as quality of performance, are supplemented by a 10-inch disc containing a discussion of the album and chamber music in general. Participants on the "bonus" record are actor-writer-director-chamber music buff Peter Ustinov, who also wrote the notes for the album; Leinsdorf and concertmaster Joseph Silverstein.

Among the best of the "all-good" selections are the lyrical "Quartet for Flute and Strings" by Mozart, and Aaron Copland's "Vitebsk."

* * *

THE GROUP consists of the "first desk" men of the Boston Symphony; Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Wlat, bassoon, and James Stagliano, horn. Also on the album are Alfred Krips, heard as associate violin, and Claude Frank, pianist.

The boxed set is as good an introduction to this form of music (a form too long shelved into a "back seat" in musical circles) as any on the market today.

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016

OCT 29 1966

Record Reviews

By CLARK MITZE

RCA VICTOR LM/LSC 2917

BRAHMS CONCERTO NO. 1 in D Major
Artur Rubinstein
Boston Symphony Orchestra, Erich Leinsdorf conducting

Rubinstein has been a favorite of audiences for several decades. His success is a combination of magnificent showmanship, superb press agentry and excellent piano playing. Unfortunately his showmanship loses its visual effectiveness on recordings but his warm romantic style comes through beautifully with Leinsdorf's sympathetic accompaniment. The combination is at its best in presenting Brahms so that certain technical deficiencies of the pianist can be overlooked. This is the second recordng of the Brahms First by the Rubinstein-Leinsdorf combination.

It is difficult to compare recordings but this has a slight edge on warmth of style. Much is made of the fact that Rubinstein played the concerto under Joachim who also conducted the first performance with the composer at the piano. It is impossible to guarantee authenticity with such a vague relationship but it does provide interesting historical background. There is one strange intonation problem in the first movement which may be the result of an unfortunate tradition. The solo horn is quite sharp—to the point that it can be assumed the player used the natural horn harmonics. Brahms may have admired the non-valve horn but he certainly would have preferred the passage being in tune. With this one exception the orchestra is excellent and the total effect of the recording is top notch.

Oregon Journal
PORTLAND, ORE.
D. 146,403 SAT. 134,613

OCT 15 1966

These We Like

By ANTHONY CRESSWELL
Journal Staff Writer

Concert

There is more than masterful technique, more than strength and sensitivity in the new recording by Artur Rubinstein — his second — of Brahms' first piano concerto. The concerto, a youthful work by a composer who was a towering figure at the culmination of the romantic age, might seem an unlikely vehicle for a pianist of Rubinstein's "maturity" (to use a euphemism) but age and youth combine in as sparkling a performance of this exhuberant music as we have heard on records. The orchestral collaboration of the Boston Symphony, under the baton of Erich Leinsdorf, is a felicitous one. All in all, the recording is superb. RCA Victor, LM-LSC 2917.

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 35,000 S. 36,500
OCT 22 1966

DISC COURSE ON CLASSICS

Boston Group Provides Best in Chamber Music

By Bert Willard
News-Press Staff Writer

One of the gratifications a record reviewer has, aside from the obvious pleasure of listening to finely-recorded music, is the occasional salute or acknowledgment from a reader of the column.

This acknowledgment came last week, in the form of a telephone call from one who had read a recent column. And this reader thanked me for bringing to his attention the music of the late Danish composer, Carl Nielsen (1865-1931) whose works are just now coming into vogue.

This is heartwarming and makes the chore of turning out weekly record reviews a little less tedious. Actually, it is enjoyable work, and the reviewer can be choosy—he does not have to listen, if the music is boring.

Which is a rather roundabout introduction to another musical treasure—an album by a group of fine musicians heard at Ojai last May—"The Boston Symphony Chamber Players" (RCA-Victor Stereo 6167) in a three-record set which includes works by Mozart, Beethoven, Brahms, Copland, Fine, Carter and Piston.

This is chamber music at its best, and as Peter Ustinov describes it in a bonus 10-inch record accompanying the album: "A full appreciation of its possibilities and qualities of evocation usually comes relatively late in the life of the layman, when the mind has explored more accessible forms of music and is on the prowl for rarer, more personal experiences. And, curiously enough, chamber music possesses the most lasting of sound's satisfactions. Once he has discovered it, the real music lover never tires of it."

The Boston Symphony Chamber Players consist of first-desk men of the Boston Symphony Orchestra: Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and John Stagliano, horn. Alfred Krips also augments the group as an associate violinist, and Claude Frank is a guest artist on piano.

These players are all virtuosos, and they also are "team players" in the ensemble, with a give and take which has few equals anywhere (at this writing, I can think of only the Melos Ensemble that is in their class).

NEVER PALL

Moreover, they make the transition from music of the 18th and 19th centuries to contemporary works without a hitch. The exquisite flute playing of Doriot Anthony Dwyer in Mozart's Quartet in D Major is balanced by the modern sound of Elliott Carter's Woodwind Quintet. There are contrasts in this music, and there is a definite relationship—a continuity—for even though contemporary, Carter and Piston are in the classic tradition.

Peter Ustinov, the celebrated actor and writer, shows his love for and keen delight in the music of this group. Ustinov discusses the music with Silverstein and Erich Leinsdorf, director and conductor of the Boston Symphony. And in the album notes, Ustinov writes of the Mozart works:

"They never pall. They have the resilience of mirrors, reflecting all that which is most agreeable in human possibility. . . ."

Of the Beethoven Serenade for Flute, Violin and Viola, Op. 25, which takes up one side of one record in the set, Ustinov says:

"If Mozart is air and water, Beethoven is earth and fire. If Beethoven is Prospero, Mozart is Ariel. The one is grace deepened into thought; the other, thought lightened into grace. This Serenade is an invasion into Mozart's territory. One is amazed to see the Professor on the dance floor, even more to see him dance so well."

He is equally perceptive in discussing the Mozart Quartet in F Major for Oboe and Strings, K. 370; the long but rewarding Brahms Quartet in C Minor for Piano and Strings, Op. 60; Irving Fine's Fantasia for String Trio (a lovely, singing rhapsody); Copland's mordant Vitebsk, Carter's Woodwind Quintet and Piston's sparkling Divertimento for Nine Instruments.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAY 10 1967
New England Newsclip

Beethoven: Piano Concerto No. 3 in C minor; Artur Rubinstein and the Boston Symphony, Erich Leinsdorf conducting; less successful, because with less energy, than the recordings by the same people of the 4th and 5th concertos (RCA Victor LM/LSC 2947).

Beethoven: Piano Concerto No. 4 in G; Ivan Moravec and the Vienna Musikverein Orchestra, Martin Turnovsky conducting; some eccentricities like an excessively slow Andante, but mostly straightforward and effective; conductor starts with flabby rhythm, but gets better and is attentive, though woodwind insufficiently audible in the finale. Don't play it at 45 r.p.m. as the sleeve instructs you: You'll have it in D flat (Connoisseur Society 162).

Beethoven: Sonatas in C minor ("Pathetique") and C sharp minor ("Moonlight"), with pianist Ivan Meravec; some fussy bits in a context of playing that is generally straightforward and vigorous; the slow movements seem too slow; the photograph on the sleeve is startling. (Connoisseur Society 1566.)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
ALBANY TIMES UNION
Sunday, March 5, 1967

RECORDINGS

Rubinstein-Leinsdorf

The "Aristocrat of Orchestras," as the Boston Symphony is wont to call itself, and the "Aristocrat of Pianists," as the indefatiguable Artur Rubinstein might be billed, have collaborated in a brilliant recorded version of Beethoven's Concerto No. 3, also from RCA and as welcome in its own genre as the Shaw "Messiah."

It is difficult for some to regard a piano concerto—and particularly a Beethoven—as having been definitively recorded until Rubinstein has had a try at it. And while this may speak well for the artist's standing with his public, it is more a statement of personal feeling than a yardstick of artistic accomplishment. However, there is an unmistakeable Rubinstein "magic" which can and does come through even a recording of his work, and it does on this disc. Rubinstein's is a dramatic, intensely personal approach to this concerto, and he interprets freely what he obviously feels the composer intended.

Missing is the flash of a Van Cliburn, the interpretive power of a Richter, but pervading is the Rubinstein touch, the sureness that comes only with long mastery of an art form.

Conductor is the BSO's Erich Leinsdorf, as always the perfectionist and as always alert to the demands of his soloist. (Beethoven: Piano Concerto No. 3, Artur Rubinstein, Boston Symphony Orchestra, LSC 2947, stereo, LM 2947 mono).

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SYRACUSE HERALD AMERICAN
Sunday, March 19, 1967

Rubinstein records mazurkas of Chopin

By FRANK B. STEPHENSON

RECORD REVIEWS

Like the great Toscanini, Artur Rubinstein is making some of his most telling contributions to the phonograph late in his career.

Fortunately for posterity, the pianist's skills remain virtually untouched by the ravages of time, and his interpretive insight continues to grow.

All of this is brought about by the arrival of two new albums, the first of which is devoted to the complete mazurkas of Chopin. Rubinstein has recorded this cycle at least twice before, first in a series of separately issued 78 rpm records, followed in the mid-Fifties by a new microgroove edition. Now, he has taken another view of this superb music in stereo and in Dynagroove (RCA Victor Stereo LSC 6177, also Mono, three discs).

All forty-nine of the mazurkas, including those without opus numbers are performed in the master pianist's cultivated style which turn each of these little dances into miniature masterpieces of drama and poetic beauty. His tone is well served by the engineers as if to emphasize the Rubinstein position as this era's distinguished Chopin interpreter. Irving Kolodin's notes are valuable enough to cherish in themselves, and, as a bonus, the pianist's current discography is detailed.

With the Boston Symphony under Leinsdorf, Rubinstein provides his latest reading of the mighty Beethoven Third Piano Concerto. Having already committed to disc the Fourth and Fifth by the same participants, it appears that RCA intends to complete the cycle which will be the second time Rubinstein has offered these before the stereo microphones (the first was with the Symphony of the Air under Josef Krips issued in 1958).

Those who are familiar with the Polish pianist's particular brand of Beethoven will take for granted the grand manner approach. Excitement abounds on this occasion as it did back in the forties when Victor issued the Rubinstein-Toscanini radio performance, inferior sonics and all. The new venture certainly has no such lack, and the Leinsdorf conception obviously has roots in the Toscanini (RCA Victor Stereo LSC 2947, also mono).

Another endeavor comes from the Bostonians and Leinsdorf in the form of Bruckner's Symphony No. 4 in E Flat (RCA Victor Stereo LSC 2918, also mono). If nothing else, Leinsdorf is expanding the recorded repertoire of the orchestra, and that in itself is a positive boon for the listener. Power, sweep, and wide dynamic contrast make this a persuasive accomplishment, aided no little by the RCA engineers.

While in Boston, two discs by the Pops under Fiedler are deserving of our attentions. First, a collection of Strauss waltzes, marches, and polkas entitled (surprise!) "Tales of the Vienna Woods" (RCA Victor Stereo LSC 2928) which offers about the most rousing and delectable realizations of this kind of thing one is likely to find anywhere on records. The Bostonians beat the Viennese at their own game.

What with St. Patrick's Day just past, Fiedler takes his men to Ireland with an engaging romp through Leroy Anderson's Irish Suite and a rousing survey of some of George M. Cohan's best songs. Somehow, the inclusion of Lehar's "Count of Luxembourg Waltzes" and the "Look Sharp March" are somewhat incongruous in an album entitled "Irish Night at the Pops" (RCA Victor Stereo LSC 2946, also mono).

Andre Previn continues to rise as a conductor with a superb recording of William Walton's First Symphony (RCA Victor Stereo LSC 2927, also mono). The work itself assumes greater importance with each new hearing, especially here with the London Symphony playing so brilliantly under Previn's vigorous baton.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Saturday, March 4, 1967

PIANIST Artur Rubinstein and his good friend Erich Leinsdorf with the Boston Symphony Orchestra collaborate in Beethoven's Piano Concerto No. 3 and this is the third of the Beethoven Concertos by this team, following earlier releases of the No. 4 and 5.

Through the decades one marvels at the ever-growing technique of this beloved pianist, heavy with years yet lighthearted as a boy.

It is a fine collaboration, and the high-spirited and dramatic key changes are beautifully set forth. Stereo/mono LSC/LM-2947. RCA Victor in Dynagrove sound.

Herald American
SYRACUSE, N. Y.
D. 133,303
JAN 1 1967

Pianists' recordings get new year off to good start

By FRANK B. STEPHENSON

RECORD REVIEWS

Sounding the first notes of the New Year are a group of pianists and in total, it is a good sound they make, too.

First, there is that titan of the pianoforte, Artur Rubinstein, again giving us a performance of the Brahms First Piano Concerto, this time with the Boston Symphony under Erich Leinsdorf and in the most penetrating of Dynagroove sonics (RCA Victor Stereo LSC 2917, also mono.) Were it not for the fact that Rubinstein himself has spoiled us for all time with his matchless recording of the same work (with Reiner and the Chicago) in th pre-stereo era, the current enterprise would emerge as a brilliant success. As it is, memories cannot be erased, and one can only look back longingly at that previous and unforgettable landmark.

Leonard Bernstein describes his composition, "The Age of Anxiety," as a symphony for piano and orchestra, and on re-hearing this tightened-up revised version, one is impressed with its worth (Columbia Stereo MS 6885, also mono.) With Phillippe Entremont as piano soloist and the New York Philharmonic, the composer-conductor makes a compelling case for his own score. The soloist, admirable as he is, does not quite have the style that Lukas Foss displayed in an earlier recording.

Van Cliburn, like all those who reach fame quickly and spectacularly, has more than his share of detractors. However, no matter his minor shortcomings, he is probably the most exciting of the new generation of pianists, and certainly one of the most prodigiously endowed. That he is a master of things other than Rachmaninoff and Tchaikovsky is shown in his latest recording, his first in far too long a time. His approach to Beethoven's Sonata No. 26 in E Flat (Les Adieux) and Mozart's Sonata for Piano, No. 10, is fresh and stunningly played while at the same time completely detailed (RCA Victor Stereo LSC 2931, also Mono.)

Lorin Hollander, of course, has not yet reached the international celebrity of Cliburn, but he is well on his way, and, if anything, he has triumphed over an even greater obstacle, that of having been a child prodigy. He demonstrates in his latest endeavor that he is far more than a showy, shallow virtuoso. His ambitious program consisting of Bach's "Jesu, Joy of Man's Desiring," Beethoven's Sonata in D Minor Tempest), Brahms' Intermezzo in B-Flat Minor, and Schumann's Arabeske reveal him as the sensitive, maturing (and he is yet only 22) musician which he is (RCA Victor Stereo LSC 2912 also mono).

John Browning is another of the younger pianists who has come in for his share of acclaim. His career has been a steady one, and his progress has been impressive. He is not at his present best, however, in his most recent recording, a coupling of Prokofieff's first two piano concertos (RCA Victor Stereo LSC 2897, also mono) in which he collaborates with the Boston Symphony under Leinsdorf. There is no shortage of pianistic fireworks, however, but the whole thing emerges as somewhat hard and brittle which is certainly one view of the Russian composer's style.

A two-disc album, New Music for the Piano (RCA Victor Stereo LSC 7042, also mono) provides a panorama of contemporary American piano music, sympathetically and stylishly played by Robert Helps. Underwritten by the Abbey Whiteside Foundation, the four sides include some 24 compositions including Ernst Bacon's "Pig Town Fling," a bit of homespun Americana which evokes more than the expected amount of nostalgia. Other composers represented Adler, Alexander, Babbitt, Berger, Berkowitz, Brunswick, Cazden, Dahl, Fine, Glanville-Hicks, Gould, Helps himself, Hovhaness, Kennan, Kraft, Overton, Perle, Pisk, Powell, and Prostakoff.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO COURIER EXPRESS
Sunday, March 5, 1967

Reviewing the Records

Rubinstein's Performance With Boston Symphony Orchestra Is Knockout

MORE BEETHOVEN comes from Artur Rubinstein and Erich Leinsdorf, who leads the Boston Symphony Orchestra in the Piano Concerto No. 3 in C Minor (Victor LSC 2947). The dialogues between soloist and orchestra reveal the poetic nature of Rubinstein's playing. For example, his more lenient phrasing of the clarinet's theme in the last movement is a welcome change from the straightforward approach of many pianists. And for its sparkling sweeps of notes, Rubinstein's performance is a knockout.

Two other pianists offer entertainments in the jazz medium. Both have a big, dynamic style, and both work with trios.

DAYTON DAILY NEWS
DAYTON, OHIO
D. 155,541 SUN. 203,904
DEC 18 1966

ARTUR RUBINSTEIN
Sheer Grandeur From the Piano

For a few months, there is the new recording (RCA Victor LSC 2911) by Artur Rubinstein with the Boston Symphony under Erich Leinsdorf's baton. They chose to collaborate on Brahms' First Concerto and the result is a spine-tingling performance with the sturdy Rubinstein playing inspiringly.

What to listen for is often the big question for those who have only recently unlocked the door to the world of music. So a new album, "How to Listen to Bach," by two Jesuit priests, Thomas Culley and C. J. McNapsy, may fill a real need.

Recorded by the American Record society and distributed through Olympia Records, the two sides feature Father Culley at the keyboard while Father McNapsy discusses the fugue as a musical form.

Musicologists with an impressive background, the two have produced a sound and informative lesson. The piano hasn't the sound of Rubinstein's, but then that is not the purpose.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
MAR 11 1967

CLASSICAL SPOTLIGHT

BEETHOVEN: PIANO CONCERTO NO. 3
Artur Rubinstein/Boston Symphony (Leinsdorf). RCA Victor LM 2947 (M); LSC 2947 (S)

This is an excellent, highly moving addition to two previous recordings of Beethoven works, by this magnificent grouping. Rubinstein's reading is powerful and imaginative as is Leinsdorf's conducting. Lyrical passages by Rubinstein are tenderly performed. Should go high on classical chart.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

MAY 10 1967

New England Newsclip

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, March 5, 1967

RECORDINGS

Rubinstein-Leinsdorf

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Missing is the flash of a Van Cliburn, the interpretive power of a Richter, but pervading is the Rubinstein touch, the sureness that comes only with long mastery of an art form.

Conductor is the BSO's Erich Leinsdorf, as always the perfectionist and as always alert to the demands of his soloist. (Beethoven: Piano Concerto No. 3, Artur Rubinstein, Boston Symphony Orchestra, LSC 2947, stereo, LM 2947 mono).

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SYRACUSE HERALD AMERICAN
Sunday, March 19, 1967

Rubinstein records mazurkas of Chopin

By FRANK B. STEPHENSON

RECORD REVIEWS

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Fortunately for posterity, the pianist's skills remain virtually untouched by the ravages of time, and his interpretive insight continues to grow.

All of this is brought about by the arrival of two new albums, the first of which is devoted to the complete mazurkas of Chopin. Rubinstein has recorded this cycle at least twice before, first in a series of separately issued 78 rpm records, followed in the mid-Fifties by a new microgroove edition. Now, he has taken another view of this superb music in stereo and in Dynagroove (RCA Victor Stereo LSC 6177, also Mono, three discs).

All forty-nine of the mazurkas, including those without opus numbers are performed in the master pianist's cultivated style which turn each of these little dances into miniature masterpieces of drama and poetic beauty. His tone is well served by the engineers as if to emphasize the Rubinstein position as this era's distinguished Chopin interpreter. Irving Kolodin's notes are valuable enough to cherish in themselves, and, as a bonus, the pianist's current discography is detailed.

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Another endeavor comes from the Bostonians and Leinsdorf in the form of Bruckner's Symphony No. 4 in E Flat (RCA Victor Stereo LSC 2915, also mono). If nothing else, Leinsdorf is expanding the recorded repertoire of the orchestra, and that in itself is a positive boon for the listener. Power, sweep, and wide dynamic contrast make this a persuasive accomplishment, aided no little by the RCA engineers.

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Andre Previn continues to rise as a conductor with a superb recording of William Walton's First Symphony (RCA Victor Stereo LSC 2927, also mono). The work itself assumes greater importance with each new hearing, especially here with the London Symphony playing so brilliantly under Previn's vigorous baton.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Saturday, March 4, 1967

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It is a fine collaboration, and the high-spirited and dramatic key changes are beautifully set forth. Stereo/mono LSC/LM-2947. RCA Victor in Dynagrove sound.

Herald American
SYRACUSE, N. Y.
D. 133,303

JAN 1 1967

Pianists' recordings get new year off to good start

By FRANK B. STEPHENSON

RECORD REVIEWS

Sounding the first notes of the New Year are a group of pianists and in total, it is a good sound they make, too.

First, there is that titan of the pianoforte, Artur Rubinstein, again giving us a performance of the Brahms First Piano Concerto, this time with the Boston Symphony under Erich Leinsdorf and in the most penetrating of Dynagroove sonics (RCA Victor Stereo LSC 2917, also mono.) Were it not for the fact that Rubinstein himself has spoiled us for all time with his matchless recording of the same work (with Reiner and the Chicago) in th pre-stereo era, the current enterprise would emerge as a brilliant success. As it is, memories cannot be erased, and one can only look back longingly at that previous and unforgettable landmark.

Leonard Bernstein describes his composition, "The Age of Anxiety," as a symphony for piano and orchestra, and on re-hearing this tightened-up revised version, one is impressed with its worth (Columbia Stereo MS 6885, also mono.) With Phillippe Entremont as piano soloist and the New York Philharmonic, the composer-conductor makes a compelling case for his own score. The soloist, admirable as he is, does not quite have the style that Lukas Foss displayed in an earlier recording.

Van Cliburn, like all those who reach fame quickly and spectacularly, has more than his share of detractors. However, no matter his minor shortcomings, he is probably the most exciting of the new generation of pianists, and certainly one of the most prodigiously endowed. That he is a master of things other than Rachmaninoff and Tchaikovsky is shown in his latest recording, his first in far too long a time. His approach to Beethoven's Sonata No. 26 in E Flat (Les Adieux) and Mozart's Sonata for Piano, No. 10, is fresh and stunningly played while at the same time completely detailed (RCA Victor Stereo LSC 2931, also Mono.)

Lorin Hollander, of course, has not yet reached the international celebrity of Cliburn, but he is well on his way, and, if anything, he has triumphed over an even greater obstacle, that of having been a child prodigy. He demonstrates in his latest endeavor that he is far more than a showy, shallow virtuoso. His ambitious program consisting of Bach's "Jesu, Joy of Man's Desiring," Beethoven's Sonata in D Minor Tempest), Brahms' Intermezzo in B-Flat Minor, and Schumann's Arabeske reveal him as the sensitive, maturing (and he is yet only 22) musician which he is (RCA Victor Stereo LSC 2912 also mono).

John Browning is another of the younger pianists who has come in for his share of acclaim. His career has been a steady one, and his progress has been impressive. He is not at his present best, however, in his most recent recording, a coupling of Prokofieff's first two piano concertos (RCA Victor Stereo LSC 2897, also mono) in which he collaborates with the Boston Symphony under Leinsdorf. There is no shortage of pianistic fireworks, however, but the whole thing emerges as somewhat hard and brittle which is certainly one view of the Russian composer's style.

A two-disc album, New Music for the Piano (RCA Victor Stereo LSC 7042, also mono) provides a panorama of contemporary American piano music, sympathetically and stylishly played by Robert Helps. Underwritten by the Abbey Whiteside Foundation, the four sides include some 24 compositions including Ernst Bacon's "Pig Town Fling," a bit of homespun Americana which evokes more than the expected amount of nostalgia. Other composers represented Adler, Alexander, Babbitt, Berger, Berkowitz, Brunswick, Cazden, Dahl, Fine, Glanville-Hicks, Gould, Helps himself, Hovhaness, Kennan, Kraft, Overton, Perle, Pisk, Powell, and Prostakoff.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS
Sunday, March 5, 1967

Reviewing the Records

Rubinstein's Performance With Boston Symphony Orchestra Is Knockout

MORE BEETHOVEN comes from Artur Rubinstein and Erich Leinsdorf, who leads the Boston Symphony Orchestra in the Piano Concerto No. 3 in C Minor (Victor LSC 2947). The dialogues between soloist and orchestra reveal the poetic nature of Rubinstein's playing. For example, his more lenient phrasing of the clarinet's theme in the last movement is a welcome change from the straightforward approach of many younger pianists. And for its staggering sweeps of notes, Rubinstein's performance is a knockout.

Two other pianists offer entertainments in the jazz medium. Both have a big, dynamic style, and both work with trios.

DAYTON DAILY NEWS
DAYTON, OHIO
D. 155,541 SUN. 203,904
DEC 18 1966

ARTUR RUBINSTEIN
Sheer Grandeur From the Piano

For sheer grandeur, there is the new recording (RCA Victor LSC-2917) by Artur Rubinstein with the Boston Symphony under Erich Leinsdorf's baton. They chose to collaborate on Brahms' First Concerto and the result is a spine-tingling performance with the sturdy Rubinstein playing inspiringly.

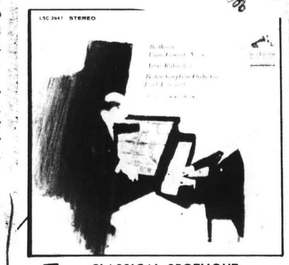
What to listen for is often the big question for those who have only recently unlocked the door to the world of music. So a new album, "How to Listen to Bach," by two Jesuit priests, Thomas Culley and C. J. McNapsy, may fill a real need.

Recorded by the American Record society and distributed through Olympia Records, the two sides feature Father Culley at the keyboard while Father McNapsy discusses the fugue as a musical form.

Musicologists with an impressive background, the two have produced a sound and informative lesson. The piano hasn't the sound of Rubinstein's, but then that is not the purpose.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAR 11 1967

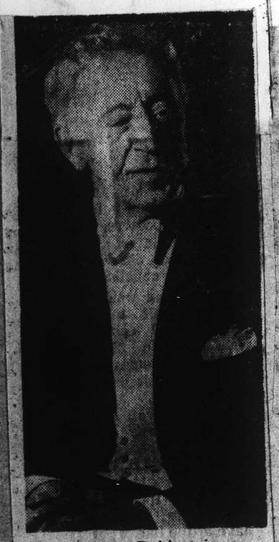


CLASSICAL SPOTLIGHT

BEETHOVEN: PIANO CONCERTO NO. 3
Artur Rubinstein/Boston Symphony (Leinsdorf). RCA Victor LM 2947 (M); LSC 2947 (S)

This is an excellent, highly moving addition to two previous recordings of Beethoven works, by this magnificent grouping. Rubinstein's reading is powerful and imaginative as is Leinsdorf's conducting. Lyrical passages by Rubinstein are tenderly performed. Should go high on classical chart.

THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693
FEB 26 1967



Artur Rubinstein
Unsurpassed

Records

Artur Is Still A Wonder!

[redacted]

[redacted] Beethoven Piano Concerti, with Erich Leinsdorf and the Boston Symphony. His performance of No. 3 in C minor is a model of classical control and balance, with the most exquisitely clear, pearly tone, and every phrase beautifully shaped within an overarching sense of design that keeps every element in perfect relationship to everything else.

The slow movement has a romantic warmth that never loses sight of the piece's classic orientation. The finale has an inescapably infectious elan. Leinsdorf and the orchestra [redacted] perfection

[redacted] also recorded Brahms Concerto No. 1 in D minor with Leinsdorf and the Boston Symphony Orchestra (RCA Victor LSC-2917, also Mono), and this, too, is a rare and satisfying performance and recording from every point of view.

This is a craggy piece which has, it has been aptly said, "a massive grandeur alternately tempestuous and serene." Rubinstein encompasses all its technical difficulties with ample strength and security and its tender portions with repose and a wondrous sense of proportion that keeps one engrossed and enraptured throughout.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800
MAR 17 1967

Beethoven: Piano Concerto No. 3—Artur Rubinstein, Boston Symphony, Leinsdorf [*RCA Victor LSC2947*]. Rubinstein is certainly one of the phenomena of our time. At an age (in his 70's) when most pianists are physically unable to continue, he is playing better than ever! Whether or not he plays *this* powerful, dramatic concerto better than the superb 1962 Richter recording [*DGG 138-848*] is really hard to decide. I have compared them over and over—favoring in some spots the Rubinstein, in others the Richter. In hedging a decision I can only note that Leinsdorf's accompaniment is rather pallid compared to DGG's Sanderling, and that DGG offers a short "bonus" work (Rondo in B-flat) on *its* LP. (R.H.)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO COURIER EXPRESS
Sunday
47

Classical

[redacted] No. 1 in D [redacted] STEIN with ERICH LEINSDORF [redacted] the BOSTON SYMPHONY ORCHESTRA — RCA VICTOR LSC-2917 (Also in mono).

This fine disc, representing a continuing scholarly collaboration between an eminent pianist and conductor, pays tribute to Brahms, whose first large-scale work is presented with the same sort of lofty integrity with which the score abounds.

The concerto is full of contrast. It is by turns loaded with dramatic fire and yearningly melancholic lyricism, reflecting the composer's intense feeling for Clara Schumann. The emotion of the concerto is fully revealed by Rubinstein and Leinsdorf without resort to bombast or sentimentality.

Contrasts between the reflective middle movement and the tempestuous grandeur of the first and the sometimes rollicking concluding rondo are shown to fullest advantage and the listener is rewarded by feelings of complete satisfaction. Reproduction is excellent and stereo colorations are highly effective.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
FEB 1967

PROKOFIEV: *Concertos for Piano [illegible] Orchestra: No. 1, in D flat, [illegible] No. 2, in G minor, Op. 16* [illegible] Browning, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR ® LM 2897, $4.79; LSC 2897, $5.79.

PROKOFIEV: *Concertos for Piano and Orchestra: No. 1, in D flat, Op. 10; No. 3, in C, Op. 26; Sonata for Piano, No. 3, in A minor, Op. 28* [redacted] Eugene Jochum and the Berlin Philharmonic.

Leinsdorf captures much of the strength of the composer and the Boston Symphony strings reproduce the magical sensuality which Bruckner obviously wanted.

The Detroit Free Press
D. 509,410 SUN. 555,779
MAY 7 1967

LIKE SPIRITUALS OF OLD

Those Jazz Masses: They're Gaining Some Recognition

Leonard Bernstein

Erich Leinsdorf

Anton Bruckner, most major recording companies have sought to place on the market the complete roster of his symphonies.

The most widely known of these works is Bruckner's Symphony No. 4, subtitled "Romantic." Two examples of this work have recently been released, one with Erich Leinsdorf leading the Boston Symphony Orchestra, the other with Eugene Jochum and the Berlin Philharmonic.

But the entire performance is overshadowed by Jochum's version.

Jochum has become an authority on Bruckner and is engaged in recording all of his nine symphonies. His performance of a Bruckner symphony this past season with the Detroit Symphony Orchestra was a memorable musical experience. It is no wonder that his performance of the Bruckner Fourth outshines that of Leinsdorf, good as the latter is. (Jochum, Deutsche Grammaphon, 139134/5; Leinsdorf, Victor, LSC 2915.)

SUNDAY JOURNAL
PROVIDENCE, R. I.
CIRC. 200,250
APR 9 1967
New England Newsclip

LATE BRAHMS music was inestimably enriched by his two Sonatas in Opus 120, which he wrote for clarinet and piano, three years before his death. Brahms had always favored the low toned instruments in orchestral writing and many times has given important statements to the viola.

He made a version of these two Sonatas, Opus 120, for viola and piano and on an RCA recording, LSC-2933, we may hear Walter Trampler, violist and Meczyslaw Horszowski, pianist, playing the richly expressive music, with extraordinary musicianship.

There is little choice between the first in F minor and the second in E flat. The sweep of the phrases, the grace of the thematic material and the apparent pleasure of the performers, add up to a rare listening experience. The viola voice is beautifully complemented by the piano in a chamber work of great beauty played by two experts in the field.

THE "Aristocrat of Orchestras," the Boston Symphony, so well known here, is so labeled on all the RCA recordings they make. A recent one, conducted by Erich Leinsdorf, LSC-2936, features the Symphony No. 3 by Brahms as well as his Tragic Overture. The interpretation is metic[illegible] sicall[illegible]

In [illegible] heard the [illegible] Vienna critic, Eduard Hanslick, called it a new "Eroica." It has long since earned its own place in the repertoire and performances like this one under Leinsdorf's conducting will keep it there.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
JUL 1966

MOZART: *The Early Symphonies* (*Nos. 1-15*); Philharmonic Symphony Orchestra of London conducted by Erich Leinsdorf. Westminster set WM-1001, six sides, or Stereo WMS-1001, $9.57.

®WESTMINSTER has given its old Leinsdorf-Mozart integral series a new lease on life by involving it in the new low-priced "Multiples" format. The only question is: how extensively will Westminster carry this reissue program through? This album presents no problems, for it is a straight combination of three individual discs from the original group (XWN-18861/3, respectively, or ®WST-14092/7), now deleted as singles. Only a few more of these records were released in stereo, however, so that one must assume, unless Westminster has been hiding the stereo versions in its vaults all this time, that any further reissue combinations will have to totter between stereo and mono-only. I do hope that this will not deter Westminster from republishing its full sequence as "Multiples" which, of course, is not to say that Leinsdorf's series is without defects which may become the more evident as other companies, especially Vox with its projected Vox Box coverage of these works, mount some competition. Leinsdorf belongs to the crisp-objectivity school of Mozart interpretation, so that his performances are full of vigor and quite briskly paced for the most part. This brings out the ebullience and color of these interesting early scores (two of which are not by Mozart at all), but it does some violence to their simple charm by sometimes driving them too hard. Also, while Leinsdorf is wise enough to use an orchestra reduced to nearly chamber proportions for the sake of clarity, his players, though plainly excellent musicians, sound as if they have been a bit rushed, or ill-rehearsed, for especially the strings are a bit ragged at times. Also, the stereo sonics are not outstanding, with rather lopsided channel balance favoring the left side. (I might add that my "factory-sealed" stereo review copy was afflicted with some terribly noisy and frequently otherwise defective surfaces; the charitable assumption is that this does not apply to the whole production run.) The triple-sleeve album includes excellent annotations.

—J.W.B.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
APR 29 1967

CLASSICAL SPOTLIGHT

PROKOFIEV: SYMPHONY NO. 3/SCYTHIAN SUITE

Boston Symphony (Leinsdorf). RCA Victor LM-2934 (M); LSC-2934 (S)

Victor continues its commendable Prokofiev series with another fine pressing by Erich Leinsdorf and the Boston Symphony. The stark, dark, dissonant Symphony is powerfully performed. The "Ala and Lolly" Suite wraps up the album well.

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 20,600
JAN 15 1967

PR[illegible] [illegible]6, op. 111. Boston Sym. O. Leinsdorf, cond. RCA Victor (S) LSC-2834, $5.79; (M) LM-2834, $4.79

Intense, introspective, melodically dis-ting[illegible] sym[illegible] of [illegible] Wo[illegible] denser orchestral sound, the heroic sweep of the Ormandy recording of this work, but the characteristics of the Leinsdorf reading—clarity of line and architecture, leanness, and the projection of a certain weary determination—seem particularly suitable. Leinsdorf underlines the great melancholy of the score without overplaying it; the happier moments, never without bitterness, are treated tenderly but without sentimentality. An unusually fine performance.

Anthony Salvatore, the recording engineer, covers himself in splendor, momentarily banishing memories of his Los Angeles Philharmonic job reviewed above.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
FEB 12 1967
New England Newsclip

Music

JOHN [redacted]

[redacted] [illegible]ofieff S[illegible] John Browning and the Boston Symphony Orchestra under Erich Leinsdorf play the Prokofieff Piano Concertos Nos. 1 and 2 (LM-LSC 2897). Browning's steel-edged precision is matched by Leinsdorf and the BSO. But a detracting feature is Browning's abruptly chiseled phrasing, especially in the Second Concerto.

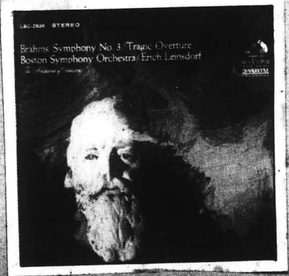
BILLBOARD
NEW YORK, N. Y.
W. 50,000
APR 1 1967

CLASSICAL SPOTLIGHT

BRAHMS: SYMPHONY NO. 3/TRAGIC OVERTURE

Boston Symphony Orch. RCA Victor LM 2936 (M); LSC 2936 (S)

Brahms' "Symphony No. 3" has been recorded many times, but seldom with as high a quality of musicianship as is given by Leinsdorf and the Boston Symphony. It's a warhorse work by a warhorse orchestra. And it should be a warhorse on the dealers' shelves.



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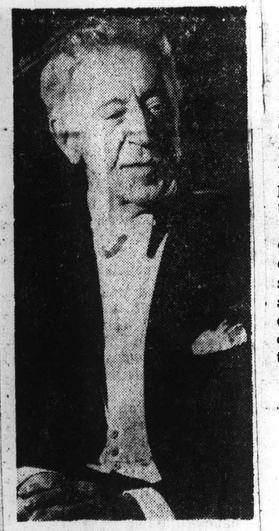
THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693
FEB 26 1967



Artur Rubinstein
Unsurpassed

Records

Artur Is Still A Wonder!

By LOUIS NICHOLAS

HE IS also engaged in the recording all the Beethoven Piano Concerti, with Erich Leinsdorf and the Boston Symphony. His performance of No. 3 in C minor is a model of classical control and balance, with the most exquisitely clear, pearly tone, and every phrase beautifully shaped within an overarching sense of design that keeps every element in perfect relationship to everything else.

The slow movement has a romantic warmth that never loses sight of the piece's classic orientation. The finale has an inescapably infectious elan. Leinsdorf and the orchestra match Rubinstein's perfection at every point (RCA Victor LSC 2947, also Mono).

ARTUR RUBINSTEIN has also recorded Brahms' Concerto No. 1 in D minor with Leinsdorf and the Boston Symphony Orchestra (RCA Victor LSC-2917, also Mono), and this, too, is a rare and satisfying performance and recording from every point of view.

This is a craggy piece which has, it has been aptly said, "a massive grandeur alternately tempestuous and serene." Rubinstein encompasses all its technical difficulties with ample strength and security and its tender portions with repose and a wondrous sense of proportion that keeps one engrossed and enraptured throughout.

SCHOLASTIC MAGAZINE
SENIOR SCHOLASTIC
NEW YORK, N.Y.
W. 1,293,800
MAR 17 1967

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS
Sunday, January 8, 1967

Classical

BRAHMS: PIANO CONCERTO No. 1 in D MINOR — ARTUR RUBINSTEIN with ERICH LEINSDORF conducting the BOSTON SYMPHONY ORCHESTRA — RCA VICTOR LSC-2917 (Also in mono).

This fine disc, representing a continuing scholarly collaboration between an eminent pianist and conductor, pays tribute to Brahms, whose first large-scale work is presented with the same sort of lofty integrity with which the score abounds.

The concerto is full of contrast. It is by turns loaded with dramatic fire and yearningly melancholic lyricism, reflecting the composer's intense feeling for Clara Schumann. The emotion of the concerto is fully revealed by Rubinstein and Leinsdorf without resort to bombast or sentimentality

Contrasts between the reflective middle movement and the tempestuous grandeur of the first and the sometimes rollicking concluding rondo are shown to fullest advantage and the listener is rewarded by feelings of complete satisfaction. Reproduction is excellent and stereo colorations are highly effective.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
APR 29 1967

CLASSICAL SPOTLIGHT

PROKOFIEV: SYMPHONY NO. 3/SCYTHIAN SUITE

Boston Symphony (Leinsdorf). RCA Victor LM-2934 (M); LSC-2934 (S)

Victor continues its commendable Prokofiev series with another fine pressing by Erich Leinsdorf and the Boston Symphony. The stark, dark, dissonant symphony is powerfully performed. The "Ala and Lolly" Suite wraps up the album well.

LIBRARY JOURNAL
NEW YORK, N. Y.
SEMI-MONTHLY 20,600
JAN 15 1967

PROKOFIEV: *Symphony No. 6, op. 111.* Boston Sym. O. Leinsdorf, cond. RCA Victor (S) LSC-2834, $5.79; (M) LM-2834, $4.79

Intense, introspective, melodically distinctive [illegible] symphony [illegible] of [illegible] World War II. Some may prefer the denser orchestral sound, the heroic sweep of the Ormandy recording of this work, but the characteristics of the Leinsdorf reading—clarity of line and architecture, leanness, and the projection of a certain weary determination—seem particularly suitable. Leinsdorf underlines the great melancholy of the score without overplaying it; the happier moments, never without bitterness, are treated tenderly but without sentimentality. An unusually fine performance.

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The Detroit Free Press
D. 509,410 SUN. 555,779
MAY 7 1967

LIKE SPIRITUALS OF OLD

Those Jazz Masses: They're Gaining Some Recognition

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
FEB 1967

PROKOFIEV: *Concertos for Piano and Orchestra: No. 1, in D flat, Op. 10; No. 2, in G minor, Op. 16*

John Browning, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor ⓑ LM 2897, $4.79; LSC 2897, $5.79.

PROKOFIEV: *Concertos for Piano and Orchestra: No. 1, in D flat, Op. 10; No. 3, in C, Op. 26; Sonata for Piano, No. 3, in A minor, Op. 28*

Leonard Bernstein *Erich Leinsdorf*

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The most widely known of these works is Bruckner's **Symphony No. 4, subtitled "Romantic."** Two examples of this work have recently been released, one with **Erich Leinsdorf** leading the **Boston Symphony Orchestra**, the other with **Eugene Jochum** and the **Berlin Philharmonic.**

Leinsdorf captures much of the strength of the composer and the Boston Symphony strings reproduce the magical sensuality which Bruckner obviously wanted.

But the entire performance is overshadowed by Jochum's version.

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SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
FEB 12 1967
New England Newsclip

Music

JOHN BROWNING

[illegible] Prokofieff Sonata, pianist John Browning and the Boston Symphony Orchestra under Erich Leinsdorf play the **Prokofieff Piano Concertos Nos. 1 and 2(LM-LSC 2897).** Browning's steel-edged precision is matched by Leinsdorf and the BSO. But a detracting feature is Browning's abruptly chiseled phrasing, especially in the Second Concerto.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
JUL 1966

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SUNDAY JOURNAL
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APR 9 1967
New England Newsclip

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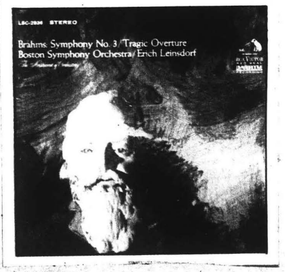
BILLBOARD
NEW YORK, N. Y.
W. 50,000
APR 1 1967

CLASSICAL SPOTLIGHT

BRAHMS: SYMPHONY NO. 3/TRAGIC OVERTURE

Boston Symphony Orch. RCA Victor LM 2936 (M); LSC 2936 (S)

Brahms' "Symphony No. 3" has been recorded many times, but seldom with as high a quality of musicianship as is given by Leinsdorf and the Boston Symphony. It's a warhorse work by a warhorse orchestra. And it should be a warhorse on the dealers' shelves.



The Courier-Journal
LOUISVILLE, KY.
D. 229,925 SUN. 338,841
OCT 30 1966

The Record Shelf

By WILLIAM MOOTZ, Courier-Journal Music Critic

RCA VICTOR, never a company to give undue recorded attention to the realm of chamber music, plunges into this repertory with a vengeance in an album called "The Boston Symphony Chamber Players." Everything that can be done in the way of high-style salesmanship seems to have been done to make the release attractive.

First, it is packaged in a three-record album, automatically these days a sign of luxury in the record business. Then, Peter Ustinov is present to turn out the essays for the album notes. Playwright-actor Ustinov is the ultimate in glossy glamour for this kind of release. And, finally, Victor throws in an extra 10-inch record in which Ustinov, Erich Leinsdorf, and Joseph Silverstein, concertmaster of the Boston Symphony and leader of its Chamber Players, pretend to sit around discussing the joys of listening to chamber music.

A Cute Word for Brahms

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Ustinov is the most voluble of the three. He takes his duties as promoter of chamber music seriously, too. He uses the word "extraordinary" a lot, has a cute word to say about Brahms and comes up with a jazzy description of chamber music as a whole. It's like a strip show, he says, with a few instruments playing in a situation where they are stripped of all the orchestral color behind which they are accustomed to hide in symphonic programs.

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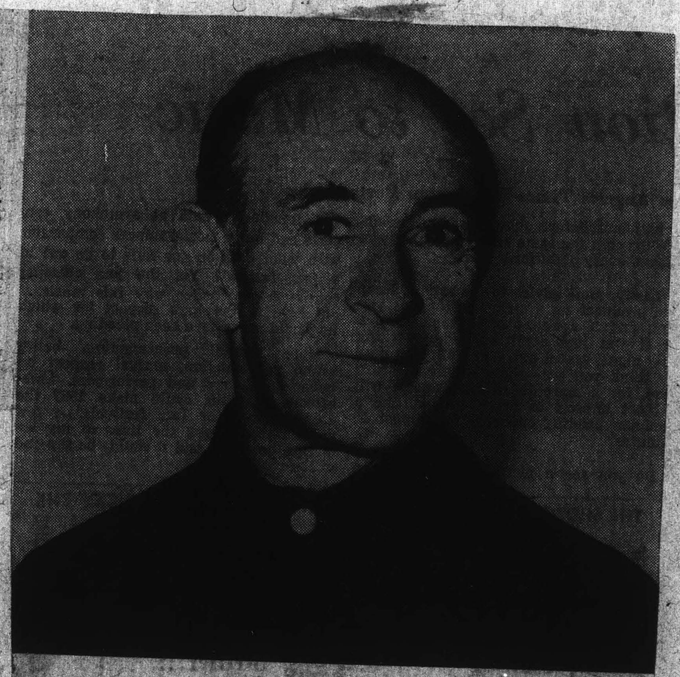
Records First-Rate

The actual performances, it turns out, need no special pleading. The Boston players are absolutely topnotch, and the playing is first-rate. The repertory in this three-record album, too, is refreshingly unhackneyed.

The works presented are Mozart's Quartet in D for Flute and Strings and Quartet in F for Oboe and Strings; Brahms' Quartet in C minor for Piano and Strings; Beethoven's Serenade in D for Flute, Violin and Viola, Opus 25; Irving Fine's Fantasia for String Trio; Aaron Copland's "Vitebsk," Study on a Jewish Theme; Elliot Carter's Woodwind Quintet, and Piston's Divertimento for Nine Instruments.

The idea of pitting four contemporary works against four classical works was felicitous. Of the older music, Beethoven's Serenade is a real charmer that is too little known. Of the new, Fine's Fantasia is a piece of haunting lyricism, and Piston's Divertimento emerges as one of those very professional jobs that Piston often turns out. It is jolly, fast, and lightweight.



Associated Press

Erich Leinsdorf, conductor of the Boston Symphony, joins two others in an unusual recorded discussion of the recently released three-record album "The Boston Symphony Chamber Players."

THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693
OCT 30 1966

Sampling Records

Boston Chamber Players Disc Notably Good

By LOUIS NICHOLAS

HAVE YOU begun to think about a Christmas present for that friend who loves chamber music? You could hardly find a better one than the introductory RCA Victor album (LSC 6167, also Mono) of the Boston Symphony Chamber Players.

One would expect that any performance by this group, composed of first chair players of the Boston Symphony, would be superior in quality. It is also notably good as a recording, and three of the works included are not available elsewhere. Two of these are, appropriately, by Boston composers — the late Irving Fine (Fantasia for String Trio-1957) and Walter Piston (Divertimento for Nine Instruments — 1946); and the other is by a Yale professor, Elliott Carter (Woodwind Quintet-1948).

Aaron Copland was a particular protege of Koussevitzky, and was connected with Tanglewood as dean of the faculty from its inception until his retirement last year, so it is appropriate, too, that his early piano trio "Vitebsk-Study on a Jewish Theme" (1929) is included.

The other works are: Mozart's Quartet in D for Flute and Strings (K. 285), an utterly pellucid work, delectably played, with Doriot Anthony Dwyer's aristocratic phrasing of the flute part as its particular distinction; Mozart's Quartet in F for Oboe and Strings (K. 370) — almost equally heavenly music; Beethoven's Serenade in D for Flute, Violin and Viola, Op. 25, unusually light-hearted entertainment music, rather in the vein of Haydn or Mozart than of its usually serious composer; Quartet in C Minor for Piano and Strings, Op. 60-not one of Brahms' more ingratiating works, but with an orchestral breadth of utterance, and a great richness and depth of feeling in the slow movement.

The Fine Fantasia is a brief, compact work that is the deeply felt expression of a sensitive musician—especially the last movement.

The Piston uses string and winds quite effectively in light-hearted mood, and has a slow movement of distinguished and winsome lyricism.

The Carter is the least attractive at first hearing, though its second movement clucks along gaily and contentedly.

The Copland begins in harsh and unyielding mood, with the Russian qualities of the theme and treatment being almost as prominent as the Jewish ones. But it has a most affecting ending, after lots of ostinati, and some Parisian smartness.

Peter Ustinov's program notes have interest, but the 10-inch bonus record really adds nothing to the booklet and the records except the voices of Ustinov (mostly), Erich Leinsdorf, and Joseph Silverstein, Boston Symphony concertmaster.

Claude Frank is the superb pianist for the Brahms and Copland.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
NOV 26 1966

BILLBOARD
NEW YORK, N. Y.
W. 50,000
NOV 12 1966

Debut of Carter's World Is Delayed

BOSTON — The world premiere of Elliott Carter's "Piano Concerto," with Jacob Lefner as soloist with the Boston Symphony has been postponed until Jan. 6 and 7. Leitner requested the postponement because he needed more time to prepare the work. E. G. Marshall was the narrator for the orchestra's world premiere of William Sydeman's "In Memoriam John F. Kennedy," on Friday and Saturday (4-5).

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016
NOV 26 1966

Record Reviews

By CLARK MITZE

Irving Fine
Symphony

Serious Song For String Orchestra
Toccata Concertante
Boston Symphony Orchestra
RCA Victor LM/LSC 2829

The story of Irving Fine is one of continuing concern in music. He was considered by fellow musicians as an expert composer-craftsman with important things to say. However, he did not make an impression on the national scale, some musicians feel because he did not "belong" to the New York clique that determines what is good. Since his death in 1962 at 48, we have had scattered performances—and now this excellent recording.

Fine conducts his symphony (an actual performance in Tanglewood) and Leinsdorf conducts the other two works. Each is in a different style. "The Serious Song" was written in 1955 and projects a tender and serene view of music. "Toccata" begun in 1946, is vigorous in its rhythmic drive and holds the listener's attention by its strength.

The Symphony was completed in 1962 and creates tremendous tension with its rhythmic and harmonic devices. It is serial music mixed with tonality and is highly intellectual music that generates listening appeal through its great vigor.

The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259
NOV 6 1966

Records Reviewed

ARTUR RUBINSTEIN is coming here in January but there is no need to wait for his solo recital. You may have him, plus the [illegible] Symphony Orchestra, [illegible] Erich Leinsdorf, on RCA Victor, LM-2917. The music is the rich fare of the Brahms Concerto No. 1 in D minor, an amazing work. German romanticism abounds. Its fervor has lasted from 1859 when Brahms himself first played it in Hamburg. Hear Rubinstein and Leinsdorf reach the heights in this beautiful music and then read in the jacket notes that Brahms wrote to Clara Schumann, to whom he was devoted, "I am painting a lovely portrait of you."

Pictures of Clara and Brahms are reproduced on the cover of the release. They are models for some of our young aspiring artists of today.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
NOV 12 1966

CLASSICAL SPOTLIGHT

BRAHMS: PIANO CONCERTO NO. 1 IN D MINOR
Artur Rubinstein/Boston Symphony (Leinsdorf). RCA Victor LM 2917 (M); LSC 2917 (S)

Two virtuosos show their brilliance here in an elegant, positively beautiful reading of this warhorse. Rubinstein's playing is delicate, persuasive and always dynamic. Leinsdorf's baton ranges deep in color. There's a grandeur throughout that will not be easily matched.

The Hartford Times
HARTFORD, CONN.
D. 132,266
DEC 17 1966

BRAHMS: Piano Concerto No. 1, with Artur Rubinstein and the Boston Symphony under Erich Leinsdorf (Victor LM or LSC-2917). While I was disappointed in Rubinstein's stolid performance of the first movement, he more than rectifies the situation with a solidly dynamic statement of the finale. If you prefer a more impetuous treatment, I would recommend the Serkin-Philadelphia Orchestra recording for Columbia. Victor's sound is excellent.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
DEC 17 1966

CLASSICAL SPECIAL MERIT

MUSIC OF IRVING FINE

Boston Symphony (Leinsdorf). RCA Victor LM-2829 (M); LSC-2829 (S)

Here are three moving works composed by a most underrated writer. Of course, the Symphony 1962 is the standout. Neoclassic in style and imaginative in craftsmanship, it is strongly developed by Leinsdorf and the orchestra. The late composer would have appreciated it, too.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264
NOV 6 1966

Another new RCA Victor disc offers pianist Artur Rubinstein as soloist with the Boston Symphony Orchestra conducted by Erich Leinsdorf in the "Piano Concerto No. 1 in D Minor, Op. 15" of Brahms (RCA stereo LSC 2917, $5.79).

This concerto is one of the most demanding of all concertos, for both the performers and audiences. It is a tribute to Rubenstein that he can negotiate its wrist-breaking difficulties with such ease, and he is given a strong accompaniment by the Boston Symphony.

RCA's sound here is excellent, in direct contrast to the inferior reproduction accorded the same artists when they collaborated on the Tchaikovsky "Concerto No. 1" and Beethoven "Emperor" concerto.

COURIER-POST
CAMDEN, N. J.
D. 99,700 SUN. 99,295
NOV 26 1966

ARTUR RUBINSTEIN has no equal as a pianist. And Brahms has few as a composer. Put the two together, add Erich Leinsdorf leading the Boston Symphony Orchestra (as RCA Victor has done on a new Dynagroove recording — LM-2917) — and what more can you ask.

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[illegible] Rubinstein [illegible] D Major, [illegible], which he first performed as a very young man in Germany, with Joachim as conductor. The latter died in 1907.

Over the years he has performed it many times, in many countries, with many conductors. But until recently, he had made only one recording of this favorite work. This is his second recording.

Critics and reviewers have exhausted their supplies of superlatives in describing Rubenstein's playing, so it would only be presumptuous on our part to try to further extoll it. It simply is among the greatest. S.W.

* * *

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
NOV 26 1966

[redacted]
Orch. (Columbia), Artur Rubinstein with Leinsdorf & Boston Symphony (RCA Victor).

RECORDINGS REPORTS I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Brahms: Concerto No. 1 in D minor. Artur Rubinstein, piano, with the Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor LM 2917, $4.79; stereo, LSC 2917, $5.79.	Self-improvement is one of anybody's most admirable traits, but when it brings with it a challenge to improve on the irreplaceable, it may be more bold than wise. That, it strikes me, is the hazard with which Rubinstein was confronted in undertaking to improve on the version of this work he made in the Fifties with Fritz Reiner and the Chicago Orchestra. That was one of those occasions when, in the sporting term, both men "came to play" and brought off a collaboration of immense brio and verve as well as a pooling of their long years of experience. To be sure, it wasn't stereo; but it was Brahms, which cannot always be said of this venture. It is, in its own way, a solid [illegible] performance; but it doesn't, as its predecessor did, dare the unattainable, and come very close to it. It may even be more accurate, but that doesn't make it better Brahms.

The Courier-Journal
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D. 229,925 SUN. 338,841
OCT 30 1966

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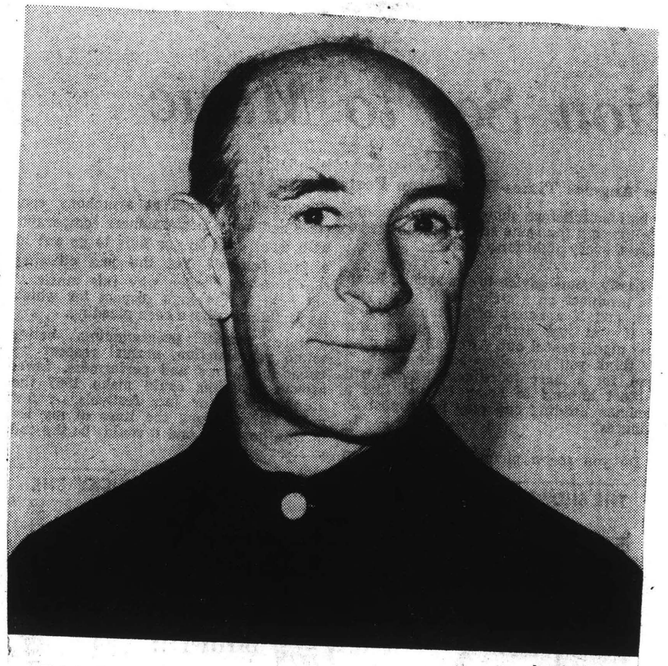

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OCT 30 1966

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
NOV 26 1966

BILLBOARD
NEW YORK, N. Y.
W. 50,000
NOV 12 1966

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St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016
NOV 26 1966

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By CLARK MITZE

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Boston Symphony Orchestra

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The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259
NOV 6 1966

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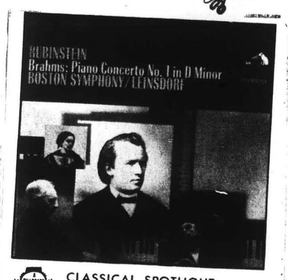

CLASSICAL SPOTLIGHT

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The Hartford Times
HARTFORD, CONN.
D. 132,266
DEC 17 1966

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BILLBOARD
NEW YORK, N. Y.
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CLASSICAL SPECIAL MERIT

MUSIC OF IRVING FINE

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NOV 6 1966

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COURIER-POST
CAMDEN, N. J.
D. 99,700 SUN. 99,295
NOV 26 1966

* * *

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"My beloved Brahms concerto" is the way Artur Rubinstein describes the D Minor Concerto, which he first performed as a very young man in Germany, with Joachim as conductor. The latter died in 1907.

Over the years he has performed it many times, in many countries, with many conductors. But until recently, he had made only one recording of this favorite work. This is his second recording.

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* * *

RECORDINGS REPORTS I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
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SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
NOV 26 1966

Be[illegible] No. [illegible] Serkin, with Ormandy [illegible] Orch. (Columbia); Artur Rubinstein, with Leinsdorf & Boston Symphony (RCA Victor).

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Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377
DEC 4 1966

On The Records

Excerpts From Among Disc

RECORDS BRAHMS CONCERTO—Artur Rubinstein, seemingly indefatigable master of the keyboard, has completed a new recording of the Brahms Piano Concerto No. 1 in D Minor with Erich Leinsdorf and the Boston Symphony Orchestra. The disc has been catalogued by RCA Victor as LSC-2917 in stereo and LM-2917 in mono.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
DEC 17 1966

* * *

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NEW ORLEANS STATES-ITEM
LARGEST AFTERNOON CIRC. IN LOUISIANA
NEW ORLEANS, LA.
D. 140,684 SUN. 124,326
DEC 3 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
DEC 18 1966

Alla Breve

BRAHMS: Piano Concerto No. 1 in D minor, Artur Rubinstein, pianist, Erich Leinsdorf conducting the Boston Symphony Orchestra (RCA Victor, LM-2917; stereo LSC-2917). Rubinstein's new recording of this Brahms powerhouse is more refined than his old mono version with Reiner and the Chicago Symphony. But the tightness and drive of that performance are traded for smooth, mellow reflection that bring deep insights to the familiar concerto. Rudolf Serkin's Columbia recording has more dash; Leon Fleisher's performance with George Szell is more complete in many ways, but the new Rubinstein performance is grander than the other current stereo versions.

Brahms Works Recorded By Bernstein, Stokowski

By THE RECORD SPINNER

Two Brahms works win top billing among current record releases.

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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
DEC 18 1966

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The Hartford Times
HARTFORD, CONN.
D. 132,266
DEC 10 1966

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Leinsdorf Conducts 'Symphony 1962'

By ROBERT F. DUGUAY

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Like the latter piece, his "Symphony 1962" is a stylistic hybrid. Filtered through the quasi-Schoenbergian esthetic, however, I hear persistent echoes of the pre-dodecaphonic Stravinsky, particularly in the last movement.

As captured on this LP, the sound of the Tanglewood Music Shed emerges as clear, but on the dryish side. The Leinsdorf performances in Boston's Symphony Hall are understandably suaver in sound.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
DEC 31 1966

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The three works herein reproduced span a period from 1948 (*Toccata Concertante*) to 1962 (Symphony), with the *Serious Song* at the midway point of 1955. They share a large sense of assurance in writing for the orchestra (in the case of the *Serious Song*, for strings alone), an attractive economy of style, and a disposition to treat the listener as an adult participant in the composer's thinking—by which I mean that there is no discernible padding; he says what he wants to say directly and succinctly.

These are all valuable traits, but Fine lacks, to my way of hearing, the most valuable of all—anything like originality. That, to be sure, is the province of but a few in any historical period; but most composers who reach the age that Fine did when the Symphony was introduced (forty-eight) have found a way of assimilating their inheritance to the point where, if it does not sound like anyone special, it does not sound like everyone in general. The *Serious Song* comes close to establishing a mood and vocabulary suggestive of an individual voice, but in the Symphony there is such a clamor of others—ranging across such S's as Shostakovich, Stravinsky, and Schuman—that isolation of Fine's own voice is difficult. **Leinsdorf's direction of the two shorter works is of his peak proficiency, and the orchestra also plays beautifully in the Symphony.** Lest this venture seem indicative of a new policy at RCA toward contemporary works, it may be noted that the jacket carries the words: "Recorded under the auspices of Brandeis University."

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
JAN 1967

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SIGHT AND SOUND MARKETING
NEW YORK, N.Y.
MONTHLY - CIRC. N. AVAIL.
DEC 1966

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THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 146,624 SUN. 215,445
DEC 18 1966

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Recording by Casadesus No Longer Listed

Robert Casadesus, who performs the Beethoven Fourth Piano Concerto with the Phoenix Symphony this week, has recorded the work, but his version is no longer listed.

The one great recording of the Beethoven Fourth, for this reviewer, is the old Schnabel/Sargent, which was once available in an RCA set. Schnabel's last recording of the Fourth, with Issay Dobrowen, is on an Angel album with the other four concertos.

Schnabel was a master with Beethoven and his reading of the Fourth stands above all the others, for my taste. He was not a great technician but he knew how to span phrases, create tension, and give life to every note in the score. The recording is 1947-mono, but still is acceptable.

For those seeking a good modern stereo version, I suggest Rudolf Serkin, with Eugene Ormandy and the Philadelphia Orchestra (Columbia) or Leon Fleisher and George Szell and the Cleveland Orchestra (Epic). Fleisher is more poetic, Serkin more outgoing and virtuistic. I prefer Szell's handling of the orchestra to Ormandy's. Sound in either case is excellent. RCA's recording for Rubinstein and Leinsdorf is even better, and this is his finest performance of the Fourth (he previously recorded the concerto with Beecham and Krips) but I would just as soon listen to Serkin or Fleischer.

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W. J. N.

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Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377
DEC 4 1966

On The Records

Excerpts From Among Disc

RECORDS BRAHMS CONCERTO—Artur Rubinstein, seemingly indefatigable master of the keyboard, has completed a new recording of the Brahms Piano Concerto No. 1 in D Minor with Erich Leinsdorf and the Boston Symphony Orchestra. The disc has been catalogued by RCA Victor as LSC-2917 in stereo and LM-2917 in mono.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
DEC 17 1966

* * *

BRAHMS: Piano Concerto No. 1, with Artur Rubinstein and the Boston Symphony under Erich Leinsdorf (Victor LM or LSC-2917). While I was disappointed in Rubinstein's stolid performance of the first movement, he more than rectifies the situation with a solidly dynamic statement of the finale. If you prefer a more impetuous treatment, I would recommend the Serkin-Philadelphia Orchestra recording for Columbia. Victor's sound is ex-

NEW ORLEANS STATES-ITEM
LARGEST AFTERNOON CIRC. IN LOUISIANA
NEW ORLEANS, LA.
D. 140,684 SUN. 124,326
DEC 3 1966

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
DEC 18 1966

Alla Breve

BRAHMS: Piano Concerto No. 1 in D minor, Artur Rubinstein, pianist, Erich Leinsdorf conducting the Boston Symphony Orchestra (RCA Victor, LM-2917; stereo LSC-2917). Rubinstein's new recording of this Brahms powerhouse is more refined than his old mono version with Reiner and the Chicago Symphony. But the tightness and drive of that performance are traded for smooth, mellow reflection that bring deep insights to the familiar concerto. Rudolf Serkin's Columbia recording has more dash; Leon Fleisher's performance with George Szell is more complete in many ways, but the new Rubinstein performance is grander than the other current stereo versions.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
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D. 132,266
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W. 298,100
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MONTHLY 16,719
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THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 146,624 SUN. 215,445
DEC 18 1966

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W. J. N.

Brahms Works Recorded By Bernstein, Stokowski

By THE RECORD SPINNER

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THE TAMPA TRIBUNE
TAMPA, FLA.
D. 162,630 SUN. 180,375
JAN 1 1967

Rubenstein Plays A Stirring Brahms

) Rubenstein, "the world's greatest pianist" (Time Magazine) has studied and played Brahms Concerto No. 1 in D Minor for more than half a century.

His most recent interpretation is an album to treasure. The stereo recording for RCA (LSC-2917) is with Erich Leinsdorf and the Boston Symphony Orchestra.

This concerto is a massive grandeur, alternately tempestuous and serene. A mirthful rondo follows the gloomy maestoso first movement and the meditative, solemn adagio. Its first audiences did not expect such a profound composition from a man 25 years old.

Sir Donald Francis Tovey, the great British music critic, said "the first theme of the opening tutti is one of the mightiest utterances since Beethoven's Ninth Symphony."

Brahms himself introduced the Concerto in 1859 at Hanover, Germany, with Joachim, his closest friend, conducting. The audience listened respectfully but without enthusiasm. Five days later, a second performance in Leipzig awakened a far more hostile reaction.

Brahms described the Leipzigers' brutality thusly: "At the end, three pairs of hands were brought together very slowly, upon which a perfectly distinct hissing from all sides forbade any such demonstration . . .

This failure has not impressed me at all. After all, I am only experimenting and feeling my way. But the hissing was too much."

(Reviewed by RayMatthiesen)

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400
JAN 1967

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR ® LM 2917, $4.79; LSC 2917, $5.79.

Rubinstein's earlier recording of the D minor Brahms (with Fritz Reiner conducting) had a little difficulty in making up its mind whether to be primarily lyrical or dramatic. Though Rubinstein's conception has changed little since 1954, the emphasis has shifted decisively towards introspection. Here he gives a worldlywise, romantically mellow reading of this turbulent outpouring from Brahms's youthful years. He prefers to stress the golden autumnal majesty and glowing tonal colors of the writing, leaving it to the younger artists who have recorded the work—such as Leon Fleisher—to storm the heavens. Though such episodes as the double octaves in the first movement which marshall in the development section might sound a trifle cautious and constrained here when heard alongside the explosive freneticism of some other performances, the impression left by Rubinstein's interpretation is one of sustained beauty rather than any lack of power. According to informed sources, this performance comes from a memorable recording session in April of 1964 and was virtually unrehearsed. It stands, then, as a lasting tribute to the miracles sometimes wrought by sheer inspiration: Leinsdorf's accompaniment, effusive and impulsive, is most atypical of this ordinarily objective and punctilious maestro and is all to the benefit of Brahms.

The recorded sound in both formats is absolutely magnificent. In sum, this is a disc to treasure alongside the Fleisher/Szell (Epic), the Curzon/Szell (London), and the Arrau/Giulini (Angel). In its gracious plasticity, it resembles the last-named most closely.

H.G.

AUDIO
MINEOLA, N. Y.
MONTHLY 26,100
FEB 1967

Rubinstein, Brahms: Piano Concerto No. 1 in D Minor. Boston Symphony, Leinsdorf.

RCA Victor LSC 2917 stereo

Ah—*up* with high priced records and *down* with all cheap labels! That's the inevitable and healthy reaction to this superb, but necessarily high-priced item, with RCA's ever-improving mainstay pianist, Arthur Rubinstein. You can't have Rubinstein for peanuts. Not even for $2.50. He's worth double.

There's a long, passionate orchestral introduction to this concerto. When, at last Rubinstein's piano enters, you know instantly that he has been following every second of the music, that he's *with it*—a part of the whole. So many of the brilliant young prize winners sit there, figuratively, saying just wait until they hear ME. That's how they sound.

There's a famous long solo melody here, too, one of those massive Brahms piano themes that knock you for a loop when you first hear them. Rubinstein plays it with all his persuasiveness—but how wonderfully it fades down, suddenly, at the end, to meet the incoming orchestra at exactly the right *piano* volume. He's *with it* again.

Rubinstein does better than the Boston here, and better than Leinsdorf himself; but it doesn't matter. The concerto is far and away ahead of a hundred lesser versions with men of less profound experience than Rubinstein in his supervital old age.

E.T.C.

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 146,624 SUN. 215,445
FEB 19 1967

From RCA comes the Brahms First Piano Concerto with Arturo Rubinstein, accompanied by Erich Leinsdorf and the Boston Symphony. This is a magnificent performance, full-blown, outgoing, brimming with life and vitality. RCA's sound is bright and [illegible] the competition is very high, including Rubinstein's own mono recording with Reiner and the Chicago Symphony. Reiner has a little more personality to offer than does Leinsdorf, but those insisting on stereo will find the new recording perfectly satisfactory. Serkin/Ormandy (Columbia) is also in the same league, and Curzon/Szell (London) is close.

The Houston Post
D. 267,620 SUN. 289,009
FEB 5 1967

Records

Leinsdorf, Previn Albums Out

By CARL CUNNINGHAM

If its recent releases are any indication, RCA Victor is much concerned these days with something called "The Symphony in Retrospect." They've come up with three recordings focusing on this subject — **Bruckner's "Romantic" Symphony** with Erich Leinsdorf and the Boston Symphony (stereo LSC-2915), **Strauss's "Alpine" Symphony** with Rudolf Kempe and the Royal Philharmonic (stereo LSC-2923) and **Rachmaninoff's Second Symphony** with Andre Previn and the London Symphony (stereo LSC-2866). All three are available in monaural as well.

THERE ARE different values in operation here, both technical and musical. The Boston Symphony is always a joy to listen to, as much for its collective excellence as for the quality of its soloists. This is nowhere more apparent than the magnificent sound of James Stagliano's horn at the opening. Also, there is that sense of ensemble that can make a whole violin section perform as one man on a thrilled passage.

However, the symphony as a whole does not acquire meaningful momentum under Leinsdorf's baton, and thus Neville Cardus prophesies correctly on the jacket: "One has to be patient with Bruckner." Excellent in detail, but less so in its larger design.

The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259
JAN 15 1967

RUBINSTEIN, Leinsdorf and the Boston Symphony Orchestra combine on RCA album LSC-2917 to do honor to Johannes Brahms and his Concerto for piano and orchestra, No. 1 in D minor, Op. 15. It is superb music. In this interpretation we hear maturity of musicianship, perfection of technique and a joy of performance which would be hard to match. The lovely slow movement is supposed to be a dedication by the composer to his dear friend, Clara Schumann. These musicians make it a dedication to a masterpiece of the Romantic School of writing.

GAZETTE (e)
TAUNTON, MASS.
CIRC. 12,800
FEB 24 1967
New England Newsclip

TAUNTON, MASS.
GAZETTE
D. 12,500
FEB 24 1967

NEW YORK (UPI) —A record of "Music of Irving Fine" performed by the Boston Symphony faithfully traces the creative struggles of that talented and highly competent composer who died in 1962 before he was 48 years old.

The record has three of his mature pieces. The earliest is the "Toccata Concertante" which dates from 1947 and which is a mixture of the influences of Stravinsky and of the classical masters on the composer's own substance.

It is followed by "Serious Song For String Orchestra," a song serious to the point of gravity in which the composer was influencing originally the tonality of the old-line composers. It belongs to 1955. Then comes his full-scale symphony which he completed in the year of his death.

In that he is reconciling the traditional tonality with the seril atonal techniques of the revolutionist, Arnold Schoenberg. The three pieces together show what a conscientous composer he was. Forces were loose in his creative world and he did not avoid them.

You probably are impressed most of all by the energy which Fine generates from the orchestra. Even at his quietest, there is driving relentlessness as though the music had life quite its own. The technical excellencies are unvaried with anything less —he was called "a composer's composer" —but they're the least part of the total effect.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
FEB 1967

Ⓢ Ⓜ **PROKOFIEV:** *Piano Concertos No. 1 and No. 2.* John Browning (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2897 $5.79, LM 2897 $4.79.

Performance: **Slick**
Recording: **Big sound**
Stereo Quality: **Rich**

The first two Prokofiev concertos are essentially student works: big, clattering, brilliant, iconoclastic pieces dating from 1911 and 1913 (the latter rewritten in the Twenties after the loss of the original score), and intended to show the composer's pianistic and compositional wit, virtuosity, and modernity. They are a pair of awfully empty-headed pieces; adolescent brashness may have a certain freshness and vitality in a talented young artist, but it is hardly enough by itself to have an appeal for all time. I find the two pieces back to back a bit much.

In all fairness, it must be admitted that there will be those who will disagree (the first time around, at least, these pieces do have an impact). In any case, the Browning brilliance does make its mark here, and Leinsdorf and the Boston Symphony—the recording is part of their continuing Prokofiev series—have the right amounts of restraint, articulation, and polished thrust to get a dazzling surface onto the music. There's almost too much glamour to the performance and the sound, but there's no doubt that, for what is intended, it works. The second side of my disc has an odd crackle-swish cycle all the way through, something like a heavy surface noise ingrained in a lateral band across the disc. Probably a pressing defect and very annoying too; check it before buying!

E. S.

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
JAN 3 1967
New England Newsclip

New BSO recording

Fine's arboretum

By Richard J. Cattani

ARTS
ENTERTAINMENT

Irving Fine (1914-1962) tended his compositions with the utmost in patience. He was a superb musical gardener. Gently he questioned each new shoot. With integrity he weeded out any aberrant phrase.

Yet he did not tamper with what was musically true. He had learned what the Spanish poet Juan Ramón Jiménez said about a poem's arriving of itself to completion: "Do not touch it any more, for that is how a rose is."

Aaron Copland, in a warm tribute to Fine, said: "To my mind his outstanding quality was his musical sensitivity—he had an ear that one could trust. His students and his fellow composers depended on him to tell the truth about their music, and in the sureness and rightness of his judgment we recognized ourselves."

Though appreciated as a composer's composer, Fine will probably continue to be thought of as 'minor" — like most other American composers so far. He was highly eclectic. He did not stake out and tame vast wilderness areas like a Bach or a Beethoven. He will not give his name to a forest of followers as has Stravinsky — himself a strong influence on Fine.

Fine's music will be thought of perhaps in terms of an arboretum. Modest in scope yet well tended.

Fine, Toccata Concertante, Serious Song for String Orchestra, Symphony 1962: Boston Symphony; Erich Leinsdorf, Irving Fine, conductors (RCA, stereo LSC-2829).

Fine's chamber music and songs have received more attention lately than his symphonic works. This album evens the balance with an excellent sampling from each of Fine's productive decades.

The Toccata was composed in 1947 when he was 32. Stravinskyesque, it shows the neoclassicism of this phase of Fine's work. It courses off athletically, elbows akimbo. It has drive, and humor tempered by style. Serge Koussevitzky first conducted it in October, 1948, with the Boston Symphony. Since then the orchestra has [illegible] associated with Fine's work. For nine seasons, between 1946 and 1957, he was a member of the faculty of the Berkshire Music Center at Tanglewood, Mass., the symphony's summer home. He also taught at Harvard and Brandeis universities near Boston.

The Serious Song is a totally tonal work, written in 1955 during a period when Fine was immersed in 12-tone and serial composition. Fine felt pulled by both the tonal and atonal methods of writing. This tension gave birth to his most important work, the Symphony 1962. The Serious Song, vocal in texture, portrays the tonal direction. It is at once urgent and elegiac. Commissioned and given its first performance by the Louisville Philharmonic, it is here clearly defined by the Boston Symphony under Erich Leinsdorf.

In many ways Fine's last work, the Symphony, completed in 1962, was his most impressive and most puzzling. Here conducted by the composer at Tanglewood in August of that summer, it suggests the opening of new roads.

Copland rightly notes the symphony's strongly dramatic, almost operatic gestures, its restlessness. It is emotionally outreaching. It shows that Fine was more than a craftsman, perhaps on the brink of works with unique musical substance.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800
FEB 10 1967

[redacted] Symphony, [redacted] *LSC 2829*). Many musicians and critics consider Fine one of the most gifted U.S. composers of the past 20 years—even though, outside of Boston, Fine's music rarely got a hearing before his untimely death in 1962 at age 48. Now, thanks to Brandeis University (under whose auspices the funds for this recording became available), the general public can hear three of his most representative works: the *Toccata Concertante* (1947), *Serious Song—A Lament for Orchestra* (1955), and [redacted] interesting way. The composer himself conducts the symphony (from a 1962 Tanglewood performance); Leinsdorf leads the other works.

(R.H.)

THE TAMPA TRIBUNE
TAMPA, FLA.
D. 162,630 SUN. 180,375

JAN 1 1967

Rubenstein Plays A Stirring Brahms

Rubenstein, "the world's greatest pianist" (Time Magazine) has studied and played Brahms Concerto No. 1 in D Minor for more than half a century.

His most recent interpretation is an album to treasure. The stereo recording for RCA (LSC-2917) is with Erich Leinsdorf and the Boston Symphony Orchestra.

This concerto is a massive grandeur, alternately tempestuous and serene. A mirthful rondo follows the gloomy maestoso first movement and the meditative, solemn adagio. Its first audiences did not expect such a profound composition from a man 25 years old.

Sir Donald Francis Tovey, the great British music critic, said "the first theme of the opening tutti is one of the mightiest utterances since Beethoven's Ninth Symphony."

Brahms himself introduced the Concerto in 1859 at Hanover, Germany, with Joachim, his closest friend, conducting. The audience listened respectfully but without enthusiasm. Five days later, a second performance in Leipzig awakened a far more hostile reaction.

Brahms described the Leipzigers' brutality thusly: "At the end, three pairs of hands were brought together very slowly, upon which a perfectly distinct hissing from all sides forbade any such demonstration . . . This failure has not impressed me at all. After all, I am only experimenting and feeling my way. But the hissing was too much."

(Reviewed by RayMatthiesen)

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

JAN 1967

BRAHMS: *Concerto for Piano and Orchestra, No. 1, in D minor, Op. 15*

Artur Rubinstein, piano; Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR ⓢ LM 2917, $4.79; LSC 2917, $5.79.

Rubinstein's earlier recording of the D minor Brahms (with Fritz Reiner conducting) had a little difficulty in making up its mind whether to be primarily lyrical or dramatic. Though Rubinstein's conception has changed little since 1954, the emphasis has shifted decisively towards introspection. Here he gives a worldlywise, romantically mellow reading of this turbulent outpouring from Brahms's youthful years. He prefers to stress the golden autumnal majesty and glowing tonal colors of the writing, leaving it to the younger artists who have recorded the work—such as Leon Fleisher—to storm the heavens. Though such episodes as the double octaves in the first movement which marshall in the development section might sound a trifle cautious and constrained here when heard alongside the explosive freneticism of some other performances, the impression left by Rubinstein's interpretation is one of sustained beauty rather than any lack of power. According to informed sources, this performance comes from a memorable recording session in April of 1964 and was virtually unrehearsed. It stands, then, as a lasting tribute to the miracles sometimes wrought by sheer inspiration: Leinsdorf's accompaniment, effusive and impulsive, is most atypical of this ordinarily objective and punctilious maestro and is all to the benefit of Brahms.

The recorded sound in both formats is absolutely magnificent. In sum, this is a disc to treasure alongside the Fleisher/Szell (Epic), the Curzon/Szell (London), and the Arrau/Giulini (Angel). In its gracious plasticity, it resembles the last-named most closely.

H.G.

AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

FEB 1967

Rubinstein, Brahms: Piano Concerto No. 1 in D Minor. Boston Symphony, Leinsdorf.

RCA Victor LSC 2917 stereo

Ah—*up* with high priced records and *down* with all cheap labels! That's the inevitable and healthy reaction to this superb, but necessarily high-priced item, with RCA's ever-improving mainstay pianist, Arthur Rubinstein. You can't have Rubinstein for peanuts. Not even for $2.50. He's worth double.

There's a long, passionate orchestral introduction to this concerto. When, at last Rubinstein's piano enters, you know instantly that he has been following every second of the music, that he's *with it*—a part of the whole. So many of the brilliant young prize winners sit there, figuratively, saying just wait until they hear ME. That's how they sound.

There's a famous long solo melody here, too, one of those massive Brahms piano themes that knock you for a loop when you first hear them. Rubinstein plays it with all his persuasiveness—but how wonderfully it fades down, suddenly, at the end, to meet the incoming orchestra at exactly the right *piano* volume. He's *with it* again.

Rubinstein does better than the Boston here, and better than Leinsdorf himself; but it doesn't matter. The concerto is far and away ahead of a hundred lesser versions with men of less profound experience than Rubinstein in his supervital old age.

E.T.C.

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 146,624 SUN. 215,445

FEB 19 1967

From RCA comes the Brahms First Piano Concerto with Arturo Rubinstein, accompanied by Erich Leinsdorf and the Boston Symphony. This is a magnificent performance, full-blown, outgoing, brimming with life and vitality. RCA's sound is bright and spacious. The competition is very tough, including Rubinstein's own mono recording with Reiner and the Chicago Symphony. Reiner has a little more personality to offer than does Leinsdorf, but those insisting on stereo will find the new recording perfectly satisfactory. Serkin/Ormandy (Columbia) is also in the same league, and Curzon/Szell (London) is close.

The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259

JAN 15 1967

RUBINSTEIN, Leinsdorf and the Boston Symphony Orchestra combine on RCA album LSC-2917 to do honor to Johannes Brahms and his Concerto for piano and orchestra, No. 1 in D minor, Op. 15. It is superb music. In this interpretation we hear maturity of musicianship, perfection of technique and a joy of performance which would be hard to match. The lovely slow movement is supposed to be a dedication by the composer to his dear friend, Clara Schumann. These musicians make it a dedication to a masterpiece of the Romantic School of writing.

The Houston Post
D. 267,620 SUN. 289,009

FEB 5 1967

Records

Leinsdorf, Previn Albums Out

By CARL CUNNINGHAM

If its recent releases are any indication, RCA Victor is much concerned these days with something called "The Symphony in Retrospect." They've come up with three recordings focusing on this subject — **Bruckner's "Romantic" Symphony** with Erich Leinsdorf and the Boston Symphony (stereo LSC-2915), **Strauss's "Alpine" Symphony** with Rudolf Kempe and the Royal Philharmonic (stereo LSC-2923) and **Rachmaninoff's Second Symphony** with Andre Previn and the London Symphony (stereo LSC-2866). All three are available in monaural as well.

THERE ARE different values in operation here, both technical and musical. The Boston Symphony is always a joy to listen to, as much for its collective excellence as for the quality of its soloists. This is nowhere more apparent than the magnificent sound of James Stagliano's horn at the opening. Also, there is that sense of ensemble that can make a whole violin section perform as one man on a thrilled passage.

However, the symphony as a whole does not acquire meaningful momentum under Leinsdorf's baton, and thus Neville Cardus prophesies correctly on the jacket: "One has to be patient with Bruckner." Excellent in detail, but less so in its larger design.

GAZETTE (e)
TAUNTON, MASS.
CIRC. 12,800

FEB 24 1967

New England Newsclip

TAUNTON, MASS.
GAZETTE
D. 12,500

FEB 24 1967

NEW YORK (UPI) —A record of "Music of Irving Fine" performed by the Boston Symphony faithfully traces the creative struggles of that talented and highly competent composer who died in 1962 before he was 48 years old.

The record has three of his mature pieces. The earliest is the "Toccata Concertante", which dates from 1947 and which is a mixture of the influences of Stravinsky and of the classical masters on the composer's own substance.

It is followed by "Serious Song For String Orchestra," a song serious to the point of gravity in which the composer was influencing originally the tonality of the old-line composers. It belongs to 1955. Then comes his full-scale symphony which he completed in the year of his death.

In that he is reconciling the traditional tonality with the seril atonal techniques of the revolutionist, Arnold Schoenberg. The three pieces together show what a conscientous composer he was. Forces were loose in his creative world and he did not avoid them.

You probably are impressed most of all by the energy which Fine generates from the orchestra. Even at his quietest, there is driving relentlessness as though the music had life quite its own. The technical excellencies are unvaried with anything less —he was called "a composer's composer" —but they're the least part of the total effect.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

FEB 1967

ⓢ|Ⓜ PROKOFIEV: *Piano Concertos No. 1 and No. 2.* John Browning (piano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2897 $5.79, LM 2897 $4.79.

Performance: **Slick**
Recording: **Big sound**
Stereo Quality: **Rich**

The first two Prokofiev concertos are essentially student works: big, clattering, brilliant, iconoclastic pieces dating from 1911 and 1913 (the latter rewritten in the Twenties after the loss of the original score), and intended to show the composer's pianistic and compositional wit, virtuosity, and modernity. They are a pair of awfully empty-headed pieces; adolescent brashness may have a certain freshness and vitality in a talented young artist, but it is hardly enough by itself to have an appeal for all time. I find the two pieces back to back a bit much.

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CIRC. 177,750

JAN 3 1967

New England Newsclip

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ENTERTAINMENT

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SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,000

FEB 10 1967

Music of Irving Fine—Boston Symphony, Leinsdorf. [RCA Victor LSC 2829]. Many musicians and critics consider Fine one of the most gifted U.S. composers of the past 20 years—even though, outside of Boston, Fine's music rarely got a hearing before his untimely death in 1962 at age 48. Now, thanks to Brandeis University (under whose auspices the funds for this recording became available), the general public can hear three of his most representative works: the *Toccata Concertante* (1947), *Serious Song—A Lament for Orchestra* (1955), and his [illegible] Symphony (1962). The symphony has [illegible] with [illegible]nalism, doing it in a provocatively interesting way. The composer himself conducts the symphony (from a 1962 Tanglewood performance); Leinsdorf leads the other works.

(R.H.)

153

San Francisco Examiner-Chronicle
SUN. 750,000

NOV 20 1966

Brahms' Youthful Sparkle ...Other Classical LPs

By Heuwell Tircuit

BRAHMS: Piano Concerto No. 1. (Arthur Rubinstein, piano; Erich Leinsdorf, conductor; Boston Symphony Orchestra.) RCA Victor Mono LM-2917, Stereo LSC-2917.

JOHANNES BRAHMS

Brahms was 26 when he premiered his First Concerto, and much indebted to the styles of both Schumann and Chopin. Now we have this second recording by the leading Chopin pianist, and with a remarkable sense of youthful sparkle. Rubinstein plays the Concerto across the top of the keys, emphasizing pastoral lyricism rather than the brute rage of the work.

Leinsdorf's Brahms tends to be broad and expressive, contrary to his more common coldness. And these two elements joined together result in a very convincing if unique approach to the Brahms First Concerto. You will likely want to keep one of the heroic performances (Serkin's or Cliburn's are best), but this will make a fine second copy.

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 105,700

MAY 21 1967 New England Newsclip

Recordings

[redacted] may not be as popular with music lovers as the composer's other three, but it has been my favorite for many years. The three mighty opening chords and the several bars which follow are grandeur itself, and the chromatic sweeps in the same first movement can really stir the soul.

The Brahms Third is performed on an RCA Victor album with Leinsdorf conducting the Boston Symphony. The orchestra plays well, but Leinsdorf seems less inspired than usual. Some of the dramatic passages sound pedestrian. Rounding out the album is Brahms' Tragic Overture, which comes off much better.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 246,714

APR 1 1967

[redacted] No. 3; "Tragic Overture." Boston Symphony, conducted by Erich Leinsdorf. RCA Victor LSC-2936 (stereo), LM-2936 (monaural). There are a lot of recordings of Brahms' Third, so it's hard to get too excited about another one. How[redacted] Leinsdorf and his [redacted] fine [redacted] always [redacted] This [redacted] as [redacted] and [redacted] Kle[redacted] good record, well worth adding to one's library.

TIMES (e)
BEVERLY, MASS.
CIRC. 8,450

MAY 17 1967 New England Newsclip

ARCHIVES ON TAPE — Boston Symphony Orchestra archives have been placed in the Mugar Memorial Library at Boston University. Daniel J. Koury (right) holds a tape recording of a symphony concert, while he chats with Dr. Howard B. Gotlieb, director of the library's special collections division. Koury lives at 14 Cherry Road, Beverly and has bachelor of music and master of fine arts degrees.

THE PILOT
BOSTON, MASS.
WEEKLY CIRC. 149,900

MAY 13 1967 New England Newsclip

BSO Archives Now on Deposit At B.U. Library

The Boston Symphony Orchestra has designated Boston University's Mugar Memorial Library as the repository for the orchestra's archives that date back to 1881.

The musical material includes tape recordings, programs and original manuscripts such as that of Stravinsky's "Symphony of Psalms."

The announcement of the transfer of the archives to Boston University came from Dr. Gustave A. Harrer, director of libraries, and Thomas D. Perry Jr., manager of the Boston Symphony Orchestra.

Dr. Harrer emphasized that the collection is "not a gift, but simply on deposit."

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A complete set of programs dates back to 1881, when the orchestra was founded and played its first concert in October in the old Boston Music Hall.

The archives contain several hand-copied scores of operas of the late 18th and early 19th centuries.

"Symphony of Psalms," a choral work, was composed by Stravinsky on the occasion of the 50th anniversary of the founding of the orchestra.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206

APR 16 1967

Irving Fine's Second Symphony is released by Boston

Usually it is the small recording company, the esoteric label that dares to produce new and unfamiliar music, but the picture has changed enough to be encouraging. Sometimes a foundation will sponsor a major label recording of a new work and occasionally someone on the inside has a hunch that commercial success will meet a new work.

So a trickle of new things comes along. One of the most interesting recent releases is a disc of the music of Irving Fine (RCA Victor LSC 2829) played by the Boston Symphony Orchestra.

Fine had close ties with the BSO and, until his untimely death in 1962, had been a [redacted] a summer facet of his work as professor at [redacted] versity.

His music had the stamp of originality, the weight of an independent mind sifting and discarding styles. By the time he came to write the Symphony No. 2, heard here in a Tanglewood performance conducted by the composer, he had embarked on a synthesis of serialism and a basic melodic gift which contained the seeds of greatness. The Symphony, this recording and his death all occurred in 1962 and sharpen the sense of loss.

The performance is lean and alive. The music demands nothing less, and Fine touches here the springs that flood the performance with colors and vitality. The three movements represent contrasting forms and the third, "Ode," is a deeply moving unit, an enticing summation of a growing talent.

Erich Leinsdorf conducts two other works which trace Fine's development, the Tocatta (1947) and "Serious Song" (1955).

The "Serious Song" is a substantial instrumental work within a neo-classic framework and with many of the gestures common to the idiom, but still with an independent point of view. The Tocatta is less important, a busy virtuoso piece that leaves a lighter impression. Performances are vivid with Leinsdorf's meticulous hand producing lucent sound.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

APR 2 1967 New England Newsclip

[redacted] the Brahms Third Symphony by Erich Leinsdorf and the Boston Symphony Orchestra is available on a recent RCA issue (LM-LSC-2936). Wide-ranged dynamics and fine balance contribute to the excellent sound on this disc which is filled out with the Tragic Overture.

153

San Francisco
Examiner-Chronicle
SUN. 750,000

NOV 20 1966

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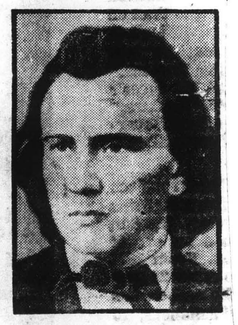

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His music had the stamp of originality, the weight of an independent mind sifting and discarding styles. By the time he came to write the Symphony No. 2, heard here in a Tanglewood performance conducted by the composer, he had embarked on a synthesis of serialism and a basic melodic gift which contained the seeds of greatness. The Symphony, this recording and his death all occurred in 1962 and sharpen the sense of loss.

The performance is lean and alive. The music demands nothing less, and Fine touches here the springs that flood the performance with colors and vitality. The three movements represent contrasting forms and the third, "Ode," is a deeply moving unit, an enticing summation of a growing talent.

Erich Leinsdorf conducts two other works which trace Fine's development, the Tocatta (1947) and "Serious Song" (1955).

The "Serious Song" is a substantial instrumental work within a neo-classic framework and with many of the gestures common to the idiom, but still with an independent point of view. The Tocatta is less important, a busy virtuoso piece that leaves a lighter impression. Performances are vivid with Leinsdorf's meticulous hand producing lucent sound.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

APR 2 1967

New England Newsclip

[redacted] the Brahms Third Symphony by Erich Leinsdorf and the Boston Symphony Orchestra is available on a recent RCA issue (LM-LSC-2936). Wide-ranged dynamics and fine balance contribute to the excellent sound on this disc which is filled out with the Tragic Overture.

CAPITOL NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ALBANY TIMES UNION
Sunday, December 4, 1966

RECORDINGS

Chamber Music for The Not-So-Casual Listener

By JOAN SIMMONS

A new recording by the Boston Symphony Chamber Players is a superb illustration of the philosophy of this particular group of artists. Consisting of nine first-desk musicians with the Boston Symphony Orchestra, the Chamber Players were founded two years ago with the express purpose of providing these first-rate musicians with the opportunity and satisfaction of exercising and displaying their individual virtuosity that is so often overlooked in the size and swell of a major orchestra.

Under the direction of Joseph Silverstein, concertmaster of the BSO, the Chamber Players have enjoyed a highly successful career, the reasons for which are quite clear in their latest recording (Boston Symphony Chamber Players, RCA Victor Red Seal Dynagroove, LSC-6167, stereo, LM6167, mono.)

Just as the artistry of the musicians is not that of the casual player this album is not intended for the casual listener who is relatively uninitiated into the special joys of the world of chamber music. But this does not mean it will please only the expert musicologist.

Fourth Record

The three records of chamber music are accompanied by a fourth disc which presents Joseph Silverstein, Erich Leinsdorf, conductor of the BSO, and Peter Ustinov, amateur chamber music lover who has also written the accompanying notes and commentary.

PIANIST CLAUDE FRANK—"Tremendously gifted . . . has a marvelous control of his instrument, one which allows him to be equally effective whether as soloist or in accompaniment with other instruments . . ."

In this brief recorded discussion and demonstration Ustinov gives his personal outlook on the value and function of chamber music for both the musician and the listener. Chamber music, according to Ustinov, as a listener, is his favorite amateur pastime in other words, something that he loves but is not necessarily good at. So for the musician, Ustinov believes that chamber music has a special place for one who plays with love but not necessarily much adeptness.

The remainder of this explanatory recording is devoted to a discussion of some of the chamber works included in the album with Leinsdorf, Silverstein and Ustinov providing personal outlooks on various features. The discussion is interspersed with brief excerpts from the works under discussion for the further illucidation of the listener.

Moderns and Masters

The contents of the album balance the traditional masters with outstanding modern composers. Three of the artists represented are still alive and a fourth died in 1962.

On the other side of the ledger are Mozart, Beethoven and Brahms. Mozart is the undisputed favorite of Ustinov ("he is my god, if I have a god among the masters") and is therefore most lavishly discussed in the notes while Brahms and Beethoven, each of whom inspires a certain hesitancy in Ustinov, although certainly not in the rendition of the Chamber Players, are less favorably presented. But it must be kept in mind that Ustinov is offering only his personal opinion and that of a devoted amateur, as he says himself.

Mozart is represented by two Quartets for unusual combinations, the first in D for Flute and Oboe, K. 285, and the second in F for Oboe and Strings. The flute is played with extraordinary beauty and sensitivity by Doriot Anthony Dwyer, the only female member of the ensemble and the first woman to become a principal player with the orchestra. Paired with the strings the flute affects a new and different union, one not natural to strings and woodwinds, we are assured by Silverstein.

Beauty, Profundity

Ralph Gomberg on the oboe plays much the same role in his cooperation with the strings, a role which evokes the simple beauty of Mozart while revealing the profundity beneath. In addition to violinist Silverstein, strings include violist Burton Fine, cellist Jules Eskin and bassist Georges Moleux.

Brahms' Quartet in C minor for Piano and Strings, Op. 60, presents the tremendously gifted pianist Claude Frank. Although not a regular member of the Symphony or the Players, Frank has often appeared with both, being the official pianist for the Players.

Frank has a marvelous control of his instrument, one which allows him to be equally effective whether as soloist or in accompaniment with other instruments as he is in the Brahms Quartet.

Beethoven's Serenade for Flute, Violin and Viola is very much a light-hearted song with the emphasis on feeling of the Players rather than correctness. They have far surpassed the workmanlike stage which deprives chamber music of its pleasure when played by lesser musicians.

In the contemporary grouping are Irving Fine, Elliot Carter, Piston and Copland. Fine is represented by his Fantasia for String Trio, written just five years before his death. Fine leaves a relatively small collection of works, but like this trio they all have a personal urgency so that one never feels that his music is merely prattling.

Copland's Vitebsk — Study a Jewish Theme was written at a period when Copland was no longer a French composer and not yet an American. The tone is still influenced by a French air, almost as much Jewish.

The contents of this album and its professional expertness are meant for the special pleasure of the connoisseur of chamber music or the serious amateur eager to learn more.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
JAN 1967

STRAVINSKY: *Agon.* SCHULLER: *Seven Studies on Themes of Paul Klee.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2879 $5.79, LM 2879 $4.79. One of Stravinsky's late-period masterpieces—judged as a ballet score or as abstract music—together with an effective, colorful work by one of the talented younger American composers.

ERICH LEINSDORF
Conducts Symphony

COLUMBUS, GA.
LEDGER-ENQUIRER
SUN. 57,500
OCT 30 1966

Hi-Fi Highlight

Boston Symphony Is in Forefront of U.S. Orchestras

BY CARROLL LISBY

Brahms: Symphony No. 4 in E Minor; Tchaikovsky: Symphony No. 5 in E Minor; Shostakovich: Symphony No. 9, performed by the Boston Symphony Orchestra, Serge Koussevitzky conducting, RCA Victor (three-record set; VCM-6174)

Brahms: Piano Concerto No. 1 in D Minor, performed by Artur Rubinstein and the Boston Symphony Orchestra, Erich Leinsdorf conducting, RCA Victor (LM-2917, stereo LSC-2917)

For as far back as anyone can remember the Boston Symphony Orchestra has been in the forefront of American orchestras.

This pre-eminence is due largely to two things:

1. The outstanding musical ability of the symphony members.

2. The genius of the men who have conducted the orchestra.

The roster of musical directors of the Boston Symphony reads like a who's who of conductors and includes Pierre Monteaux, Serge Koussevitzky, Charles Munch and Erich Leinsdorf.

These new RCA Victor albums spotlight the orchestra during two of its periods of greatest achievement — 1939-47 under Koussevitzky and 1966 under Leinsdorf.

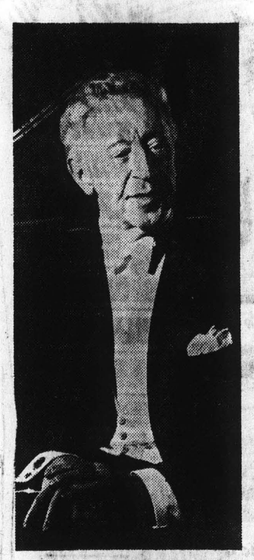
Koussevitzky, who directed the Boston Symphony for a quarter century (1924-49), was one of the most respected and influential musicians of his day.

His deep love of music and passion for perfection are reflected in the fine performances in this three-record boxed set.

The orchestra plays three complete symphonies—Brahms' 4th, Tchaikovsky's 5th and Shostakovich's 9th—plus four short pieces—Brahms' Academic Festival Overture, Rachmaninoff's Vocalise, Op. 34, No. 14, Rimsky-Korsakoff's Battle of Kershenetz, Hanson's Serenade for Flute, Harp and Strings, Op. 35, and Foote's Suite for Strings in E, Op. 63.

Rubinstein, the premier pianist of our day, combines talents with Leinsdorf and the Boston Symphony on Brahms' Concerto No. 1 in D Minor in another LP release.

They give a beautiful, sensitive performance of what Rubinstein calls "my beloved Brahms concerto."



ARTUR RUBINSTEIN
Plays 'Beloved Brahms'

BOSTON SYMPHONY REHEARSES FOR CONCERT
It Ranks as One of Country's Finest Orchestras

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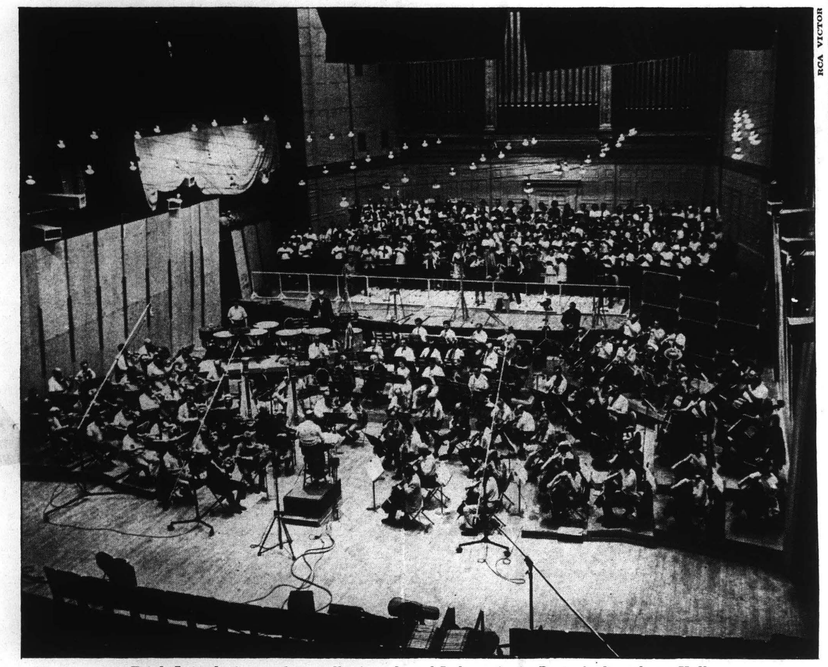

RCA VICTOR

Erich Leinsdorf records a well-microphoned Lohengrin *in Boston's Symphony Hall.*

Behind the scenes in

CLASSICAL RECORDING

BRINKMANSHIP, DIPLOMACY, AND COMPROMISE PRESERVE THE TRUCE BETWEEN THE LIMITATIONS OF TECHNOLOGY AND THE DEMANDS OF MUSICAL TRADITION

By Jack Somer

THE LIBERTIES taken by some record companies in making their classical recordings are "... entirely unmusical. They prove either that the company making such recordings lacks artistic understanding or that it places economic considerations above the musical. Such policies may perhaps bring an initial profit, but they will surely embarrass their perpetrators in the end, when a gradually awakening public begins to recognize the impossibility of such instrumental manipulations."

This critical lament might possibly have been written yesterday, but the year was, surprisingly, 1909, and the German critic, Max Chop, was referring to the then-common practice of changing symphonic instrumentation to suit the severe limitations of the acoustic recording devices of the day. Early recording engineers found that the high-energy, low-frequency output of string basses and cellos could not be handled by the simple recording diaphragms available at that time without blotting out

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
SEPT 1966

reviewed by NATHAN BRODER
O. B. BRUMMELL
R. D. DARRELL
PETER G. DAVIS
SHIRLEY FLEMING
ALFRED FRANKENSTEIN

Records Reviewed

HARRIS GOLDSMITH
PHILIP HART
BERNARD JACOBSON
CONRAD L. OSBORNE
ERIC SALZMAN
JOHN S. WILSON

Symphony Hall: Leinsdorf leads three hundred strong.

OVER

by Conrad L. Osborne

Lohengrin in Its Entirety, with the Full Forces of Boston

IN VIEW OF the fact that HIGH FIDELITY's November issue will include a discography-in-depth of the available complete recordings of the Wagner operas, I shall confine myself to an over-all view of the new edition, saving comparisons for that occasion.

Two things are certain: 1) This is the most expensive opera recording in history, the use of the BSO and the Stateside recording location having sent its cost to something like double the normal expenditure for even an ambitious, glamorous recording, and 2) It is the first absolutely complete *Lohengrin* on records and, as nearly as can be determined, the first complete performance of it anywhere for very many years. This means that not only have all the frequent opera house cuts been restored (there is recorded precedent for that), but the second part of Lohengrin's Grail Narrative as well, which is not heard even at Bayreuth, and which is published as an appendix to the orchestral score. This comprises some choral wonderment over the first half of the narrative (the "*In fernem Land,*" ending with "*bin Lohengrin genannt,*" which is normally followed by the ensemble's "*Hör ich so seine Art,*" etc., p. 359 of the partitur), and then some further explanation from Lohengrin, concerning just how and why he came to be sent in answer to Elsa's prayer. Musically, it is primarily a reworking of some of the principal motifs, such as that associated with the Swan; but it certainly has more interest and validity than some other pages of the score, and its final section ("*Durch Flüsse und durch Meereswogen,*" p. 400) is quite beautiful—I am glad it has been recorded.

The set has two important things going for it, apart from any felicities one may find in the casting. These are, first, the recorded sound, which is characteristically Dynagroove in its bright, sometimes almost glary sound but which is unquestionably the clearest and most powerful of any of the recorded versions; and, second, the BSO itself, whose playing is in most respects head and shoulders above what we get even from good opera orchestras. One has only to hear the magnificent bronzed sound of the horns and (especially) the trombones at their entry on p. 4 in the prelude; the massed sound at the tutti a few bars later; the lucidity and shimmer on the violin tone at their *sehr ruhig* descent immediately following; or the wonderful execution of all the triplet sixteenths and thirty-seconds for trumpet and trombone as the King addresses his assembled vassals in the opening scene (pp. 12-13) to realize there is no substitute for a great orchestra, recorded with presence. The combination of orchestra and sound makes a tremendous impression at many points, the high-water mark being, perhaps, the transition music before the final scene—one can almost hear the bellowing sergeants and see the wagons sticking in the mud as the Brabantian army gathers at dawn for its campaign against the Hungarians.

Obviously, the playing of an orchestra must reflect on its permanent leader; so good things have already been said of Erich Leinsdorf—he has, after all, given us a superbly played *Lohengrin*. Yet if I were asked whether or not I liked his reading, my answer would have to be, on balance, no. It is fine on detail, fine when the clarity of a single line against another single line is what we want—the interplay in the light instrumentation of the Bridal Chamber duet, for instance, is beautifully balanced and pointed (again, the lovely playing doesn't hurt). But at many points (and many of the most crucial) Leinsdorf seems concerned with observing some letter of some law, rather than with creating a scene or with overwhelming us with the opera's beauty and power. It's like having a traffic cop on the Indianapolis Speedway.

Take three symptomatic examples from the first act: 1) The climax of Lohengrin's arrival, or specifically the beginning of the third scene, at his

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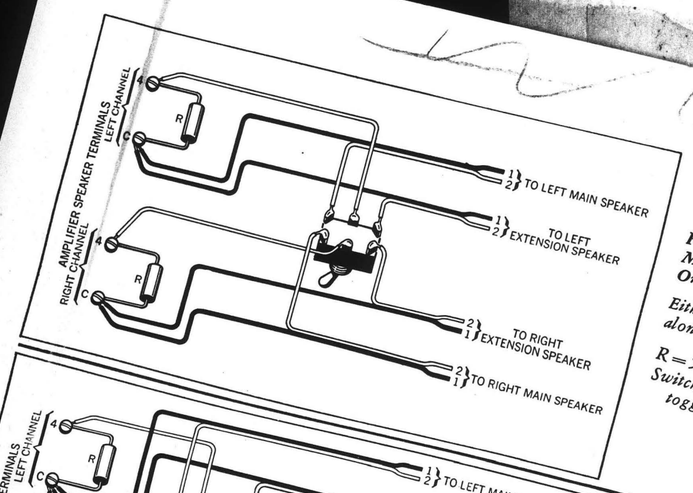
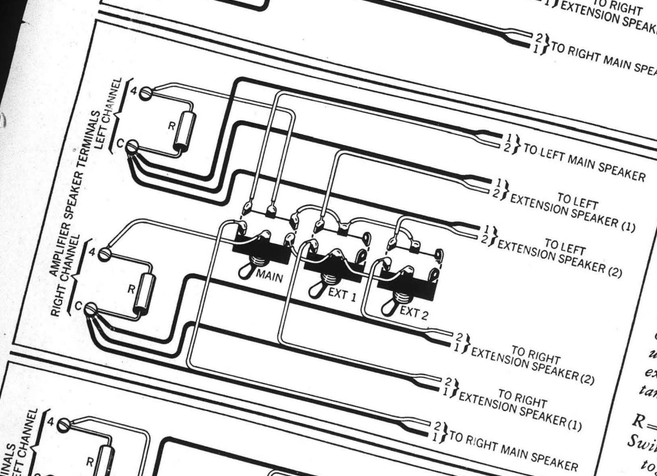


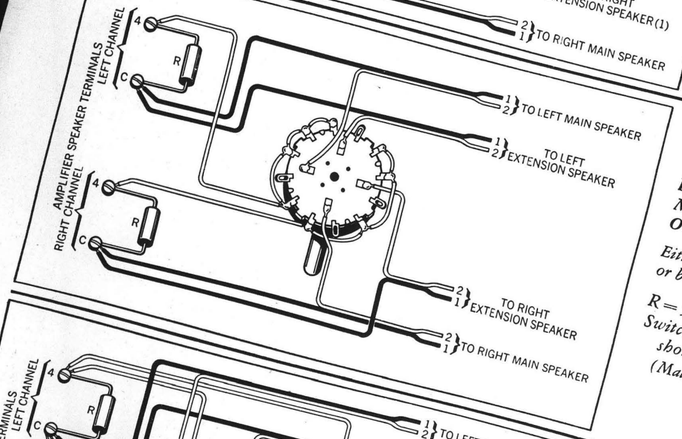
7

For transistor amplifiers.
Main speaker systems: 4 ohms
One pair of extension speakers:
Either pair of speaker systems can be used alone, but not both pairs simultaneously.
R = 50-ohm, 5-watt resistors
Switch = double-pole, double-throw toggle switch



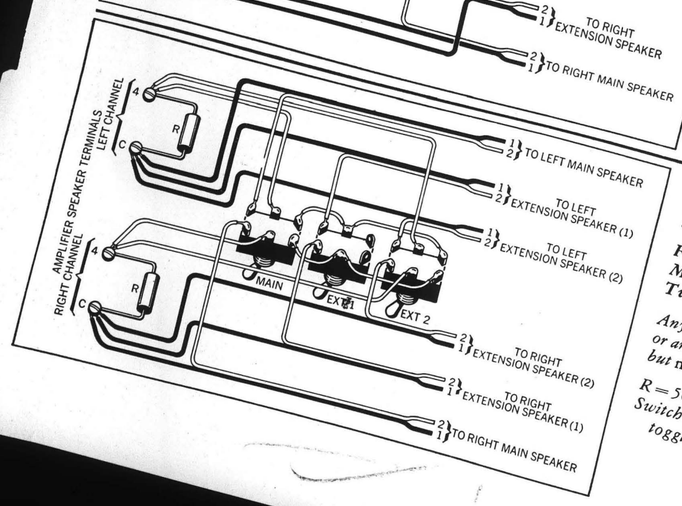
8

For transistor amplifiers.
Main speaker systems: 4 ohms
Two pairs of extension speakers:
Any pair of speakers can be used alone, or both pairs of extension speakers can be used simultaneously, but neither pair of extension speakers can be used simultaneously with the main speakers.
R = 50-ohm, 5-watt resistors
Switches = double-pole, double-throw toggle switches



9

For transistor amplifiers.
Main speaker systems: 8 ohms
One pair of extension speakers: 8 ohms
Either pair of speakers can be used alone, or both pairs simultaneously.
R = 50-ohm, 5-watt resistors
Switch = four-pole, three-position, non-shorting rotary switch (Mallory Type 3243J)



10

For transistor amplifiers.
Main speaker systems: 8 ohms
Two pairs of extension speakers: 8 ohms
Any pair of speakers can be used alone, or any two pairs can be used simultaneously, but not all three pairs simultaneously.
R = 50-ohm, 5-watt resistors
Switches = double-pole, double-throw toggle switches

chestra. So, string basses and cellos sed out of the orchestra and replaced though these gave the early discs a e bass, it was recognized by most (if ssity. It was the replacement of violins however, that really made Chop's hair inspired his passionate cry of foul. Un- on may be okay on the football field, but playing a Beethoven symphony!

tistic implications of that controversy are whether the perpetrators are embarrassed of recording remains still full of com- hough comparably primitive orchestral are not required today, electronic tech- finitely more sophisticated than the old , and a host of new manipulations has been technical evolution of recording. Today's d maker has many tools available to him— ed and provided by engineers—and it is maintenance, and imaginative use of these termines the quality of any record. Just what made of these tools is of course up to the ucer, and while the purists among them strive "concert-hall realism," the experimenters try d tradition and to succeed on their own terms ing violence to the music.

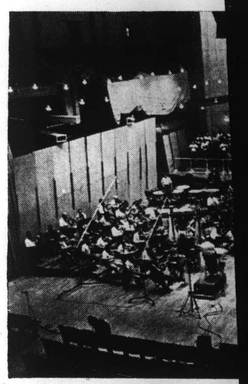
ky a-&-r man working in the pops field is not by these strictures of tradition. Each time he the studio he is, in the creative sense, reborn. masses of new material available to him. Even old song is cut for the umpteenth time, it is rranged with melodic and harmonic alterations, trumentation, and a fresh interpretive slant. Thus, market can sustain three hundred and fifty ver- f *Begin the Beguine*, three hundred of *Jealousy*, of Beatle tunes, and, in the first two years of its ver two hundred recordings of *More*, the theme the motion picture *Mondo Cane*. Virtually all popu- usic written and arranged today appears on records and that includes Broadway shows and film themes. e classical repertoire, as its somewhat tired name lies, has been around a long time, is steeped in tradi- , and was not written with the recording studio in d. The bulk of the classical repertoire now in the cata- was given to us during the eighteenth and nineteenth turies. In view of the fact that recording is a distinctly entieth-century phenomenon, the poor classical a-&-r an must devote his life to combining those irresistible rces of technical advance with that most immovable of bjects—tradition. In the following discussion it will be een how this impossibility is achieved, and how forces arger than men can and do make themselves felt and, of course, heard.

Having had a symphony orchestra of about one hundred men dropped in his lap, the first problem the a-&-r man faces is where to put them. This has usually already been "solved" by the founding fathers of the orchestra who have built a fine concert hall, with plush maroon and gold interior—and terrible acoustics for recording. The brilliant Philadelphia Orchestra, for example, doesn't make its recordings at home in the Academy of Music because the men of Columbia Records find the hall too "dry" (lacking in reverberation) for recording. Although the Chicago and Cleveland orchestras are more fortunate, Pittsburgh's is not. The New York Philharmonic also has had its acoustic dilemmas. In recent years (before the completion of Philharmonic Hall) the orchestra made its records in Manhattan Center, an old ballroom and union meeting hall noted for its spectacular reverberation. When the orchestra moved to Lincoln Center and faced the much-publicized acoustic mess, Columbia Records gamely tried to make a go of it but was forced to return to Manhattan Center for record sessions until improvements were made uptown. The Philharmonic has now returned to recording in the reworked hall, but there is little doubt that at some time when the Columbia staff feels the need for a grander, nobler acoustic for some large-scale work, they will return to Manhattan Center and obtain a sound that, alas, may never be attainable in Philharmonic Hall.

In Boston, the Symphony's recordings are made "at home" in majestic Symphony Hall, whose acoustics are among the best in the world. However, a brief history of Boston's quest for brilliant sound serves to illustrate the further problems faced by record makers: location of the orchestra within the hall, placement of microphones, and acoustic adjustment of the hall itself. Early Boston records were made with the orchestra on stage, seated as in concert. The microphones were placed above and in front of the orchestra to best translate the music and hall acoustics. During the sound-conscious Fifties, the men of RCA Victor found that by moving the orchestra out onto the floor of the hall (after removing twenty or thirty rows of seats) the microphones picked up more of the hall's splendid reverberation, and the result was a more exciting and sumptuous sound. Under the leadership of Charles Munch, the orchestra thus made some of its finest recordings (though there were ensemble problems at first resulting from the wider separation of sections). At the insistence of Erich Leinsdorf, the orchestra was returned to the stage for recordings. He felt more at home there, and the introduction of risers under the rear sections of the orchestra helped the orchestra project more into the hall and regain some of the lost reverberation. Since the summer of 1965 (when *Lohengrin* was taped in Boston) the Boston Symphony has once again been recorded on the floor because of the general recognition that the most brilliant, powerful, and vivid sound can be obtained only that way.

From the above, it should be obvious that the most

reviewed by NATHAN BROD
O. B. BRUMME
R. D. DARRE
PETER G. DAV
SHIRLEY FLEMIN
ALFRED FRANKENSTE



Symphony Hall: Leinsdorf

Lohengrin in Its

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important factor in creating a rich classical sound is the control of the ratio of direct to reverberant (reflected) sound. Insufficient reverberation creates a "small," dry sound, unsatisfying in scope and brilliance. Excessive reverberation produces a washed-out quality, lacking in presence and solidity. In the case of halls with long, full reverberation, it is often necessary for the engineers to deliberately destroy some of that quality by hanging absorbent drapes and covering over the reflective surfaces. This is often required to compensate for the absence of a sound-absorbing audience, which affects concert-hall acoustics considerably. And, as if there aren't enough headaches in making records, it must be remembered that atmospheric conditions—the weather—seriously affect hall acoustics as well, and these day-to-day variations must be compensated for. Finally, the music itself will dictate sensible acoustics: a Mozart symphony will not float airily if too much reverberation is pulled in by the microphones, but a Berlioz work can hardly have enough.

Ultimately, it is the number and the placement of microphones that define the sound character. Most recording is done on three-track tape or film, so the minimum number of microphones for that—three—has become a standard. The microphones are hung 10 to 20 feet above the orchestra and in a pattern that simply divides the musicians into left, center, and right groups, corresponding to the tracks on the tape. When placed well, three microphones will amply translate the full, balanced power of an orchestra (or chamber group or piano solo) to tape. Often, it is necessary to add supplementary microphones within the orchestra. These extras, called "touch-up" microphones, are operated at lower output levels than the main set of three, and are used to add a bit more presence and control to the instruments in the rear of the orchestra (brasses, percussion, and string basses). The more complex the score, the greater the need for touching up.

"Purist" producers prefer to use only two or three microphones. The rest, like their popular-music brethren, will use any number that will give them the sound they want. The recent Columbia recording of Charles Ives' Fourth Symphony, conducted by Leopold Stokowski, required as many as twelve microphones, and the brilliant score was done great justice. Naturally, concertos and vocal-orchestral works require an additional solo microphone. And an opera, that most monstrous of recording undertakings, demands a complex of microphones, particularly if it is to be staged.

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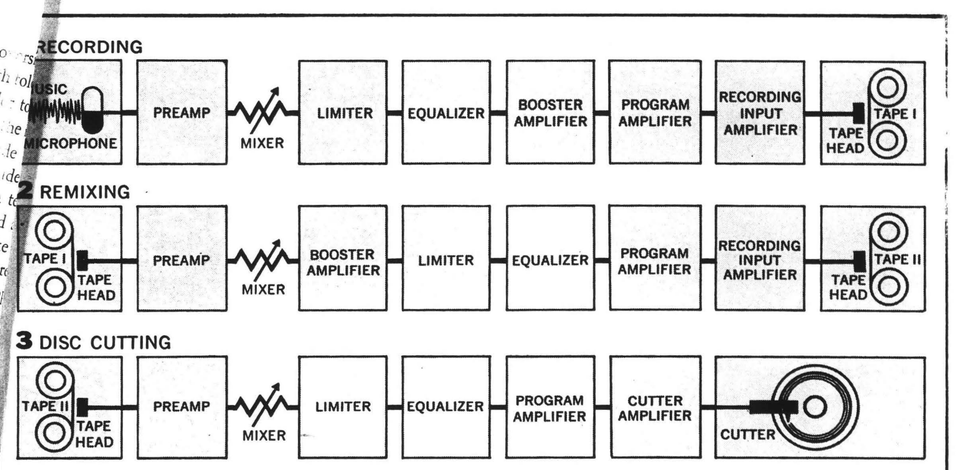

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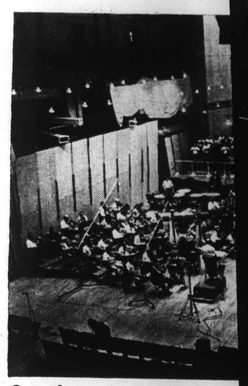

Symphony Hall: Leinsdorf

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important factor in creating a rich classical sound is the control of the ratio of direct to reverberant (reflected) sound. Insufficient reverberation creates a "small," dry sound, unsatisfying in scope and brilliance. Excessive reverberation produces a washed-out quality, lacking in presence and solidity. In the case of halls with long, full reverberation, it is often necessary for the engineers to deliberately destroy some of that quality by hanging absorbent drapes and covering over the reflective surfaces. This is often required to compensate for the absence of a sound-absorbing audience, which affects concert-hall acoustics considerably. And, as if there aren't enough headaches in making records, it must be remembered that atmospheric conditions—the weather—seriously affect hall acoustics as well, and these day-to-day variations must be compensated for. Finally, the music itself will dictate sensible acoustics: a Mozart symphony will not float airily if too much reverberation is pulled in by the microphones, but a Berlioz work can hardly have enough.

Ultimately, it is the number and the placement of microphones that define the sound character. Most recording is done on three-track tape or film, so the minimum number of microphones for that—three—has become a standard. The microphones are hung 10 to 20 feet above the orchestra and in a pattern that simply divides the musicians into left, center, and right groups, corresponding to the tracks on the tape. When placed well, three microphones will amply translate the full, balanced power of an orchestra (or chamber group or piano solo) to tape. Often, it is necessary to add supplementary microphones within the orchestra. These extras, called "touch-up" microphones, are operated at lower output levels than the main set of three, and are used to add a bit more presence and control to the instruments in the rear of the orchestra (brasses, percussion, and string basses). The more complex the score, the greater the need for touching up.

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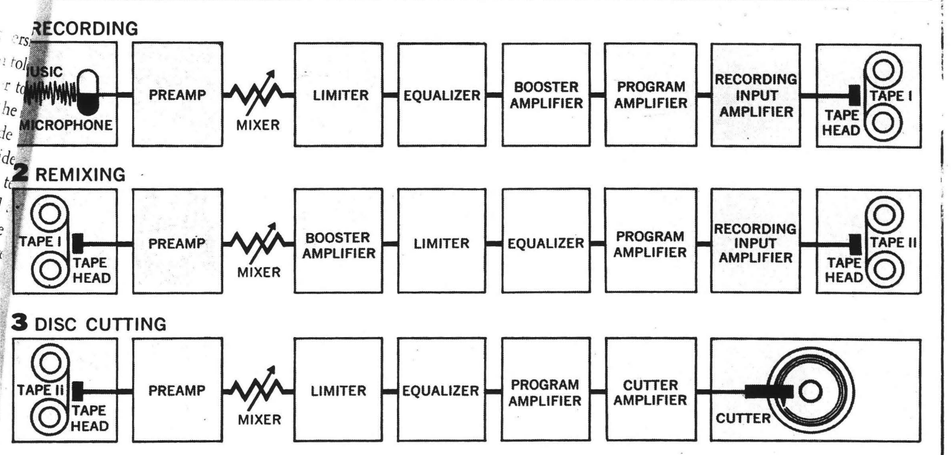

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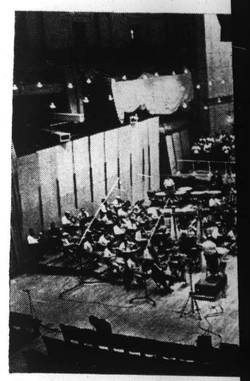

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characteristically unpleasant about its sound. And many have also become "fans" of a particular company's sound, finding it ingratiating no matter what the repertoire or who the artist.

Without question, the most universal responsibility of the engineering brains in a company is the setting and apparently inevitable pushing up of recording levels. For some inexplicable (or badly explicable) reason, there is a common equation accepted by many engineers, a-&-r men, and record-company executives: high level equals high sales. As a result there has been raging a "battle of levels" since the year one, and hardly any company or artist has been immune to its ravages. One good result of the battle has been to force manufacturers of home equipment, particularly of cartridges, to improve their product to do justice to the increasingly higher-level discs. Unfortunately, the battle has also forced the record manufacturers to take misguided expedient steps in order to maintain their competitive position. One tendency has been the use of limiters in the cutting of discs. Although acceptable in the pop market, this trick has fallen unhappily on the ears of classical record buyers. Worse, there is a tendency to alter the frequency content of disc masters in order to increase allowable levels. The most common method is the rolling off of very low frequencies (which are the primary limiting frequencies for cutting levels) or the shaving off of very high frequencies to reduce the problem of tracking distortion.

Undoubtedly the single most publicized and controversial process, designed primarily to increase apparent levels and improve sound quality, is the RCA Victor Dynagroove system. Dynagroove is a collection of improvements and innovations designed to reduce record distortion and heighten presence and realism—in short, to sharply improve the performance of the phonograph record in the home. Critical and public reactions have been by no means universally favorable, and it is worth a quick look at RCA's system to see just what has been done and how.

Among the indisputable improvements that the Dynagroove process represents is the use of a 30-inch-per-second tape speed. The industry has with good economic reason been reducing tape speeds (for home use) as equipment has improved. For many years the standard professional tape speed has been 15 ips, while home equipment operates at 7½, 3¾, and even slower. A daring but simple logic dictated to Victor engineers that a remarkable improvement in sound quality could be obtained by reverting to the superior 30-ips speed (higher level capacity, better high-frequency resolution, improved signal-to-noise characteristics). They were right. At 30 ips, an original master recording has a breathtaking clarity and lack of distortion and noise that seems to remove a large part of the barrier that has long existed between recorded sound and the listener, as some other companies had already discovered.

At the other end of the process, [illegible] new device that also has great me[illegible] disc-cutting "computer." Reduced to [illegible] tion, this "computer" is an amplifie[illegible] torts the electrical signal being fed t[illegible] distortion is the theoretical inverse o[illegible] distortion resulting from the inherent [illegible] a ball-tipped playing stylus as it rid[illegible] cut by a chisel-shaped cutter. This, un[illegible] is most effective in cleaning up record[illegible] near the center of the record where in[illegible] most severe.

The real cause of the fuss over Dyn[illegible] applied to classical recordings was the a[illegible] for the first time by a major label) of e[illegible] mixing process. The Dynagroove dynam[illegible] device that (unlike the standard static [illegible] throughout the industry) is capable of c[illegible] gree of equalization in response to the m[illegible] put. It enhances the low frequencies du[illegible] musical passages so that at normal home [illegible] the bottom will not drop out of the sound [illegible] hances the middle and high frequencies dur[illegible] passages to give a feeling of expansion. Thu[illegible] helps to some degree to compensate for th[illegible] known variability of response to loudness [illegible] quency spectrum (the Fletcher-Munson e[illegible] judiciously controlling those portions of th[illegible] spectrum that present the highest degree of tr[illegible] culty. But, unfortunately, theory does not al[illegible] good sound, and the overriding effect of e[illegible] (even when applied dynamically) gives the [illegible] at times of compressed dynamics (from the low [illegible] manipulation) and of shrillness (from the a[illegible] mid-range boost).

But such efforts nonetheless demonstrate a vi[illegible] est in the progress of sound recording and in the [illegible] ment of a unique and growing art. Once again, as [illegible] in my previous article on popular recording tec[illegible] is the *use* of the tools, not the tools themselves, th[illegible] character and individuality to recorded sound. Gr[illegible] blame must be given to the men who use the tools [illegible] a-&-r men, engineers, and musicians—those who se[illegible] lives are spent in the pursuit of excellence in the st[illegible] The modern phonograph record is a marvellous ach[illegible] ment, whether it is being played or being studied u[illegible] a high-power microscope (a fascinating experience). [illegible] critics and public alike can profit from an understand[illegible] of the complex of efforts and compromises that are [illegible] quired to produce them.

Jack Somer is a veteran of many years of record producing, b[illegible] popular and classical, with major companies. His article on t[illegible] techniques used in popular recording appeared in the May issu[illegible]

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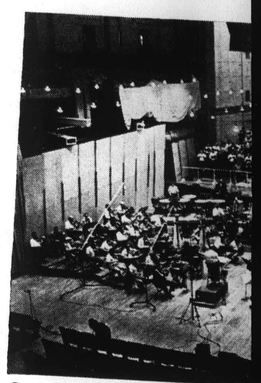

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blinding appearance ("*Gegrüsst du Gott-gesandter Held!*," etc., pp. 53 ff.). A frequent device at this point is a slight quickening of the tempo, and increased urgency to build towards the big climax two pages later. Leinsdorf will allow neither the quickening nor the urgency, and technically he is quite correct—"*Zeitmass wie vorher*," Wagner has carefully marked at this juncture. 2) The music marking the formal arrangements for the duel (No. 40, on p. 73); here again, there is often some sort of freshening of the impetus, and again, Leinsdorf punctiliously follows the "*Etwas weniger schnell*" that is marked. 3) The actual finale of the act, from No. 47 (the end of the duel) on. Once more—the conductor is correct, for there is no indication of any tempo change or feeling change from the "*sehr lebhaft*" on p. 92 to the end of the act, on p. 109, and the assembled forces grind inexorably and with machinelike regularity through the whole section.

In all three cases, there can be no arguing the literal correctness of the interpretation. But all this shows, really, is that Leinsdorf can read. It sounds as if he is saying that everything in the music is clearly marked on the page; therefore, that which is unmarked is impure—it is a sort of un-interpretation. What results is a flattening out, an evening down. If you can obtain urgency without a quickening of tempo, well and good—that is possibly the ideal situation; but the urgency you must have, if you have any sense of the specifically dramatic nature of the work. In such moments this reading simply refuses to acknowledge that a theatrical condition exists, a condition involving characters under stress of conflicting sorts, and involving a specifically theatrical effect. It firmly declines to carry us along with any sweep, to lull us with a flow, to impress us with any climax save those of mere loudness. Never before in my experience has Telramund's anguished berating of Ortrud been kept to a reasoned, measured statement of a dissatisfied husband's point of view, or the strings in the prelude to the third act been held to a fiendishly literal, unaccented constancy. This is *Lohengrin* as pure music, and pure music as it appears on the page. It is impressively executed, but it is not dramatic, which is to say it is not operatic.

When it comes to the casting, Victor seems to have operated under a sort of jinx, at least on the female side. Leontyne Price was originally scheduled to learn and sing Elsa for both the recording and the Tanglewood concert performance which preceded it, but her illness of the previous winter, combined with her other commitments, made this impossible. She was replaced by Lucine Amara. On top of that, Rita Gorr, a fine artist and potentially a great Ortrud, happened into a period of extreme vocal difficulty, from which she had not yet recovered this past season, and has not been able to make the expected effect on the recording.

Miss Amara is simply all wrong. I concede that Elsa is a lyrical part, but there are lyric sopranos and lyric sopranos. What is wanted is a large, round voice that sings lyrically—that has a true line and the ability to float phrases, but which also holds body and color from bottom to top and which can soar over the ensembles with authority. Miss Amara's is weak at the bottom, and much too insistently bright and light, for this part; there is no ability to play with color, to darken the timbre, to lend any variety to the sound. She sings all the notes and shows a perfectly solid grasp of the general characteristics of the style—some of the *piano* passages are very pretty. But there is just not enough intensity or variety or substance to her singing; it is Micaëla, who has somehow taken a wrong turn and wound up at Antwerp instead of Seville.

Mme. Gorr is in another boat—a right voice and temperament for the part, but nowhere near its good representative form. Most of the second act is managed reasonably well—though one is conscious that the sound is not as round and free as it ought to be, it is solid and has a cold bite that fits Ortrud well enough. The steadiness of her singing is welcome at "*In fernem Einsamkeit des Waldes*," which is also done with fine insinuation, and even the curse is surmounted with a certain steely impact. But her interruption of the wedding procession at the end of the act is precarious and effortful, and her big moment in Act III ("*Fahr' heim*," etc.) is just one gust of pushy sound atop another—each of the repeated A's sounds like it must be the last. A great shame, both for her and for us, that she was unable to equal the level of her splendid Amneris or Fricka.

The male side does not let us down so badly. Lohengrin is Sándor Kónya's best role, and he brings to it a vocal juice and a rounding of phrase that seem to elude his competitors. All the strong, outgoing moments are fine—the voice has some presence in the middle and a good ring on top, and except for a tendency to let it open into a white, blatty tone around the break, it sounds firm, often beautiful and even heroic at full voice. Kónya's attempts at the soft caress, laudable as they are in intention, are rather less successful—he tends to thin the tone out too much and to lose the on-going line, with the result that his "*Nun sei bedankt*," certain portions of the Bridal Chamber duet, and the opening of the *Erzählung* come out overcareful and tentative. Still, there is musicality and an understanding of the intentions behind the phrasing even at such moments—his singing is never pedestrian, and at its best moments rises to a level of genuine beauty and excitement.

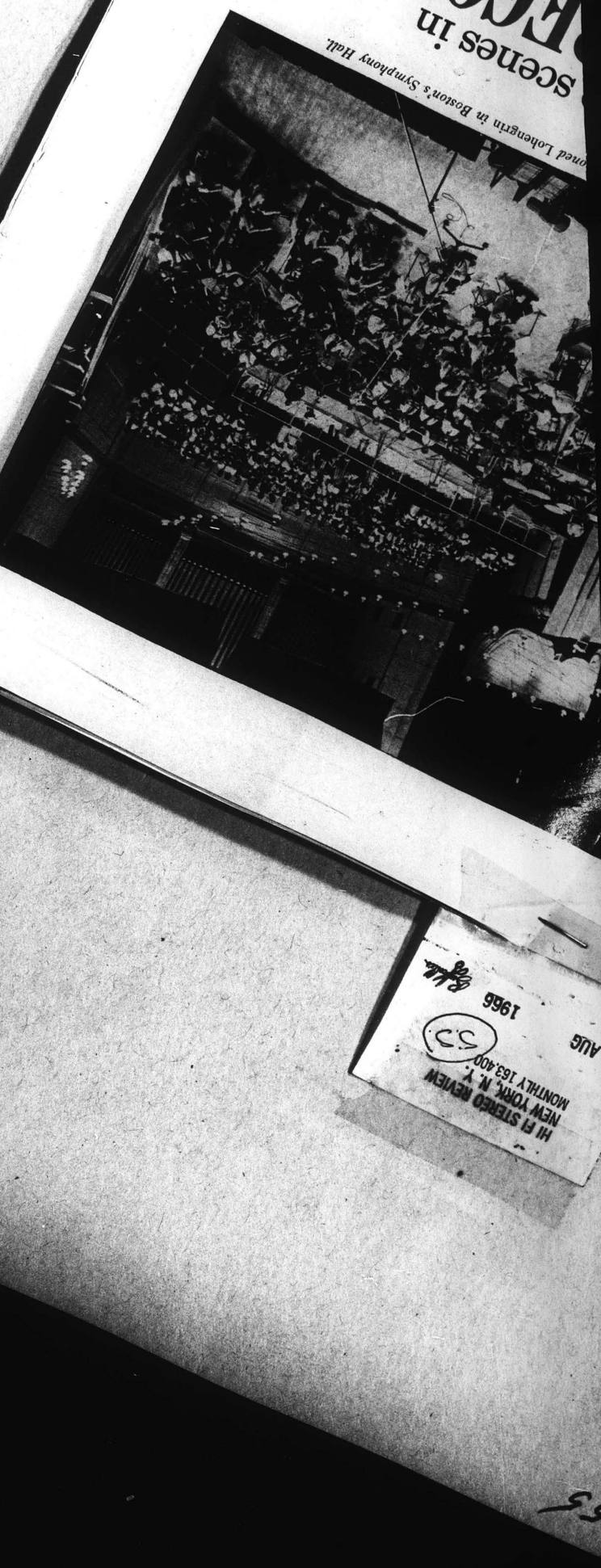
William Dooley, the young American baritone, is another newcomer to his role, having learned it for this occasion. He captures all the outlines of it—he is a singer of considerable dramatic grasp and intelligence, and can produce a big, dark sound in the middle part of his voice that approximates the timbre called for by the role. And he always sings, never simply barks or bellows. Unfortunately, the area where he makes a consistently good effect ends rather abruptly at E, and Telramund does not—there is much trafficking with F, F sharp, and even G, and in this region Dooley's voice loses its resonance and focus, and sometimes (as with *his* interruption of the Act II procession) its intonation. We consequently have a Telramund who makes all his points well, except for the climactic ones, and just as he seems about to walk off with a really compelling effect, he lets us down.

Jerome Hines's voice does not have all the ring and freshness it possessed a few years ago, especially on top, but it is still the right kind of voice for the difficult role of Henry the Fowler. It has the black coloration, bigness of size and timbre, and the wide compass required. The top Es and Fs sometimes turn dry and unsteady, but they are at least there with substance, and the voice has enough genuine singing quality for an effective "*Mein Herr und Gott*." That his German is somewhat unidiomatic is true, but German basses normally give us not only idiomatic enunciation but idiomatic singing as well, which generally means a sustained, unmusical roar, besides which Hines's slightly Americanized German is an insignificant transgression indeed. Calvin Marsh, the Herald, sounds fine so long as he is not puffing his voice up to try to sound like a big, dark baritone, as he does with part of his Act II reading of the decree. A steady, ingratiating baritone.

Boston's Pro Musica chorus sings exceptionally well, and no doubt Leinsdorf is partly responsible for the extraordinary observance of nuance at some points—the contrast in dynamics between "*Streiter der Tugend*" and "*Zierde der Jugend*" in the Bridal Chorus, for example (which is, by the way, sung with remarkable purity and balance throughout—it would have been a smash single in the 78 days). The over-all sound of the group undeniably has what we might call the New England Oratorio color, recognizable chiefly for a peculiar hollow purity in the female voices. I happen to like the sound (I grew up thinking all choruses sounded this way; you can check it out in any of the college chapels or horrid barnlike auditoria spaced every few hundred yards throughout New England), but I know it sets some people's teeth on edge, and it is heard here in its typical empty-hall ambience. In any case, the choral singing is exceptionally fine of its sort. Stereo is well handled, except that I find the right/left exchanges of Telramund and Heinrich in the first scene a trifle distracting.

WAGNER: ***Lohengrin***

Lucine Amara (s), Elsa; Rita Gorr (ms), Ortrud; Sándor Kónya (t), Lohengrin; William Dooley (b), Friedrich von Telramund; Calvin Marsh (b), The King's Herald; Jerome Hines (bs), King Henry; Boston Chorus Pro Musica; Boston Symphony Orchestra, Erich Leinsdorf, cond.
• RCA Victor LM 6710. Five LP. $23.95.
• • RCA Victor LSC 6710. Five SD. $28.95.



HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
AUG 1966
153

156

HOUSE BEAUTIFUL
NEW YORK, N. Y.
MONTHLY 885,000

DEC 1966

Four famous musicians choose FAVORITE RECORDS TO GIVE

Because the records they like may inspire your own Christmas shopping, we asked four great musicians to recommend a few they would most like to share with friends. They modestly refrained from selecting their own work, but we have listed ***their most significant new*** *recordings on page 187*

ERICH LEINSDORF
Music Director, The Boston Symphony Orchestra

The whole idea of a gift is that it be something special. For this reason a multirecord set—say an opera—is a good choice for this special season.

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This year there should be much sentiment attached to the three-record set, *Opening Nights at the Met*, RCA Victor LM-6171 (not available in stereo). It features great stars in recordings of roles they sang on opening nights through 60 years at the old Metropolitan Opera House.

There is now speculation that Anton Bruckner may be the next "in" composer with the musical elite. An interesting gift would be the fine release—*Bruckner's Symphony No. 7* by the Columbia Symphony, Bruno Walter conducting. Columbia M2L-290 (M2S-690).

Of course a safe gift is always the latest original-cast Broadway show album. This year it could be *Mame*, Columbia KOL-6600 (KOS-3000); or that sensational sleeper, *Man of La Mancha*, Kapp-4505 (S-4505).

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The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

JAN 29 1967

SOUND ADVICE

Symphony Recording Found Disappointing

By ROBERT E. BENSON

RCA Victor has a new recording of Anton Bruckner's best-known symphony, the "Symphony No. 4 in E Flat Major," sometimes called the "Romantic" symphony, with Erich Leinsdorf conducting the Boston Symphony Orchestra (RCA stereo LSC 2915, 5.79). It is disappointing in all respects.

Leinsdorf shows no particular affinity for Bruckner's music, offering a small-scaled reading, sensitive in some respects, but missing the Olympian heights of the score. Even if his interpretation were of greater interest the disc could not be recommended because of the substandard quality of the recorded sound. The orchestra sounds blurred and vague, with a distant pickup and a sad lack of ynamic range. The cause of Bruckner is ill-served by this unfortunate record.

London's earlier version with Istvan Kertesz and the London Symphony Orchestra and Angel's recording with Otto Klemperer and the Philharmonia Orchestra are definitely preferable to this new recording.

CASH BOX
NEW YORK, N. Y.
W.—CIRC. N. AVAIL.

MAR 25 1967

Post Grammy Night Presentations

BOSTON'S GRAMMY—Richard Mohr (left), recording producer at RCA Victor presents Grammy awards to Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, and the orchestra's music director Erich Leinsdorf (right). The awards were received by Silverstein for the Boston Symphony Chamber Players and by Leinsdorf for his recording with the Boston Symphony Orchestra of Mahler's Symphony No. 6. The Chamber Music Players won the Grammy for their first RCA Victor record in the category of Best Chamber Music Performances. The symphony's Grammy, awarded to the conductor, is for Best Orchestra' Performance.

LOS ANGELES EVENING & SUNDAY
HERALD EXAMINER
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MAR 3 1967

Grammy Honors

CLASSICAL MUSIC

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HIGH POINT, N. C.
ENTERPRISE
D. 27,000

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ERICH LEINSDORF

WORLD WEEK

OF THE WEEK

Mahler: Symphony No. 6 (Tragic)—Boston Symphony, Leinsdorf [*RCA Victor LSC7044*]. The fantastic awakening of interest in Mahler's music in recent years (partly because his mammoth works never had a chance in pre-LP or pre-hifi days) has at last brought good stereo recordings of *all* his symphonies. This 6th is the last to make the stereo list. But it was worth the wait for as good a performance as Leinsdorf and the Bostonians give it. They are also the first to use the Critical Score recently approved by the International Mahler Society (it reverses the 2nd and 3rd movements in contrast to other editions, among other changes). Leinsdorf wrenches the martial first movements into vividly dramatic life, and infuses the rest of the symphony with an eloquence, grandeur, and passion that have not always been Leinsdorf's trademark. It is, in short, his best recording since the great Prokofieff 6th he did two years ago. (R.H.)

Wagner: Lohengrin (Complete)—Boston Symphony, Leinsdorf, with Konya, Amara, Gorr, Hines, etc. [*RCA Victor LSC6710*]. This 5-LP album is a real news-maker in several respects. It is the first complete Wagnerian recording made in the U.S.—and *complete* it is (including sections usually omitted in performances in both Europe and the U.S.). It also represents an important effort by a major U.S. company to reverse the trend of recording opera only in Europe (where costs are considerably lower). Unfortunately, the quality of the musical performance is disappointing. Conductor Leinsdorf lets things sag too often, and never gives the work the tension and inner propulsion it needs. And his cast is uneven, with only Sandor Konya in the title role being truly outstanding. The sound engineering, however, is a knockout—especially the "Entrance of the Knights" on side 9. Angel's *Lohengrin* is not a perfect set either, but its musical advantages outrank this new RCA one. (R.H.)

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San Francisco
Examiner-Chronicle
SUN. 750,000

APR 9 1967

Music

The Well-Adjusted Orchestra

By Robert Commanday

WHAT HAS FOUR or more strings, any amount of wind and no definition? The chamber orchestra.

These opportune ensembles have become as numerous as Vivaldi concertos, while appearing and vanishing at will. It is just their convenient capacity to adapt, to follow a musical Parkinson's Law that has made the chamber orchestra the primary medium of the era.

This week, as an example, the San Francisco Symphony, behaving like Alice after she nibbled on the toadstool, shrinks to a chamber orchestra for two special programs. On Wednesday, Josef Krips will conduct the small version known as the San Francisco Symphony Chamber Orchestra in a benefit for flood-damaged Italian art at 9 p.m. in the Palace of the Legion of Honor. On Friday, the same group, give or take a few players, will perform an all-Mozart program in the biggest chamber in town, the Opera House.

The San Francisco SYMPHONY Chamber Orchestra must not be confused with the San Francisco Chamber Orchestra, an ad hoc group of Symphony and other players that performs occasionally under William Jackson and Edgar Braun.

The term "chamber orchestra" defies definition precisely because variability is its very nature. Writers on the subject usually conclude on some conveniently generalized description. "A chamber orchestra is an orchestra small enough to be heard in a drawing room or a very small concert hall without any inconvenience due to the limited space," wrote Louis Fleury in Cobbett's Cyclopedic Survey of Chamber Music. To this might be added that in size and instrumentation, the chamber orchestra conforms to whatever may be the music's requirements — Parkinson's Law again.

BOSTON SYMPHONY RE-ENACTS MOZART WITH ERICH LEINSDORF PLAYING RATCHET (STANDING LEFT)

Although much of the music played by today's chamber orchestras is pre-nineteenth century, the term is strictly of this century. It originated as part of the reaction against the ponderous Romantic orchestral style. Schoenberg's Chamber Symphony, Opus 9, for 15 players, dates from 1906.

Clearing Fogs

With the new styles of the modern era, the romantic orchestral fogs were cleared away, the textures were opened up for a new counterpoint and rhythm facilitated by the conveniently economical small orchestra. Stravinsky, Webern, Milhaud and Hindemith led the way to create the new literature and virtually every composer since has contributed to it. Even Richard Strauss put aside his red plush orchestra to compose a couple of works for the salon genre, including the "Le Bourgeois Gentilhomme" Suite of 1918 which will be on Maestro Krips' Wednesday benefit program.

With the great revival of Baroque and early classic music and the scholar-sparked enthusiasm for "authentic" performance, the chamber orchestra idea took firm hold. When the recording market skyrocketed with the LP, it boomed right along. For recording, even of some symphonic works, the small orchestra, under proper engineering, has proven as effective as the grosspapa and much more economical of course.

There is a fine but notable distinction between the twentieth century chamber orchestra playing pre-Romantic music and the actual 18th century orchestra. The former is specially constituted to meet the needs of pre-existent music. The prototype on the other hand was THE orchestra of its time, playing music that was written with only its sound and physical layout in mind.

Balance by Ear

There is everything to be said for respecting this original sound image, the sensitive balance of an orchestra and musical style built around a central keyboard instrument. It is essential for certain watchwork textures like those of the Bach Cantatas which work best with one or two performers on a part.

There is no point in kidding ourselves with literalness, however, by holding to the actual numbers that served in the composers' own orchestras. Today's instruments speak much more boldly and brightly (not only the winds, but the string family with modern bridges, strings and bows). Balance has to be worked out by ear, not by historical recipe.

The average good 18th century orchestra normally carried no more than 25 players (the Esterhazy Court provided Haydn with 23. Salzburg had 25). Still, the composers would have used more and did when given the chance. Mozart had only 25 players for the 1787 premiere of "Don Giovanni" in Prague (3 first and 3 second violins, and 2 each of the violas, cellos and basses), but there's no more virtue to do it with that complement today than with an all-male cast.

Mozart admired the big orchestras like the one at Naples, and admired the famous Mannheim Orchestra of 45 players in a letter to his father in 1777. In London, 1791, Haydn happily "adjusted" to the 50-piece orchestra which played his "Salomon" symphonies.

In today's enthusiasm for chamber orchestras and authentic performance, it is a mistake to forget that there were also big orchestras in the 18th century. Certain Vivaldi works were played with 40 violins. In 1687, Lully's Te Deum was played with 150 performers in Paris, and Corelli directed played with 150 performers Rome. The Westminster Abbey 1784 performance of Handel's "Messiah" was given with 275 singers and 250 players. Some of the fairly large major opera orchestras included Hamburg with 53 players in 1710 and the Paris Royal Academy with 47 in 1714. Mozart had 60 players for his 1770 performance of "Mitridate" in Milan.

It is also well to keep the original orchestra seating plans in mind as well as their size and instrumentation. Many classical symphonies are played to better advantage with first and second violin sections seated opposed to each other (the seconds on the conductor's right), as they were until 20th century orchestras gradually conformed to the modern homogenizing arrangement. The day will come when some enterprising symphony conductor will alter his basic seating arrangement in mid-concert for classic repertoire to bring out the

See Page 29

Chamber Groups

Continued from Page 28

original charm of the dialogue relationship between the violins that the composers worked for.

It might be well not to get wholly carried away with re-enacting old performance situations and always play Mozart with a chamber orchestra when the specifics of the chamber in question demand, and the fine talents of the back-stand players justify using the bigger ensemble. The present practice of cutting down to a Salzburg Festival Orchestra every time Mozart comes to bat does provide a smooth, finely honed performance and a pleasurable contrast on the programs, but it's not the only answer. In the case of the piano concertos for example, there is, after all, a nine-foot grand on the platform to balance against not, an 18th century pianoforte.

The chamber-sized group encourages refined, delicate performances. There's more pleasure in it for the individual player who is not just a "soldier for Strauss" but actually more of a soloist.

The San Francisco Symphony does well to move in this direction. If there are signs that the traditional big symphony orchestra as we know it may be outdistanced and frozen-in-grade, there are also many evidences that chamber orchestras, flexible, individualistic and mobile, may be the principal instrument of the future.

The Philadelphia Orchestra, trying to preserve its symphonic image, the "Ormandy sound," made an major error a few years back in fighting the trend. The Philadelphia Orchestra Association forbade its musicians to play in any outside ensembles larger than a sextet, a move directed against its concertmaster's private chamber orchestra. Ansel Brusilow promptly resigned, and together with many fine players from the Philadelphia and other orchestras, has been living happily ever after making music in their thriving chamber orchestra.

The San Francisco Symphony is electing to join the trend. The results offer wonderful possibilities for its Chamber Orchestra in the surrounding communities which cannot accommodate the full symphonic complement on their stages and are interested in new orchestral sounds and styles. The day will also come when this San Francisco Symphony Chamber Orchestra will be "at home" in San Francisco in a proper chamber.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1967

THE BOSTON SYMPHONY CHAMBER PLAYERS. Works by Mozart, Beethoven, Brahms, Copland, Fine, Carter, Piston. RCA Victor LM-6167 (M); LSC-6167 (S).

This album is a very unusual packaging of music and spoken word. It is a gem of a recording that is heartily recommended to all lovers of superlatively performed chamber music. In addition to six sides of a fascinating cross section of the classic and contemporary, there is a large and handsome booklet containing some delightful program notes by Peter Ustinov. What they may lack in scholarship they make up for in literary style. For a bonus there is an additional ten-inch disc of commentary, discussion and musical examples presided over by Ustinov, with a guest appearance by Erich Leinsdorf. As fascinating as all this is, the performances themselves are what make this album outstanding. The Irving Fine *String Trio* is a highlight. This intensely moving work is proof that serial music can be directly communicative and have high emotional content. In addition, the recorded sound is unusually good.—*Adamson*

NEW JERSEY MUSIC AND ARTS
CALDWELL, N. J.
CIR. N. AVAIL.

MAY 1966

POULENC: CONCERTO FOR ORGAN, STRINGS AND TIMPANI; Berj Zamkochian, organ. STRAVINSKY: JEU DE CARTES; Munch, Boston Symphony (RCA Victor). The Concerto is more like a tone poem, reminiscent of the composer's "Stabat Mater" in the instrumental portions. The organ is written for, loudly and heavily. It is an overwrought concerto, but never without Poulenc's singing line, his basic seriousness and the melody.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1966

Ⓢ Ⓜ TCHAIKOVSKY: *Romeo and Juliet—Overture-Fantasia; Francesca da Rimini, Op. 32.* Boston Symphony Orchestra, Charles Munch cond. RCA VICTROLA VICS 1197 $3.00, VIC 1197 $2.50.

Performance: Highly dramatic
Recording: Vintage 1956

I was surprised to find no other inexpensive stereo version of *Francesca da Rimini* available, which automatically makes this Munch-Boston Symphony performance especially desirable, for it is highly dramatic and brilliantly played. The *Romeo and Juliet* is somewhat more hectic in pacing and less full-bodied in sound than the later Munch reading on RCA Victor LSC/LM 2565, but the disc as a whole represents good value for its price. *D. H.*

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

JAN 1967

TCHAIKOVSKY: *Romeo and Juliet; Francesca da Rimini, Op. 32.* Boston Symphony Orchestra, Charles Munch, cond. RCA Victrola ⓑ VIC 1197, $2.50; VICS 1197, $3.00 [from RCA Victor LM 2043, 1957].

Munch whips up Tchaikovsky's two popular overture-fantasies with all his customary vigor and unabashed extroversion—and this is, of course, only just and right for such juicy music. The conductor favors a lean orchestral tone which cuts down on the calorie content of the big tunes somewhat; but if we must have a slightly dietetic *Romeo,* Munch's proteins are preferable to maestro X's saccharine. The Boston Orchestra plays with its wonted brilliance, especially in *Francesca*—a deceptively tricky score, by the way, and not at all easy to bring off. RCA's fine engineering nicely details this music.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY 6 1967

CLASSICAL SPOTLIGHT

TCHAIKOVSKY: PIANO CONCERTO NO. 1

Mischa Dichter / Boston Symphony (Leinsdorf). RCA Victor LM-2954 (M); LSC-2954 (S)

Dichter's recording debut is impressive and exciting. The 21-year-old Tchaikovsky silver medal winner is clearly a major new talent. The fine Boston Symphony under Leinsdorf's expert direction adds to a dynamic reading of this popular concerto.

PITTSBURGH, PA.
CATHOLIC
W. 88,423

MAY 19 1966

★ ★ ★

TCHAIKOVSKY: Symphony No. 6 in b, Op. 74 ('Pathetique'). London Symphony, Antal Dorati (Mercury stereo SR 90312, mono MG 50312).

****Same. Boston Symphony, Charles Munch (RCA stereo or mono 2683).**

Both performances are good, and either can be recommended if you are looking for an accurate, hard-hitting 'Pathetique' that does not drown itself in spurious emotionality. On first hearing, I thought Dorati put more vigor than Munch into the first movement development, but further comparison shows that the two conductors have very similar views of the music. The differences are slight enough to be almost imperceptible.

RECORD WORLD
NEW YORK, N. Y.
W.-CIRC. N. AVAIL.

JUL 23 1966

RCA Inks, Records Moscow Contest Winner Jane Marsh

NEW YORK — Jane Marsh, 24-year-old California-born soprano who two weeks ago won first prize in the first voice competition of the Tchaikovsky International Music Contest in Moscow, has been signed to an exclusive contract by RCA Victor Records.

Shown greeting soprano Jane Marsh as she arrived at Kennedy Airport from Moscow where she was judged winner of first prize in the International Tchaikovsky Music Contest are (from left) Roger Hall, Manager of Red Seal Artists and Repertoire for RCA Victor Records, Bud Palmer, Commissioner, Department of Public Events for the City of New York, and Norman Racusin, Division VP and Operations Manager for RCA Victor.

Announcement was made by George R. Marek, VP and General Manager, the RCA Victor Division. "We became aware last fall when Miss Marsh first sang with the Boston Symphony Orchestra that she possessed a talent capable of making her a star of the first magnitude. Her conquest in the Tchaikovsky competition proved this and we are proud this artist will record exclusively for the RCA Victor Red Seal label," stated Marek.

Her initial recording for RCA will be live recordings of performances at Tanglewood on July 24 and Aug. 13. Included will be works she sang in the Tchaikovsky competition — Tatiana's Letter Scene from Tchaikovsky's "Eugene Onegin," an aria from Tchaikovsky's "Pique Dame," "O Patria Mia" from Verdi's "Aida," and "Salce, Salce" from Verdi's "Othello." Erich Leinsdorf will conduct the Boston Symphony Orchestra.

Russians Demonstrative

Miss Marsh said at a press conference held immediately after she returned to the states last week that the Russians had been extremely demonstrative in their affection for her and this had made the prize even more meaningful. "If they like you, they tell you," she stated "and that's marvelous."

An engaging and articulate girl, Miss Marsh, also allowed that her experience as a swimmer and horsewomen had stood her in good stead in the competition because "durability" is an important fact in the three rounds of auditions required to win.

Also last week, Miss Marsh received the Handel Medallion in an honorary reception tossed by New York Mayor John Lindsay. Veronica Tyler and Simon Estes, other prize winners at the competition were honored as well.

Pianist Van Cliburn, also an exclusive RCA Victor recording artist, is the only other Ameriman ever to win a first prize in the prestigious Moscow competition.

The Houston Post
D. 267,620 SUN. 289,009

JAN 15 1967

Records

Crossed Fiddle Bows Over Bartok

By CARL CUNNINGHAM

This week it's crossed fiddle bows over the **Bartok Second Violin Concerto.** Two recordings of this expansive masterwork have recently been issued, one by Yehudi Menuhin with Antal Dorati and the New Philharmonic Orchestra **(Angel Stereo S-36360),** the other by Joseph Silverstein with Erich Leinsdorf and the Boston Symphony **(Victor, Stereo LSC-2852).**

Juxtaposed, they reveal interesting facets of the art of the violinist, the conductor and the recording engineer. Menuhin's version is longer (by four minutes) and therefore a more leisurely interpretation. From the soloist's point of view, it brings greater elan, more Old World flavor along with that silvery tone that belongs with the name of Menuhin. It allows the ear to focus upon the tiniest details of Menuhin's phrasing in relation to his vibrato. This in itself is a fascinating study.

However, Silverstein carries the day in terms of technique and in his concept of the concerto's larger design. A former member of the Houston Symphony and now concertmaster of the Boston Symphony, Silverstein gives the work a sense of propulsion and excitement absent in the Angel recording. Also, he skates right through its more difficult pages with perfect aplomb, where this is not always the case with Menuhin.

The Angel engineers have given their recording livelier presence, but the orchestra tends to sound tubby under Dorati's hand. This is best illustrated in the opening harp passage, which is infinitely more faithful to the score in Leinsdorf's interpretation. Also, the extremes of bass and treble stand out more clearly in the latter.

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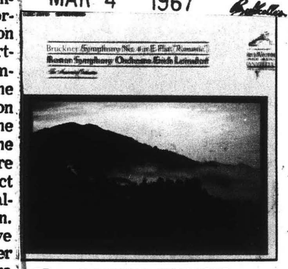
This in itself is worth owning because it is a truly mature interpretation, pungent and rhythmic in the best Stravinskian tradition, yet full-bodied in its harmonic realization and with polyphonic lines that are beautifully knit together. Bravo!

BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAR 4 1967



CLASSICAL SPOTLIGHT

BRUCKNER: SYMPHONY NO. 4

Boston Symphony (Leinsdorf). RCA Victor LM 2915 (M); LSC 2915 (S)

Another excellent pressing of Bruckner's most popular symphony. Leinsdorf leads the Boston in a performance that accents the nobility and character of the music, while permitting its sensuous qualities.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

APR 9 1967

SOUND ADVICE

Previn Performance Of Walton Superb

By ROBERT E. BENSON

Sir William Walton began writing his "Symphony No. 1" when only thirty. He had already been acclaimed for his "Facade" and the oratorio "Belshazzar's Feast." In 1934 the first performance of the complete work was given, with Sir Hamilton Harty conducting.

The "Symphony No. 1" is a grand, romantic symphony, replete with vigorous brass fanfares and orchestral climaxes. It is almost a sure-fire audience pleaser.

RCA Victor has issued the first stereophonic recording of this important symphony, with Andre Previn directing the London Symphony Orchestra (RCA stereo LSC 2927, $5.78). This is unquestionably Previn's finest recording, after his only moderate success in earlier recordings of music of Rachmaninoff, Shostakovitch and Tchaikovsky.

It bodes well for his forthcoming series of the symphonies of Vaughan Williams, now being recorded. His approach is impetuous and vigorous, and he achieves a marvelous rapport with the excellent orchestra. Sound addicts will revel in the magnificent recorded sound, one of RCA's top sonic efforts.

A considerably lower standard of reproduction and performance are found on another new RCA LP with Erich Leinsdorf directing the Boston Symphony Orchestra in prosaic interpretations of the "Symphony No. 3 in F" and "Tragic Overture" of Brahms (RCA stereo LSC 2936, $5.79). These are adequate performances, but not of the standard of the top versions, and the recorded sound is blurred and over-resonant.

Another new RCA disc features music of Franz Schubert, excerpts from "Rosamunde" and "The Magic Harp" performed by the Orchestra and Chorus of Naples conducted by Denis Vaughan (RCA stereo LSC 2937, $5.79). Included are the overture to "The Magic Harp," usually known as the "Rosamunde" overture, two ballet excerpts, the Entr'acte in B Flat and the brief but lovely Romance from "Rosamunde," the latter exquisitely sung by soprano Lucia Popp.

From "The Magic Harp" there is the Larghetto, the Chorus of Genii, Overture to Act III, Melodrama and Final Chorus.

Vaughan offers relaxed, flowing performances, the orchestra is fine and the recorded sound excellent, although not of the standard of the Walton symphony mentioned above. For those who want highlights from two of Schubert's most engrossing scores this new record will prove entirely satisfactory.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

JAN 8 1967

The Record Player

BRAND NEW recordings recent and notable: Brahms: Piano Concerto No. 1 in D Minor. Rubinstein and the Boston Symphony under Leinsdorf. Victor 2917. Entirely all right, this is simply not on a par with the earlier one Rubinstein made with Reiner and the Chicago Symphony.

Strauss; "don Quixote." Pierre Fournier with Berlin Philharmonic under Karajan. DGG 139009.

Flawless, filled with poetry and brilliance in the orchestra, this also has fabled solo playing from Fournier.

Prokofieff: Piano Concertos 1 and 2. John Browning with the Boston Symphony under Leinsdorf. Victor 2897.

This makes three of the five Prokofieff concertos that Browning has done with Leinsdorf, though the third is on the Capitol label. You must make your own choice between this and the Graffman-Szell reviewed recently, though the pairing in the case is No. 1 with No. 3. Both works are here played with immense bite and all appropriate relaxation, which is not much—**Paul Hume.**

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

AUG 1966

BARTOK: *Concerto for Orchestra.* Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA Victor FTC 2130. The Bostonians gave the world premiere of this music, on December 1, [illegible] the orchestra plays it today with a [illegible] of pride and affection—deservedly, for the score is surely one of the classics of twentieth-century music. An experienced theatre conductor such as Leinsdorf is just the sort of man to bring out the drama of the work and carry a [illegible]ing

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO COURIER EXPRESS

[illegible] Series" on RCA with a recording of the Third Symphony and the "Scythian" Suite (Victor LSC 2934). (The series includes the Sixth Symphony and the Piano Concertos Nos. 1 and 2, with John Browning). The Third uses [illegible] Prokofiev's [illegible] (for example, the fury of the scherzo) the symphonic form shapes a new work. The performance is exciting.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1967

THE BOSTON SYMPHONY CHAMBER PLAYERS. Works by Mozart, Beethoven, Brahms, Copland, Fine, Carter, Piston. RCA Victor LM-6167 (M); LSC-6167 (S).

This album is a very unusual packaging of music and spoken word. It is a gem of a recording that is heartily recommended to all lovers of superlatively performed chamber music. In addition to six sides of a fascinating cross section of the classic and contemporary, there is a large and handsome booklet containing some delightful program notes by Peter Ustinov. What they may lack in scholarship they make up for in literary style. For a bonus there is an additional ten-inch disc of commentary, discussion and musical examples presided over by Ustinov, with a guest appearance by Erich Leinsdorf. As fascinating as all this is, the performances themselves are what make this album outstanding. The Irving Fine *String Trio* is a highlight. This intensely moving work is proof that serial music can be directly communicative and have high emotional content. In addition, the recorded sound is unusually good.—*Adamson*

NEW JERSEY MUSIC AND ARTS
CALDWELL, N. J.
CIR. N. AVAIL.

MAY 1966

POULENC: CONCERTO FOR ORGAN, STRINGS AND TIMPANI; Berj Zamkochian, organ. STRAVINSKY: JEU DE CARTES; Munch, Boston Symphony (RCA Victor). The Concerto is more like a tone poem, reminiscent of the composer's "Stabat Mater" in the instrumental portions. The organ is written for, loudly and heavily. It is an overwrought concerto, but never without Poulenc's singing line, his basic seriousness and the melody.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

DEC 1966

Ⓢ Ⓜ TCHAIKOVSKY: *Romeo and Juliet—Overture-Fantasia; Francesca da Rimini, Op. 32.* Boston Symphony Orchestra, Charles Munch cond. RCA VICTROLA VICS 1197 $3.00, VIC 1197 $2.50.

Performance: **Highly dramatic**
Recording: **Vintage 1956**

I was surprised to find no other inexpensive stereo version of *Francesca da Rimini* available, which automatically makes this Munch-Boston Symphony performance especially desirable, for it is highly dramatic and brilliantly played. The *Romeo and Juliet* is somewhat more hectic in pacing and less full-bodied in sound than the later Munch reading on RCA Victor LSC/LM 2565, but the disc as a whole represents good value for its price. *D. H.*

HIGH FIDELITY
TRADE NEWS
NEW YORK, N. Y.
MONTHLY 6,400

JAN 1967

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAY 6 1967

CLASSICAL SPOTLIGHT

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Dichter's recording debut is impressive and exciting. The 21-year-old Tchaikovsky silver medal winner is clearly a major new talent. The fine Boston Symphony under Leinsdorf's expert direction adds to a dynamic reading of this popular concerto.

PITTSBURGH, PA.
CATHOLIC
W. 88,423

MAY 19 1966

★ ★ ★

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The Houston Post
D. 267,620 SUN. 289,009

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BILLBOARD
NEW YORK, N. Y.
W. 50,000

MAR 4 1967

CLASSICAL SPOTLIGHT

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The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

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The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

APR 9 1967

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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BUFFALO COURIER EXPRESS
Sunday, April [illegible]

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159

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

JAN 28 1967

Prokofiev: Piano Concerto No. [illegible] in [illegible] Browning, piano, with the [illegible] Orchestra conducted by [illegible] Leinsdorf. RCA Victor stereo LSC 289[illegible] mono LM 2897, $4.79.

Of the numerous "younger" pianists who have made a special province of Prokofievland, Browning is one who has claim to be a peer of the realm. For, in addition to the sharp rhythmic sense and the percussive strength required to articulate the composer's patterns, Browning has the richness and depth of sound to provide the necessary contrast. Add to this rather more emotional candor than [illegible] by some of his contemporaries, and the range of Browning's resources [illegible] clearly [illegible]. In these two works he has the advantage also of strong and sympathetic collaboration [illegible] Leinsdorf, who clearly sees the music Browning's way. The high quality of orchestral performance leaves nothing wanting for outstanding results.

The Cleveland Press
D. 370,759

SEP 23 1966

New Albums Herald Orchestra Season

By Jim Frankel

[illegible] The Prokofiev Piano Concertos No. [illegible] are rarely works which have not been recorded often. RCA Victor has issued an LP starring John Browning as soloist with the Boston Symphony under Erich Leinsdorf. The record is the latest in Victor's useful Prokofiev series.

TIME
NEW YORK, N.Y.
W. 2,737,900

JAN 13 1967

MUSIC

NEW WORKS
Treat Worth the Travail

Seven years ago, the Ford Foundation gave Pianist Jacob Lateiner a $5,000 grant to commission a new work. "Being very lazy by nature," he explains, "I did not want to spend time learning a new piece that I could only play a few times because of its novelty. I wanted to strive for something, no matter how difficult it might be, that would be valuable decades from now." So Lateiner asked Elliott Carter, one of modern music's most original and complex composers, to write a piano concerto.

Carter completed the piece only a year ago, and then Lateiner, a deeply cerebral pianist (TIME, Aug. 19), worked on it doggedly for nine months. He postponed last fall's scheduled première for two months so that he could practice it some more, at one point holed up in the Steinway warehouse in Boston for six hours a day. Finally, last week Carter's concerto was given its world première, with Erich Leinsdorf and the Boston Symphony. Lateiner's homework paid off. He played with a flair and a command that are rare in such a complex work, and though the concerto provoked a few shudders among antimodernists in the audience, it was a treat worth the travail.

Misguided Mass. In conception, the concerto is an extension of the ideas that Carter expounded in his 1959 *String Quartet No. 2*, in which the "individual behavior patterns" of each instrument clash and clamor for attention like so many egocentrics in a group-therapy session. Carter describes his *Piano Concerto* as a conflict between man and society: "The piano is born. Then the orchestra teaches it what to say. The piano learns. Then it learns the orchestra is wrong. They fight and the piano wins—not triumphantly, but with a few weak, sad notes—sort of Charlie Chaplin humorous." In the first movement, the piano lightheartedly followed the lead of the orchestra, then gradually swerved off on its own tangent, while the orchestra shouted its disapproval with great thunderclaps of dense, dissonant chords.

In the second and final movement, the orchestra passively receded, as the piano charged ahead impulsively in a passionate recitative, interrupted now and then by a concertino (three winds, four strings) that Carter likens to "Job's friends, who sympathize and comment." After one final free-for-all, the concerto ended with a quiet, reflective passage by the piano, signifying, says Carter, "the alienation of the individual from the misguided mass." The score rumbled and shook and shouted in constantly shifting tempos and atonalities and astonishingly original—and difficult—rhythms. Most striking was Carter's technique of "swamping"—building thick, eerie clouds of sound by simultaneously intertwining dozens of musical strands.

Carter, a professor of music at M.I.T., is one of America's outstanding contemporary composers, but as with most modernists, his works earn only a pittance. So he reasons: "Since you don't get any money, you might as well do things that amuse you. It takes me a long time to write a piece of music—anywhere from months to years—and simple ideas would bore me before I got through. Anyway, I want to invent something I haven't heard before."

HILTON FEINBERG

CARTER & LATEINER [illegible]
The piano wi[illegible]

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

SEPT 4 1966

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SANTA BARBARA, CALIF.
NEWS-PRESS
D. 35,000 S. 36,500

SEP 24 1966

DISC COURSE ON CLASSICS

Browning Brilliant In Prokoviev's Works

By Bert Willard
News-Press Staff Writer

From the time of Wolfgang Amadeus Mozart, we have heard of child prodigies and moppets who have talent to burn—and always the comparison has been with the genius of Mozart.

Such comparisons are hardly fair, it seems, for there is, and was, one Mozart. There will never be another.

But there are several composers, even of this contemporary era, who approach Mozart in profundity and musical talent—I say "approach" not equal.

OPERAS AT AGE 13

One of these is Seryozha (Sergei) Prokoviev who at the tender age of 13 had already written four operas, two sonatas, a symphony and numerous pieces for piano.

Sergei Sergeyevich in 1904 was presented by his proud mother, herself a musician of some ability, to a formidable jury of professors at the St. Petersburg Conservatory — this jury including Rimsky-Korsakoff, Glazounov and Liadov, all renowned composers in their own right.

Rimsky-Korsakoff recognized this budding talent immediately, and the world has been better for it. But that wasn't all for Sergei. After his acceptance at the Conservatory, Prokoviev had to take courses from Taneyev, Gliere, Anna Yosipova, Tcherepnin, Liadov and Rimsky-Korsakoff before his works were published or played.

Such was the academic training of a genius. And it led to world fame, not only as a composer but as a performer (Prokoviev was a first-rate pianist) and conductor.

ONE-MOVEMENT WORK

Now comes a brilliantly-recorded set of Prokoviev's Piano Concertos 1 and 2 (RCA Victor LM-LSC-2897) with John Browning, himself a prodigy of sorts, as the piano soloist with the Boston Symphony Orchestra conducted by Erich Leinsdorf.

The First Piano Concerto, Op. 10, begun in 1911, was considered by the composer to be his "first more or less mature composition, both in conception and realization." Originally conceived as a concertino, the long one-movement work achieved almost instantaneous success, combining rhythmic drive with polytonal effects — one of the composer's trademarks.

There was some criticism of the First Concerto—superficiality, too much bravura, an excess of acrobatic tendencies—but that did not deter Prokoviev from striving for greater depth and maturity in the Second Concerto.

The Second, according to pianists who have played it, is a difficult work. It has a long cadenza in the first movement, one that demands the utmost from the performer; the scherzo is typically puckish and brilliant, the intermezzo is on the dissonant and angular side, and the finale, with its savagery and Slavic feeling, brings the work to a brilliant climax.

In Browning's capable hands, nothing is missing. The intent of the composer is felt in every passage. A student of Rosina Lhevinne, young Browning has indicated in past recordings his musicianship—and with the backing of the Boston Symphony, he comes through with an impeccable performance.

Oregon Journal
PORTLAND, ORE.
D. 146,403 SAT. 134,613

NOV 26 1966

[redacted]

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No. 1 is full of driving rhythms, amply expansive tunes, and much brilliant display, and the hand-in-glove pertinent touches throughout. The Symphony is tremendously dashing and exciting.

No. 2 is more introspective, but Browning does not stress the somewhat morbid character of its lyricism. It has an enormously difficult and extended cadenza in the first movement, a motoric drive and steely strength in the second, and plenty of delightfully impertinent touches throughut. There is still some extrovert display, and a real explosion at the Coda.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1966

Stereotape Reviews

KODÁLY: *Suite from "Háry János"; Variations on a Hungarian Folk Song, "The Peacock";* Boston Symphony Orchestra conducted by Erich Leinsdorf. Four Track 7½ ips. Stereo Tape, RCA Victor FTC-2216, $7.95.

T IN *Háry János* Leinsdorf is a little sober for my taste; I prefer the London Symphony's lighter performance under Kertesz, also available on tape (Ampex/London 80159). Kertesz also has the advantage of what seems to me to be a better coupling—the *Galanta Dances* and two arias from *Háry*. My feeling about the *Peacock Variations* is that it is Movie music—with a capital M but movie music none the less. Still it is indeed a hardy man who can resist the BSO's blazing execution of either work; in this respect its *Háry* far surpasses the London Symphony's. And Leinsdorf's Toni Koves-Steiner is a superior cimbalist. The RCA Victor sound is excellent. —W.B.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JUN 1966

S ● **KODÁLY:** *Háry János—Suite; Peacock Variations.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2859 $5.79, LM 2859* $4.79.

Performance: Stiff-necked
Recording: Splendiferous
Stereo Quality: A-1

S ● **KODÁLY:** *Háry János—Suite; Marosszék Dances; Galánta Dances.* Budapest Philharmonic Orchestra, János Ferencsik cond. QUALITON SLPX 1194* $5.98, LPX 1194 $5.98.

Performance: Wholly authentic
Recording: Somewhat diffuse

The two performances of *Háry János* tell the tale here: Leinsdorf is all spit and polish, like a Prussian drillmaster. The sound is beautiful, the vital impulse nil. The Hungarians may suffer from rather diffuse sonics, but the easy humor and high spirits of their performance go to the head like the finest Tokay wine. The same wonderful, easy-breathing vitality informs their readings of the two sets of Kodály dances. They compare well in every way to those of the Czech Philharmonic playing Dvořák, Smetana, or Janáček; it's in the blood of these players, and the spirit comes through in every bar.

I have had a more than passing acquaintance with Kodály's 1938-39 Variations on a Hungarian Folk Song, *The Peacock*, for I remember well Kodály's own conducting of the piece with the CBS Symphony before World War II, and I supervised Antal Dorati's Mercury recording with the Chicago Symphony in 1954.

This lovely and [illegible] colored score sparkles with all the finesse and virtuosity that the Boston Symphony can bring to it, as well as the superbly detailed RCA Victor sound. But would that Leinsdorf could have let the music breathe a little more naturally, which it does on the more crudely played and recorded DGG disc with Gyorgy Lehel and the Hungarian Radio Symphony.

If I were to buy the RCA disc, it would surely be for the *Peacock* Variations; but the imported Qualiton disc—diffuse sound and all—I'd recommend without reservation, just as an example of the right style for this music, especially the Galánta and Marosszék dances. *D. H.*

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

AUG 1966

S **DUKE ELLINGTON:** *The Duke at Tanglewood.* Duke Ellington (piano); John Lamb (bass); Louis Bellson (drums); Boston Pops Orchestra, Arthur Fiedler cond. *Caravan; Sophisticated Lady; Satin Doll;* and nine others. RCA VICTOR FTC 2214 $7.95.

Performance: Ill-advised
Recording: Fair
Stereo Quality: Fair
Speed and Playing Time: 7½ ips; 26'

There are several reasons why this album is an artistic failure. One is the careless arranging by Richard Hayman for the Boston Pops Orchestra, which backs Ellington. One wonders why Hayman didn't *do* something with these fine Ellington standards, instead of just grinding them out like dull dance-band arrangements with strings added. Had Hayman perhaps written orchestral settings in which Ellington and his rhythm section performed as "soloists," he might have produced something exciting. As for the Duke's piano playing, he didn't have a chance; he had nothing to work with.

But the biggest disaster here is the orchestra's performance. This album proves for the hundredth time the helplessness of most symphonic players to deal with other musical idioms. One can almost hear their condescension. Listen to the incredible stiffness of the brass on *I'm Beginning to See the Light* (on such phrases as "Used to ramble through the park/ Shadow-boxing in the dark," etc.). In *Love Scene* the lines for French horns all sound like hunting calls. In short, most of these players don't know what they're doing in the context of this music. Ellington's drummer, Louis Bellson, does his best to limber up the orchestra, but to no avail. Their attempt to "swing" is embarrassing.

The album, apparently recorded outdoors, has a remote but echoey sound. And you have to sit through all the applause of the live performance, too.

If you like Duke Ellington, and have a feeling for his musical significance, pass up this album, for none of his flavor comes through. *M. A.*

BRONXVILLE, N. Y.
REVIEW PRESS-REPORTER
W. 3,500

JAN 19 1967

Symphony Concert In Mount Vernon

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His performance at the world premiere won for the Concerto an immediate success and later that year he gave it its Belgian and English premieres as well as playing it with the Brussels Philharmonic and Philharmonic Orchestra of London.

In the spring and early summer of 1965, he made an 11-week tour of the Soviet Union and Western Europe as soloist with the Cleveland Orchestra, directed by George Szell. Sponsored by the U.S. State Department, the tour covered key cities in the Soviet Union, Sweden, Poland, Germany, France, Czechoslovakia and England.

St. Petersburg Times
ST. PETERSBURG, FLA.
D. 144,948 SUN. 155,094

OCT 16 1966

[redacted]

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

JAN 28 1967

Prokofiev: [illegible] Browning, piano, with the [illegible] Symphony Orchestra conducted by [illegible] Leinsdorf. RCA Victor stereo LSC 2897, [illegible]; mono, LM 2897, $4.79.

Of the numerous "younger" pianists who have made a special province of Prokofievland, Browning is one who has claim to be a peer of the realm. For, in addition to the sharp rhythmic sense and the percussive strength required to articulate the composer's patterns, Browning has the richness and depth of sound to provide the necessary contrast. Add to this rather more emotional candor than is considered good form by some of his contemporaries, and the range of Browning's resources is clearly beyond the usual. In these two works he has the advantage also of strong and sympathetic collaboration from Leinsdorf, who clearly sees the music Browning's way. The high quality of orchestral performance leaves nothing wanting for outstanding results.

The Cleveland Press
D. 370,759
SEP 23 1966

TIME
NEW YORK, N.Y.
W. 2,737,900

JAN 13 1967

New Albums Herald Orchestra Season

By Jim Frankel

The Prokofiev Piano Concertos No. 1 and No. 2 are early works which have not been recorded often. RCA Victor has just issued an LP starring John Browning as soloist with the Boston Symphony under Erich Leinsdorf. The record is the latest in Victor's useful Prokofiev series.

SANTA BARBARA, CALIF.
NEWS-PRESS
D. 35,000 S. 36,500

SEP 24 1966

MUSIC

NEW WORKS

Treat Worth the Travail

Seven years ago, the Ford Foundation gave Pianist Jacob Lateiner a $5,000 grant to commission a new work. "Being very lazy by nature," he explains, "I did not want to spend time learning a new piece that I could only play a few times because of its novelty. I wanted to strive for something, no matter how difficult it might be, that would be valuable decades from now." So Lateiner asked Elliott Carter, one of modern music's most original and complex composers, to write a piano concerto.

Carter completed the piece only a year ago, and then Lateiner, a deeply cerebral pianist (TIME, Aug. 19), worked on it doggedly for nine months. He postponed last fall's scheduled première for two months so that he could practice it some more, at one point holed up in the Steinway warehouse in Boston for six hours a day. Finally, last week Carter's concerto was given its world première, with Erich Leinsdorf and the Boston Symphony. Lateiner's homework paid off. He played with a flair and a command that are rare in such a complex work, and though the concerto provoked a few shudders among anti-modernists in the audience, it was a treat worth the travail.

Misguided Mass. In conception, the concerto is an extension of the ideas that Carter expounded in his 1959 *String Quartet No. 2*, in which the "individual behavior patterns" of each instrument clash and clamor for attention like so many egocentrics in a group-therapy session. Carter describes his *Piano Concerto* as a conflict between man and society: "The piano is born. Then the orchestra teaches it what to say. The piano learns. Then it learns the orchestra is wrong. They fight and the piano wins—not triumphantly, but with a few weak, sad notes—sort of Charlie Chaplin humorous." In the first movement, the piano lightheartedly followed the lead of the orchestra, then gradually swerved off on its own tangent, while the orchestra shouted its disapproval with great thunderclaps of dense, dissonant chords.

In the second and final movement, the orchestra passively receded, as the piano charged ahead impulsively in a passionate recitative, interrupted now and then by a concertino (three winds, four strings) that Carter likens to "Job's friends, who sympathize and comment." After one final free-for-all, the concerto ended with a quiet, reflective passage by the piano, signifying, says Carter, "the alienation of the individual from the misguided mass." The score rumbled and shook and shouted in constantly shifting tempos and atonalities and astonishingly original—and difficult—rhythms. Most striking was Carter's technique of "swamping"—building thick, eerie clouds of sound by simultaneously intertwining dozens of musical strands.

Carter, a professor of music at M.I.T., is one of America's outstanding contemporary composers, but as with most modernists, his works earn only a pittance. So he reasons: "Since you don't get any money, you might as well do things that amuse you. It takes me a long time to write a piece of music—anywhere from months to years—and simple ideas would bore me before I got through. Anyway, I want to invent something I haven't heard before."

MILTON FEINBERG

CARTER & LATEINER IN BOSTON
The piano wins—but sadly.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

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There was some criticism of the First Concerto—superficiality, too much bravura, an excess of acrobatic tendencies—but that did not deter Prokoviev from striving for greater depth and maturity in the Second Concerto.

The Second, according to pianists who have played it, is a difficult work. It has a long cadenza in the first movement, one that demands the utmost from the performer; the scherzo is typically puckish and brilliant, the intermezzo is on the dissonant and angular side, and the finale, with its savagery and Slavic feeling, brings the work to a brilliant climax.

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Oregon Journal
PORTLAND, ORE.
D. 146,403 SAT. 134,613

NOV 26 1966

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AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

MAY 1966

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

JUN 1966

Ⓢ ● **KODÁLY:** *Háry János—Suite; Peacock Variations.* Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 2859 $5.79, LM 2859* $4.79.

Performance: **Stiff-necked**
Recording: **Splendiferous**
Stereo Quality: **A-1**

Ⓢ Ⓜ KODÁLY: *Háry János—Suite; Marosszék Dances; Galánta Dances.* Budapest Philharmonic Orchestra, János Ferencsik cond. QUALITON SLPX 1194* $5.98, LPX 1194 $5.98.

Performance: **Wholly authentic**
Recording: **Somewhat diffuse**

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HI FI STEREO REVIEW
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MONTHLY 163,400

AUG 1966

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Performance: **Ill-advised**
Recording: **Fair**
Stereo Quality: **Fair**
Speed and Playing Time: **7½ ips; 26'**

There are several reasons why this album is an artistic failure. One is the careless arranging by Richard Hayman for the Boston Pops Orchestra, which backs Ellington. One wonders why Hayman didn't *do* something with these fine Ellington standards, instead of just grinding them out like dull dance-band arrangements with strings added. Had Hayman perhaps written orchestral settings in which Ellington and his rhythm section performed as "soloists," he might have produced something exciting. As for the Duke's piano playing, he didn't have a chance; he had nothing to work with.

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W. 3,500

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OCT 16 1966

wax works
With The Classics

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THE GRAMOPHONE
OCTOBER 1966
207

MAHLER. Symphony No. 6 in A minor. **BERG** Der Wein†. **Boston Symphony Orchestra** conducted by **Erich Leinsdorf.** Item marked † with **Phyllis Curtin** (soprano). RCA-Victor (M) RE5542-3 (S) SER5542-3 (two 12 in., 64s. 10d. plus 12s. 4d. PT).
Symphony No. 6: VSO, Adler (12/62) (R) (M) LSU3059-60

Since the deletion of the Holland Festival recording of Mahler's Sixth Symphony, the Charles Adler version has held the field in solitary glory. 'Glory' is not too strong a word to apply to Adler's enterprise, or to his really fine performance, considering that he was working with a less than top-class orchestra, and with insufficient rehearsal time. But now his record is inevitably eclipsed by this new RCA-Victor issue, which benefits from a superior professionalism in performance and orchestral playing, a far higher standard of engineering, a first-ever stereo version, and (for those who like value for money) a whole side of Alban Berg into the bargain. Furthermore, the version used is Mahler's final revision, published by the International Mahler Society in 1963 (four years after Adler's death).

Leinsdorf's performance is characteristic—in the quicker music he is ruthlessly extrovert in his concentration on sheer physical excitement, and in the slow music he is extremely sensitive to every nuance of the dynamics and phrasing. This is undoubtedly a very exciting performance, with a beautifully presented slow movement; the only question is, does he really get down into the inner meaning and feeling of the music? To some extent the music can speak for itself, it may be said; but in my opinion Leinsdorf's quickish tempi often leave it unable to speak more than half what it has to say, and sometimes less than that. In his first movement, I miss the dogged, sullen tramping character of the march-rhythms, which Adler brings out so powerfully; and in the Scherzo the tremendous sense of brutal menace, which Adler reveals with his extremely deliberate tempo, is removed entirely by the tearaway speed at which Leinsdorf takes it. Also his account of the fragile trio-section lacks the extreme delicacy of Adler, particularly in the coda; Adler is superb in bringing out the almost unbearable pathos of this passage, whereas with Leinsdorf one would never guess that it was pathetic at all.

The slow movement, as I have said, is beautifully presented: Leinsdorf, like Adler, takes it very slowly, well below Mahler's marking of *Andante moderato*, but the effect, in both cases, is most beautiful and moving. And in the finale, Leinsdorf comes into his own. His driving tempo for the main *Allegro energico* and his fine control of the whole structure prevent this vast movement from ever bogging down. Yet even so, Adler's greater breadth achieves the same effect and gives much more mighty stature to the music. Incidentally, I was surprised that a glaring too-early horn entry in the Leinsdorf finale (bar 565) had been allowed to stand and not be re-taken. All in all, this performance, exciting as it is, will only serve until a really great one appears—one that gives the music the full space it

OVER

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1966

Again, Mahler Symphonies by Leinsdorf and Bernstein

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But in performance such qualities are all too easily submerged beneath the surrounding pseudo-trivialities. The nervous locomotion of Leinsdorf's approach, scarcely pausing to acknowledge a transitional point or to adjust the rate of unfolding or the manner of succession to the requirements of individual passages, combined with the almost uncontrollable crudity of some of the Boston Symphony's playing, particularly of its brass section, is hardly adequate to the task.

The performance of Berg's *Der Wein*, in its French-language version, is perhaps even more catastrophic from its lack of any evident observations of dynamic differentia in relations between orchestral and vocal inflection, in the muddled orchestral tangle in which at most one element is audible while innumerable details of inflection and sonority go unarticulated within the general "background" morass, and in the shrill, uninflected and careless vocal performance by Phyllis Curtin. Once again, all these recalcitrant elements are efficiently thrust ahead by Mr. Leinsdorf, as though getting from beginning to end had the same relevance to music as to bus driving.

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JAMES SCHEVILL

INSTRUMENTALIST
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NOV 12 1966

Many Orchestras Record Mahler

BY MARY CAMPBELL
AP Newsfeatures Writer

Gustav Mahler, influenced by Beethoven, Brahms and Bruckner, was the last of the great 19th Century Romantics.

Now, and for recent years, research is being done to find the "definitive" version of his symphonies by the Internationale Gustav Mahler Gesellschaft. (Unlike some composers' works which were "fixed up" by other hands in later editions, making the first edition the most true, Mahler's corrections on his manuscripts are his own improvements — making the latest to be marked the most true to the composer.) Performance of his symphonies — which are difficult because some are long, use outsize orchestras, voices and unusual instruments — are hailed and so are releases of Mahler recordings.

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The stereo recording is a fine one, with a fullness of sound that is rather lacking on the mono (even by mono standards), but in both, the brass is not sufficiently in the picture: in particular, quite a number of the many fortissimo trumpet counterpoints do not cut through the texture as they always do in the concert hall. The bells and cowbells, which are often such an embarrassment, are treated very discreetly here—perhaps a little *too* discreetly, since they are at times almost inaudible.

On the fourth side, Berg's concert aria *Der Wein* is given an impassioned, almost hysterical performance, to which Phyllis Curtin's extremely vibrant voice, always dead in the centre of the note, contributes much. The balance is excellent, keeping Berg's complex and fascinating textures well to the fore, without covering the voice. Actually, the work becomes *Le Vin* in this performance, since Leinsdorf and Miss Curtin have restored Baudelaire's original text in place of the poor German translation. I can't say I care for the change myself: the heavy Germanic declamation of Berg's vocal line hardly suits the French language, let alone the subtle prosody of Baudelaire.

With regard to the Mahler Symphony, there are two important textual points. In the new Mahler Society edition used by Leinsdorf, the second and third movements are switched around: scherzo second, slow movement third. Apparently Mahler originally had them this way round, then changed them on the advice of friends, for publication, and later restored the original order. This may be so, but it is clear he was in some doubt as to the most satisfying order, and he might well have changed his mind again if he had lived. I know I am not alone amongst Mahlerians in preferring the order in the original publication. If the slow movement is placed third, it seems too late for the work to move on to such an idyllic plane after the long, grim first movement and the long, grim scherzo; whereas the bright ending of the first movement allows for such an idyll to follow immediately and be contradicted, in the traditional way, by the Scherzo, returning to the original mood of the symphony. Also certain E flat passages in the A minor first movement foreshadow the mood of the E flat slow movement; and the final climax of the Scherzo is a sustained pungent chord which is used to open the finale.

The other textual point concerns the famous three hammer-blows in the finale. Apparently, Mahler asked for the third one (which he called the 'death-blow') to be removed, for superstitious reasons; and it is left out in this score and performance. Personally I feel that too much has been made of this matter, since no one has ever hit on a way of producing the doom-like kind of noise Mahler specified at these points. The sound of the first two, in this recording, is merely that of a rather loud thwack being added to the percussive effects; and its inclusion or omission the third time (or any of the other times for that matter) is really immaterial to the impact of the music.

D.C.

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THE GRAMOPHONE
OCTOBER 1966

MAHLER. Symphony No. 6 in A minor. **BERG** Der Wein†. **Boston Symphony Orchestra** conducted by **Erich Leinsdorf.** Item marked † with **Phyllis Curtin** (soprano). RCA-Victor (M) RE5542-3 (S) SER5542-3 (two 12 in., 64s. 10d. plus 12s. 4d. PT).

Symphony No. 6: VSO, Adler (12/62) (R) (M) LSU3059-60

Since the deletion of the Holland Festival recording of Mahler's Sixth Symphony, the Charles Adler version has held the field in solitary glory. 'Glory' is not too strong a word to apply to Adler's enterprise, or to his really fine performance, considering that he was working with a less than top-class orchestra, and with insufficient rehearsal time. But now his record is inevitably eclipsed by this new RCA-Victor issue, which benefits from a superior professionalism in performance and orchestral playing, a far higher standard of engineering, a first-ever stereo version, and (for those who like value for money) a whole side of Alban Berg into the bargain. Furthermore, the version used is Mahler's final revision, published by the International Mahler Society in 1963 (four years after Adler's death).

Leinsdorf's performance is characteristic—in the quicker music he is ruthlessly extrovert in his concentration on sheer physical excitement, and in the slow music he is extremely sensitive to every nuance of the dynamics and phrasing. This is undoubtedly a very exciting performance, with a beautifully presented slow movement; the only question is, does he really get down into the inner meaning and feeling of the music? To some extent the music can speak for itself, it may be said; but in my opinion Leinsdorf's quickish tempi often leave it unable to speak more than half what it has to say, and sometimes less than that. In his first movement, I miss the dogged, sullen tramping character of the march-rhythms, which Adler brings out so powerfully; and in the Scherzo the tremendous sense of brutal menace, which Adler reveals with his extremely deliberate tempo, is removed entirely by the tearaway speed at which Leinsdorf takes it. Also his account of the fragile trio-section lacks the extreme delicacy of Adler, particularly in the coda; Adler is superb in bringing out the almost unbearable pathos of this passage, whereas with Leinsdorf one would never guess that it was pathetic at all.

The slow movement, as I have said, is beautifully presented: Leinsdorf, like Adler, takes it very slowly, well below Mahler's marking of *Andante moderato*, but the effect, in both cases, is most beautiful and moving. And in the finale, Leinsdorf comes into his own. His driving tempo for the main *Allegro energico* and his fine control of the whole structure prevent this vast movement from ever bogging down. Yet even so, Adler's greater breadth achieves the same effect and gives much more mighty stature to the music. Incidentally, I was surprised that a glaring too-early horn entry in the Leinsdorf finale (bar 565) had been allowed to stand and not be re-taken. All in all, this performance, exciting as it is, will only serve until a really great one appears—one that gives the music the full space it

OVER

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MONTHLY 15,000

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By MARY CAMPBELL
AP Newsfeatures Writer

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Now, and for recent years, research is being done to the "definitive" version of his find the "definitive" version Internationale Gustav Mahler Gesellschaft. (Unlike some composers' works which were "fixed up" by other hands in later editions, making the first edition the most true, Mahler's corrections on his manuscrips of his symphonies by the are his own improvements — making the latest to be marked the most true to the composer.) Performance of his symphonies — which are difficult because some are long, use outsize orchestras, voices and unusual instruments — are hailed and so are releases of Mahler recordings.

needs to make its overpowering effect.

The stereo recording is a fine one, with a fullness of sound that is rather lacking on the mono (even by mono standards), but in both, the brass is not sufficiently in the picture: in particular, quite a number of the many fortissimo trumpet counterpoints do not cut through the texture as they always do in the concert hall. The bells and cowbells, which are often such an embarrassment, are treated very discreetly here—perhaps a little *too* discreetly, since they are at times almost inaudible.

On the fourth side, Berg's concert aria *Der Wein* is given an impassioned, almost hysterical performance, to which Phyllis Curtin's extremely vibrant voice, always dead in the centre of the note, contributes much. The balance is excellent, keeping Berg's complex and fascinating textures well to the fore, without covering the voice. Actually, the work becomes *Le Vin* in this performance, since Leinsdorf and Miss Curtin have restored Baudelaire's original text in place of the poor German translation. I can't say I care for the change myself: the heavy Germanic declamation of Berg's vocal line hardly suits the French language, let alone the subtle prosody of Baudelaire.

With regard to the Mahler Symphony, there are two important textual points. In the new Mahler Society edition used by Leinsdorf, the second and third movements are switched around: scherzo second, slow movement third. Apparently Mahler originally had them this way round, then changed them on the advice of friends, for publication, and later restored the original order. This may be so, but it is clear he was in some doubt as to the most satisfying order, and he might well have changed his mind again if he had lived. I know I am not alone amongst Mahlerians in preferring the order in the original publication. If the slow movement is placed third, it seems too late for the work to move on to such an idyllic plane after the long, grim first movement and the long, grim scherzo; whereas the bright ending of the first movement allows for such an idyll to follow immediately and be contradicted, in the traditional way, by the Scherzo, returning to the original mood of the symphony. Also certain E flat passages in the A minor first movement foreshadow the mood of the E flat slow movement; and the final climax of the Scherzo is a sustained pungent chord which is used to open the finale.

The other textual point concerns the famous three hammer-blows in the finale. Apparently, Mahler asked for the third one (which he called the 'death-blow') to be removed, for superstitious reasons; and it is left out in this score and performance. Personally I feel that too much has been made of this matter, since no one has ever hit on a way of producing the doom-like kind of noise Mahler specified at these points. The sound of the first two, in this recording, is merely that of a rather loud thwack being added to the percussive effects; and its inclusion or omission the third time (or any of the other times for that matter) is really immaterial to the impact of the music.

D.C.

Mahler Symphonies
einsdorf and Bernstein

Mahler's Sixth and s, vastly different s pieces of music, Both have been the concert hall, ad their vigorous ctors (Mitropoulos to mind). Both, recordings before ersions came into . Charles Adler—e likes his perform- highest praise for started the ball he Sixth with the or his enterprising tely, no longer in ter came Eduard ilharmonic version cordings may now, d as superseded. stereo Sixth, and w Critical Edition. ior points of con- al Edition. They of movements and es in the Finale. the lead of editor matters, and so they

ed edition of the 1906) the *Scherzo* the *Andante* third. sed in the second insists that the aced" (by whom?) Mahler, he con- lized that the basic plan was thereby disrupted, and accordingly restored the original sequence." However, Ratz says, these instructions were never carried out by the publisher. The point seems to be moot. We might almost say that, since Mahler has authorized *both* versions, which one to choose becomes a matter of taste! Certainly the *Scherzo-Andante* order has its points. The *Scherzo* continues the demonic impetus of the first movement, while the serene *Andante* gives us a much-needed breathing space before the turmoil of the Finale.

As to the third hammer-stroke in the Finale, Ratz states that it was Mahler's final intention to delete it. I consider this questionable, for the "program" of the Finale certainly calls for the fateful three strokes. If Alma Mahler's evidence is to be accepted (not always a wise thing to do!) we may believe that the three hammer-strokes were played in descending dynamic order at the première in June, 1906. Richard Strauss did not comprehend this: "I can't understand why Mahler deprives himself of such a wonderful effect in the last movement—why, he wastes his greatest strength at the beginning and then becomes weaker and weaker!" Alma, however, defended her husband: "He [Strauss] never understood Mahler. Here, as always, his theatrical nature betrayed itself. That Mahler had to make the first blow the strongest, the second weaker, and the third (the death-blow to the expiring hero) the weakest, is clear to anyone who has the

, No. 6 in A minor; Phyllis Curtin (so- Boston Symphony d by Erich Leins- set LM-7044, four o LSC-7044, $11.58.

MAHLER: *Symphony No. 7 in E minor* ("*Song of the Night*"); New York Philharmonic conducted by Leonard Bernstein. Columbia set M2L-339, four sides, $9.58, or Stereo M2S-739, $11.58.

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RECORDS / Benjamin Boretz

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AP Newsfeatures Writer

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THE GRAMOPHONE
OCTOBER 1966
207

MAHLER. Symphony No. 6 in A minor. **BERG** Der Wein†. **Boston Symphony Orchestra** conducted by **Erich Leinsdorf**; † with **Phyllis**

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MONTHLY 21,100
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INFORMATION OBSCURED

ment of No. 4 (half a bar before letter I), he clearly but unobtrusively separates the important *legato* high E of the unison strings (first note of the ensuing motive) from the preceding tremolo, instead of just letting them run together as if they were tied, as is usually the case. Needless to say, he does not fail to articulate the repeated *legato* notes in the ineffable Trio of No. 2. There are a few miscalculations of detail, as I shall relate, but not an extraneous idiosyncrasy anywhere.

Akeo Watanabe

One of the most impressive things about Watanabe's orchestra is its consistent beauty of tone, together with its sonority. And the players certainly display a manifest flair and relish for what they are doing here. Attacks are not invariably so razor-sharp as they might be, though generally excellent; otherwise, the ensemble is infallibly good. Triplets, used by Sibelius more frequently than by almost any other composer since classical times, are punctilious. Watanabe pays close attention to all phrase markings, particularly stresses.

The sense of power which this orchestra can generate is furthered by Watanabe's direct approach in things like the *Poco a poco un pochissimo stretto* which concludes No. 3, taking in its savage stride such virtuoso horn work as we get at cue 19. The strings have a marvelous lightness without losing body, even when, as in No. 6, they are subdivided into as many as nine parts for considerable stretches. Especially good are the first 27 bars of this work (in the Dorian mode, rather than D minor), scored entirely for violins in four parts plus violas, and the enchanting *flautato* string passage in the second movement. In the *Andante* of No. 2, their *ppp* in the F sharp major passage is really ethereal.

The strings are never allowed to blanket single wind lines—a common failing in Sibelius recordings. All the woodwinds, especially the bassoons, come through superbly, whether singly or *en masse*. The brasses have solidity, and a real bite whenever required. In the solo brass department, I could only wish that the beginning of the first climactic trombone solo in No. 7 had rung out more clearly, for seldom has a solo pronouncement been more impressively led up to than in this Sibelian peroration.

All dynamic markings are scrupulously followed, and the resulting balance is good, with the possible exception of two special categories. I think that Sibelius's timp markings often need to be compensated upward to some extent, an example being the high point in the *Largo* movement of No. 4 (after letter G). Karajan, for example, compensates the mere "*forte*" which is prescribed for the timpani at this climactic point, where "*ff*" and "*fff*" markings are otherwise thrown about profusely, and the resulting effect, in his recording, seems to me to convey the true sense of the music. I would also have liked a more viable harp sound in No. 6. Sibelius uses the harp only in the First and Sixth Symphonies—quite differently in each case.

I still cannot accept the use of glockenspiel (for *Glocken*) in the Finale of No. 4, and Watanabe makes the further mistake of not playing this movement in strict time to the end. (He makes his first ritardando just before T, and the spell is thereupon broken.) This *Allegro* was played absolutely correctly by Szell in Cleveland last season, but not by anyone on records to date. In No. 5, the *Misterioso* passage of the Finale is played in a *ppp* of incredible lightness-*cum*-clarity. I would have liked more broadening out for the ensuing *allargando*.

In the playful third movement of No. 6, the passage with the persistent dotted rests and the fragmented flute theme is performed with such delicate precision, and yet with such a saucy spirit, that it has never sounded more curiously like

(Continued on page 120)

whole struc... from ever bogging down. ... Adler's greater breadth achieves the same effect and gives much more mighty stature to the music. Incidentally, I was surprised that a glaring too-early horn entry in the Leinsdorf finale (bar 565) had been allowed to stand and not be re-taken. All in all, this performance, exciting as it is, will only serve until a really great one appears—one that gives the music the full space it

OVER

Reviews

...IKA NEWLIN

...test understanding of the symphony." ...ever, in the published score of 1906, ... the second and third hammer-strokes ... marked *fortissimo*! Jack Diether—...se album notes are informative and ...ulating—believes, apparently, that ... deletion "could have been prompted ...ly by Mahler's superstitious fear."

This may well be, but I still believe ...t the third stroke is necessary in order ...ound off the drama of the piece. It is ...o an important formal device. As I ...pointed out long ago in my *Bruckner-Mahler-Schoenberg*, each of the hammer-strokes not only marks a major emotional climax, but also points up an important moment in the form. (Specifically, the third hammer-stroke comes at that critical point in the coda where A major, which seemed for a while about to win out over the somber A minor as it did in the first movement, finally disappears from view with a vigorous statement of Mahler's ...ateful "motto" theme—an A major triad ...inking to an A minor one.)

What is *not* controversial about the hammer-strokes is that here—as in every other performance I have ever heard—they are simply not loud enough. Mahler battled with this problem even at the first performance, and every other conductor has done so since then. Here I should like to risk a statement: this is one case in which, because what Mahler obviously wanted could not be achieved by the means available to him, we would be justified in electronically enhancing the sound so as to gain the desired physical and psychological effect. It must be as shocking as a blow in the pit of the stomach!

The present performance of the Sixth Symphony sets a very high standard indeed. While not quite so overwhelming as some I have heard in concert (I recall in particular one under Mitropoulos which left the listener as spent as Mahler's defeated "tragic hero"!), it certainly conveys the tragic grandeur of the work.

On the other hand, this performance of Berg's *Der Wein* (I deliberately use the German title!) seems to me an unfortunate example of what happens when one tries to be more authentic than the composer. The trouble seems to have begun with Hans F. Redlich's discussion of the aria in his Berg biography. He comments: "It is a pity that Berg, whose knowledge of French seems to have been only elementary, became acquainted with Baudelaire's poems in Stefan George's translations, in which the poetical climate is radically changed. Baudelaire's elegant obscenities are often transposed to a lower key of severe solemnity, and some of the lines are deliberately rendered inaccurately. . . So great is the discrepancy between Baudelaire's original and George's translation that Berg's work is 'one big Ossia,' to quote a caustic remark by T. W. Adorno." Whether influenced by this statement, or by other considerations, Leinsdorf and Phyllis Curtin decided to do the work in French! But surely this misses the point that Berg's setting *was originally designed for and inspired by George's translation* (though a melodic line adapted to the French—and thus, of necessity, radically altered—is printed in the score). Of course George deliberately re-interpreted certain lines of the original; but the fact is that *Berg set George's version*, and therefore this is what we should hear. In my judgment, any claim that a performance in French is "more authentic" would be specious.

I may cite here a parallel case from my own experience. As is well known, the verses which Schoenberg set in *Pierrot Lunaire* are Otto Erich Hartleben's German translations of French poems by Albert Giraud. Naturally enough, as in the George-Baudelaire instance, these

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MAHLER. Symphony
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Orchestra conduct
dorf. Item marke
Curtin (soprano)

translations are by no means literal; in fact, they even contain mistakes. Now, at the time when Schoenberg made his famous first recording of *Pierrot Lunaire*, I had prepared English translations of these German poems. Schoenberg liked them, and wanted them published with the records. But there was a catch: because, I believe, of copyright problems at the time (World War II was still in progress), Columbia Records advised me that translations from the German would not be acceptable but that I should re-translate from the French "originals". Schoenberg was incensed at this idea. The German verses, he said, were—mistakes and all—what he had set; therefore, I should concern myself with these alone. In fact, I should not even *look* at the French verses! (The upshot of all this was that no translations at all were published with the album; instead, brief summaries by Nicolas Slonimsky were included.)

What would Schoenberg have said to the "Frenchification" of Berg? I can imagine! In any case, for those who want to hear the German text (and the original melodic line) of Berg's lush, rather decadent aria—a worthy predecessor of "*Lulu*"—I recommend the only other available recording: Bethany Beardslee's (with Robert Craft, in Columbia album M2L-271/M2S-620, including also the "*Lulu*" Suite, the Chamber Concerto, the three orchestrated movements of the *Lyric Suite*, and the *Seven Early Songs*).

In other words, by all means do acquire the Leinsdorf album—not for the sake of Berg, however, but for the sake of Mahler!

▼

IT IS ASTONISHING to have, within a comparatively short time, *two* new major recordings of the Seventh Symphony! (See the June ARG for my review of Maurice Abravanel's on Vanguard [7]1141/2.) Arnold Schoenberg, ever a firm adherent of this work, would have been delighted. His spirited defense of the Seventh against the onslaughts of New York *Times* critic Olin Downes, after the historic Mitropoulos performance in December of 1948, is not to be forgotten. It is good, too, to recall what Schoenberg felt as he wrote to Mahler in 1909, when he first heard this Symphony:". . . a perfect repose based on artistic harmony. Something that moves me without just ruthlessly shifting my center of gravity; something that draws me tranquilly and pleasantly to itself—an attraction such as guides the planets, letting them travel along their own courses, influencing these, yes, but so evenly, so entirely according to plan, that there is no longer any jarring, any violence."

I quote this Schoenbergian "purple passage" with design, for it seems to me that just this quality of "perfect repose based on artistic harmony" is what I missed in Leonard Bernstein's performance. (Admittedly, such a happy state is difficult to attain in this problematic Symphony!) He often overstresses detail, thereby destroying balance. A typical example occurs in the second theme of the first movement—a lyrical effusion which can easily become over-sentimental. Mahler has marked a number of key-notes of this melody with *fermate*. However, as his footnote clearly states, the *fermate* "do not indicate a long *hold*, but simply a slight extension. Also, '*drangend*' (pressing forward) is merely a direction for phrasing and is to be carried out *very discreetly*." (Italics mine) Bernstein evidently did not read the footnote, or did not care to observe it. As a result, all these little nuances are vastly overemphasized, and the passage has a strangely seasick sound. (Abravanel also has his troubles with this theme, which he tends to drag; this is in contradiction to Mahler's direction "*Mit grossem Schwung*", which clearly indicates that this music should *move*.)

The whole first movement, in Bernstein's version, has a shriller, more blaring sound than in Abravanel's. There creeps into Bernstein's performance of this movement, at times, a certain almost hysterical quality which I do not think the composer intended. Bernstein really lets himself go in the Finale—obviously delighting in the din of the final bell-[illegible]e (cue no. 293 in the Critical Edition [illegible]). To me, he [illegible] the vulgarity of the movement more than is [illegible]

(Continued on page 120)

to the music. Incidentally, I was surprised that a glaring too-early horn entry in the Leinsdorf finale (bar 565) had been allowed to stand and not be re-taken. All in all, this performance, exciting as it is, will only serve until a really great one appears—one that gives the music the full space it

OVER

INFORMATION OBSCURED

(Continued from page 116)

necessary; but perhaps that is the only thing to do with it. (I cannot agree with annotator Jack Diether that this Rondo-Finale is one of Mahler's "most original triumphs". I *still* find it the weakest of his Finales.)

Certain instrumental details come out more clearly in Bernstein's version than in Abravanel's. (For instance, in the first *Nachtmusik* the *Rute*, a bundle of rushes used to switch the bass drum, can scarcely be heard in Abravanel's version but comes out strongly in Bernstein's.) Yet I cannot rid myself of the feeling that Bernstein, striving mightily to identify with Mahler, too often finds his love for the composer unrequited by its object! Abravanel, by not trying so hard to make Mahler's points for him, frequently may achieve the more convincing result.

NATION
NEW YORK, N. Y.
W. 28,500

OCT 24 1966

RECORDS / Benjamin Boretz

MAHLER: Symphony No. 6. BERG: *Le Vin* (with Phyllis Curtin, soprano). Boston Symphony Orchestra; Erich Leinsdorf, cond. RCA Victor LM/LSC 7044.

Symphony No. 9. Columbia Symphony Orchestra; Bruno Walter, cond. *Das Lied von der Erde*. Mildred Miller, mezzo-soprano; Ernst Häfliger, tenor; New York Philharmonic; Bruno Walter, cond. Columbia D3L 344/D3S 744.

Symphony No. 10. The Philadelphia Orchestra; Eugene Ormandy, cond. Columbia M2L 335/M2S 735.

Although the Sixth is evidently Mahler's most interesting symphony, the very individuality and complexity of its internal ideas tend to make even more extrusive the theatrical "strokes"—march rhythms, snare-drum rolls and the whole gestural type repertory of "hymns," "Ländler," and "Liebeslieder" (or perhaps better *Liebestodlieder*) — that Mahler superimposed on these ideas out of an apparent inability to find a projective medium uniquely appropriate to them. Still, there are extraordinary passages throughout the Sixth Symphony, particularly the simultaneous unfoldings of linear successions, in varying multiplicities and densities, the transparent woodwind-, bell-, harp- and string-tremolo sonorities in the first movement, the extreme sonority changes that emerge from texturally continuous passages in rapid succession without losing the thread of continuity, and the still remarkably original-sounding opening of the last movement, with its single lines unfolding tenuously against an almost unrhythmized, bassless, tremolo background that gradually defines out into a fully articulated multilinearity to fill the entire orchestral range.

But in performance such qualities are all too easily submerged beneath the surrounding pseudo-trivialities. The nervous locomotion of Leinsdorf's approach, scarcely pausing to acknowledge a transitional point or to adjust the rate of unfolding or the manner of succession to the requirements of individual passages, combined with the almost uncontrollable crudity of some of the Boston Symphony's playing, particularly of its brass section, is hardly adequate to the task.

The performance of Berg's *Der Wein*, in its French-language version, is perhaps even more catastrophic from its lack of any evident observations of dynamic differentia in relations between orchestral and vocal inflection, in the muddled orchestral tangle in which at most one element is audible while innumerable details of inflection and sonority go unarticulated within the general "background" morass, and in the shrill, uninflected and careless vocal performance by Phyllis Curtin. Once again, all these recalcitrant elements are efficiently thrust ahead by Mr. Leinsdorf, as though getting from beginning to end had the same relevance to music as to bus driving.

The "performing version" of the sketches left by Mahler for his Tenth Symphony seems to have been quite responsibly assembled by its resurrector, Deryck Cooke, but Mahler's kind of composition, in which the minute particulars of inflective details were far more significantly the loci of his most original ideas than the broad section-to-section characteristics, defeats this attempt to learn much about what the Tenth's ideas would have been like. One is aware throughout of the consistent absence of those attributes that are most apt to be remarkable in a Mahler work: one hears literal conjunctions of "lines" and instruments for long stretches, recurrences of ideas with identical orchestration, textures that suddenly drop out and are replaced without transition, and instrumental "entrances" and "exits" that seem to function purely as "color" but from no significant relational path. The "performing sketch" perhaps has its greatest value in making us vividly aware of what is left out; but this may be insufficient to warrant a project as expensive as the present recording, when so much of the significant, fully composed orchestral literature remains unperformed and unavailable. In this performance, the Philadelphia flows over everything with its customary indiscriminate competence.

Walter's Mahler performances contrast sharply with both Ormandy's and Leinsdorf's in the evident particularity of every attack, inflection, entrance, transition, cadence, textural or timbral change, and the considered variation of duration of each pitch in an "even" succession as well as a similar variation, on a large scale, of the tempo of sectional unfolding. The combination of cleanliness and plasticity of attack in the performance of the Ninth Symphony is especially endearing, particularly when judged against the strenuous Boston Symphony attack. And, by comparison with Walter's previous recordings of the work, the superiority of the vocalists in the present version of *Das Lied* perhaps overweighs some of its deficiencies, such as the rather remote and tenuous orchestral sound.

THE MAILMAN AND *DAS EWIG WEIBLICHE*

Through a dark drizzle of rain,
Plodding to work on
mountain-heavy shoes,
The jumping thing to see is
The old mailman as sudden nun
float up to front doors
in black-draped raincoat,
hooded helmet
flare like a wimple,
and deliver the mail
through a driven,
coffee-tense scatter
of masculine commuters,
as if the envelopes were
sealed with quietude,
a female gift.

JAMES SCHEVILL

INSTRUMENTALIST
EAVANSTON, ILL.
MONTHLY 15,000

NOV 1966

Mahler, Symphony No. 6. Boston Symphony Orchestra, Erich Leinsdorf, conductor; RCA Victor LSC 7044, box of two discs, $11.58 (monaural LM 7044, $9.58).

The Leinsdorf recording of the Mahler *Sixth Symphony* presents a vigorous, well-paced performance, that effectively underlines its tragic effect. Recordings of the *Sixth* are few, and because of its clarity and its consistency of interpretation this is probably the best available.

The symphony takes three sides; the fourth side contains Berg's 'Le Vin" with Phyllis Curtin as soprano soloist. Her performance is splendid, but Leinsdorf's decision to use the original French text instead of the German translation was a mistake of pedantry. The sound of a language becomes so integral a part of a composer's concept, that if he has worked with a translation the original does not fit the music. This is particularly true of French, whose melody is so different from languages with stronger stress. An English translation could have come closer to Berg's intended effect than the French original does.

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Press (e)
BRISTOL, Conn.
Circ. 15,399

NOV 12 1966

Many Orchestras Record Mahler

by MARY CAMPBELL
AP Newsfeatures Writer

Gustav Mahler, influenced by Beethoven, Brahms and Bruckner, was the last of the great 19th Century Romantics.

Now and for recent years, research is being done to find the "definitive" version of his work. The "definitive" version is being prepared by the Internationale Gustav Mahler Gesellschaft. (Unlike some composers' works which were "fixed up" by other hands in later editions, making the first edition the most true, Mahler's corrections on his manuscripts of his symphonies by the way are his own improvements — making the latest to be marked the most true to the composer.) Performance of his symphonies — which are difficult because some are long, use outsize orchestras, voices and unusual instruments — are hailed and so are releases of Mahler recordings.

THE GRAMOPHONE
OCTOBER 1966

MAHLER. Symphony No. 6 in A minor.
BERG Der Wein†. **Boston Symphony Orchestra** conducted by **Erich Leinsdorf.** Item marked † with **Phyllis Curtin** (soprano). RCA-Victor Ⓜ RE5542-3 Ⓢ SER5542-3 (two 12 in., 64s. 10d. plus 12s. 4d. PT).
Symphony No. 6:
VSO, Adler (12/62) (R) Ⓜ LSU3059-60

Since the deletion of the Holland Festival recording of Mahler's Sixth Symphony, the Charles Adler version has held the field in solitary glory. 'Glory' is not too strong a word to apply to Adler's enterprise, or to his really fine performance, considering that he was working with a less than top-class orchestra, and with insufficient rehearsal time. But now his record is inevitably eclipsed by this new RCA-Victor issue, which benefits from a superior professionalism in performance and orchestral playing, a far higher standard of engineering, a first-ever stereo version, and (for those who like value for money) a whole side of Alban Berg into the bargain. Furthermore, the version used is Mahler's final revision, published by the International Mahler Society in 1963 (four years after Adler's death).

Leinsdorf's performance is characteristic—in the quicker music he is ruthlessly extrovert in his concentration on sheer physical excitement, and in the slow music he is extremely sensitive to every nuance of the dynamics and phrasing. This is undoubtedly a very exciting performance, with a beautifully presented slow movement; the only question is, does he really get down into the inner meaning and feeling of the music? To some extent the music can speak for itself, it may be said; but in my opinion Leinsdorf's quickish tempi often leave it unable to speak more than half what it has to say, and sometimes less than that. In his first movement, I miss the dogged, sullen tramping character of the march-rhythms, which Adler brings out so powerfully; and in the Scherzo the tremendous sense of brutal menace, which Adler reveals with his extremely deliberate tempo, is removed entirely by the tearaway speed at which Leinsdorf takes it. Also his account of the fragile trio-section lacks the extreme delicacy of Adler, particularly in the coda; Adler is superb in bringing out the almost unbearable pathos of this passage, whereas with Leinsdorf one would never guess that it was pathetic at all.

The slow movement, as I have said, is beautifully presented: Leinsdorf, like Adler, takes it very slowly, well below Mahler's marking of *Andante moderato*, but the effect, in both cases, is most beautiful and moving. And in the finale, Leinsdorf comes into his own. His driving tempo for the main *Allegro energico* and his fine control of the whole structure prevent this vast movement from ever bogging down. Yet even so, Adler's greater breadth achieves the same effect and gives much more mighty stature to the music. Incidentally, I was surprised that a glaring too-early horn entry in the Leinsdorf finale (bar 565) had been allowed to stand and not be re-taken. All in all, this performance, exciting as it is, will only serve until a really great one appears—one that gives the music the full space it

OVER

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100

OCT 1966

Again, Mahler Symphonies by Leinsdorf and Bernstein

IN MANY WAYS Mahler's Sixth and Seventh Symphonies, vastly different though they may be as pieces of music, have parallel histories. Both have been somewhat neglected in the concert hall, although they have had their vigorous partisans among conductors (Mitropoulos and Steinberg come to mind). Both, however, achieved two recordings before their present stereo versions came into circulation. The late F. Charles Adler—who, whether or not one likes his performances, is deserving of highest praise for his pioneering efforts—started the ball rolling by recording the Sixth with the Wiener Symphoniker for his enterprising SPA label (unfortunately, no longer in existence). A little later came Eduard Flipse's Rotterdam Philharmonic version on Epic. These two recordings may now, however, be considered as superseded. Leinsdorf's is the first stereo Sixth, and the first to use the new Critical Edition.

There are two major points of controversy in this Critical Edition. They concern (1) the order of movements and (2) the hammer-strokes in the Finale. Leinsdorf has followed the lead of editor Erwin Ratz in these matters, and so they must be discussed.

In the first published edition of the Sixth (C. F. Kahnt, 1906) the *Scherzo* was placed second, the *Andante* third. This order was reversed in the second edition (1908). Ratz insists that the composer was "influenced" (by whom?) to make that change. Mahler, he continues, "very soon realized that the basic plan was thereby disrupted, and accordingly restored the original sequence." However, Ratz says, these instructions were never carried out by the publisher. The point seems to be moot. We might almost say that, since Mahler has authorized *both* versions, which one to choose becomes a matter of taste! Certainly the *Scherzo-Andante* order has its points. The *Scherzo* continues the demonic impetus of the first movement, while the serene *Andante* gives us a much-needed breathing space before the turmoil of the Finale.

As to the third hammer-stroke in the Finale, Ratz states that it was Mahler's final intention to delete it. I consider this questionable, for the "program" of the Finale certainly calls for the fateful three strokes. If Alma Mahler's evidence is to be accepted (not always a wise thing to do!) we may believe that the three hammer-strokes were played in descending dynamic order at the première in June, 1906. Richard Strauss did not comprehend this: "I can't understand why Mahler deprives himself of such a wonderful effect in the last movement—why, he wastes his greatest strength at the beginning and then becomes weaker and weaker!" Alma, however, defended her husband: "He [Strauss] never understood Mahler. Here, as always, his theatrical nature betrayed itself. That Mahler had to make the first blow the strongest, the second weaker, and the third (the death-blow to the expiring hero) the weakest, is clear to anyone who has the

MAHLER: *Symphony No. 6 in A minor;* BERG: *Le vin;* Phyllis Curtin (soprano, in the latter); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor set LM-7044, four sides, $9.58, or Stereo LSC-7044, $11.58.

MAHLER: *Symphony No. 7 in E minor* ("*Song of the Night*"); New York Philharmonic conducted by Leonard Bernstein. Columbia set M2L-339, four sides, $9.58, or Stereo M2S-739, $11.58.

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NATION
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OCT 24 1966

RECORDS / Benjamin Boretz

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Through a dark drizzle of rain,
Plodding to work on
mountain-heavy shoes,
The jumping thing to see is
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float up to front doors
in black-draped raincoat,
hooded helmet
flare like a wimple,
and deliver the mail
through a driven,
coffee-tense scatter
of masculine commuters,
as if the envelopes were
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JAMES SCHEVILL

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Many Orchestras Record Mahler

By MARY CAMPBELL
AP Newsfeatures Writer

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Now, and for recent years, research is being done to find the "definitive" version of his symphonies by the Internationale Gustav Mahler Gesellschaft. (Unlike some composers' works which were "fixed up" by other hands in later editions, making the first edition the most true, Mahler's corrections on his manuscripts are his own improvements — making the latest to be marked the most true to the composer.) Performance of his symphonies — which are difficult because some are long, use outsize orchestras, voices and unusual instruments — are hailed and so are releases of Mahler recordings.

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The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012
FEB 5 1967

ERIE DAILY TIMES
ERIE, PA.
D. 55,227
OCT 27 1966

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Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
NOV 13 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
HORNELL TRIBUNE
Wednesday, December 7, 1966

New Flood of Fine Mahler Record

By Paul Hume

FOR WEEKS we have been flooded with superb new recordings of the great works of Mahler, until now we are at the almost unbelievable point of having truly memorable recordings of nearly every note he wrote.

We are almost as well supplied with the symphonic catalog of Bruckner, lacking only a great account of his Second Symphony. In any such complete documenting of a composer on records, there are bound to be duplications. But with both Mahler and Bruckner, they have not yet reached the point where either the composer or the public seems to suffer from overexposure.

Two new recordings of the Fourth Symphony by Bruckner have come out simultaneously. Erich Leinsdorf leads the Boston Symphony on Victor 2918, putting the symphony on a single disc. Eugen Jochum conducts the music with the Berlin Philharmonic on DGG 39134/35, spreading the symphony over three sides and adding the Bavarian Radio Chorus in five motets on the fourth side.

The sound is excellent in both sets, the Bostonians playing with a brighter texture and more determined drive than the Berliners. In the long run, I prefer the somewhat more spacious pace and mellower tone of the Berlin ensemble, but if you want your Bruckner not quite so enlarged, you will prefer the single Victor disc, with its correspondingly lower cost. The motets, however, are a valuable addition to the literature on records. Do not miss them by without a hearing.

Conductor Erich Leinsdorf

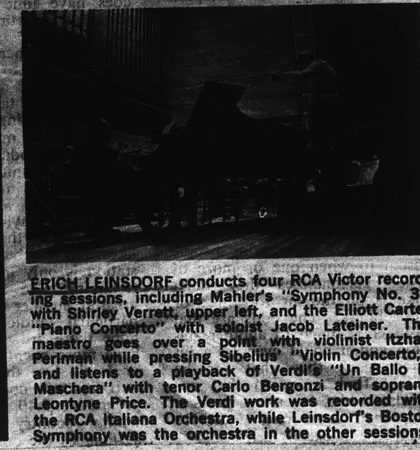
BILLBOARD
NEW YORK, N. Y.
W. 50,000
APR 8 1967

ATLANTIC
BOSTON, MASS.
MONTHLY 279,,900
DEC 1966

Record Review

Mahler: Symphony No. 6 in A Minor
Berg: Le Vin (text by Baudelaire)
Erich Leinsdorf conducting Boston Symphony Orchestra, with Phyllis Curtin, soprano; RCA Victor LSC-7044 (stereo) and LM-7044: two records

The Sixth is the least recorded of Mahler's symphonies; indeed, it is no exaggeration to say that this is the first time it has been recorded well. Mr. Leinsdorf has been at pains to establish the proper text of the work, and he has given it a magnificent and blazing performance. Mahler's Sixth is a strongly percussive work of super-Wagnerian grandeur; it seethes with emotional tension, and is colored by such exotic instruments as cowbells, chimes, tam-tam, and a special kind of semi-musical hammer devised by Mahler himself. Leinsdorf gives the work a driving forcefulness without depriving it of its spacious exaltation. If anything can establish Mahler's Sixth in the repertory, this recording is it.



ERICH LEINSDORF conducts four RCA Victor recording sessions, including Mahler's "Symphony No. 3" with Shirley Verrett, upper left, and the Elliott Carter "Piano Concerto" with soloist Jacob Lateiner. The maestro goes over a point with violinist Itzhak Perlman while pressing Sibelius' "Violin Concerto," and listens to a playback of Verdi's "Un Ballo in Maschera" with tenor Carlo Bergonzi and soprano Leontyne Price. The Verdi work was recorded with the RCA Italiana Orchestra, while Leinsdorf's Boston Symphony was the orchestra in the other sessions.

Researchers Seek 'Definitive' Works by Gustav Mahler

By MARY CAMPBELL
AP Newsfeatures Writer

Gustav Mahler, influenced by Beethoven, Brahms and Bruckner, was the last of the great 19th Century Romantics.

Now and for recent years, research is being done to find the "definitive" version of his symphonies by the Internationale Gustav Mahler Gesellschaft. (Unlike some composers' works which were "fixed up" by other hands in later editions, making the first edition the most true, Mahler's corrections on his manuscripts are his own improvements—making the latest to be marked the most true to the composer.)

Performance of his symphonies—which are difficult because some are long, use outsize orchestras, voices and unusual instruments—are hailed and so are releases of Mahler recordings.

Here are a few of the more recent ones:

Mahler's Fourth Symphony (written in 1900) is played by the Cleveland Orchestra, conducted by George Szell, on Columbia. Mahler's symphonies reflect pessimism, spiritual conflict, philosophical seeking. They are scaled large—can be bombastic or noble, occasionally sentimental and sometimes use folk tunes.

The Fourth is the most joyful, using sleigh bells and a first movement melody a listener long remembers. In the fourth movement, which is more solemn, soprano Judith Raskin sings.

Mahler's Sixth Symphony was performed in the United States by Dimitri Mitropoulous in 1947 and 1955. Its third performance was by the Boston Symphony under Erich Leinsdorf. The symphony has recorded it (a first in America) for RCA. (two LPs).

The Sixth is said to express the idea of ultimate tragic destiny—with a four-note fate motif placed in march time, to depict man marching to his destiny. But the first movement is far from gloomy; it ends joyfully and contains a beautiful lyric theme.

Mahler's Symphony No. 7 is called "Song of the Night" (not by the composer) because listeners have pictured its opening chords spreading a curtain of dark and its five movements each depicting an aspect of night, from the mysterious, sensuous first movement to fear of gobbins of the third and dawn breaking of the fifth.

Two recordings, both two LP sets, of the Seventh Symphony are out, both using the Gesellschaft's "critical edition."

One is by Maurice Abravanel and the Utah Symphony on Vanguard. This group's recording of the Eighth Symphony last year was widely hailed. The Eighth contains an enormous orchestra, two mixed choruses, boys chorus and eight soloists.

The New York Philharmonic's performance, under Leonard Bernstein, of the Eighth last season also was considered an "event" in the music world.

The Philharmonic has made an inspired recording of the Seventh, for Columbia.

Two versions of the Ninth are out also—both magnificent.

Sir John Barbirolli and the Berlin Philharmonic Orchestra recorded Mahler's Ninth for Angel in a church outside Berlin, (two LPs). They used 17 hours of recording time.

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THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693
NOV 6 1966

Sampling Records

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By LOUISE NICHOLAS

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The composer himself gave this work the subtitle "Tragic," and the idea of Man marching to his tragic destiny is inexorably pounded out in the first movement. Though the joyful second theme eventually wins out at the close of this movement, there is no such relief in the Finale, with its crushing "Blows-of-fate" pounded out by the special percussive instrument of Mahler's own devising known as the "Hammerschlag." There is a wonderfully idyllic third movement, but this provides only a too short interlude in the general atmosphere of tragedy.

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The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 246,714
NOV 26 1966

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ERIE DAILY TIMES
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D. 55,227
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New England Newsclip Agency,
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CAPITAL CITY NEWS BUREAU
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COMPLETE NEW YORK STATE SERVICE
HORNELL TRIBUNE
Wednesday, December 7, 1966

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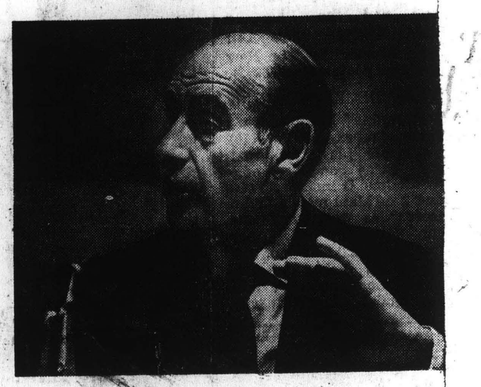
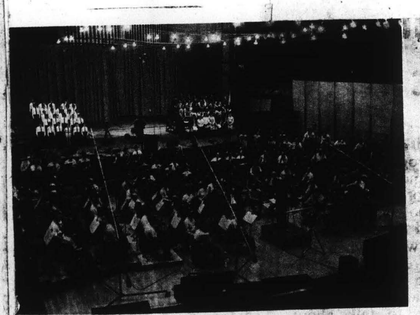
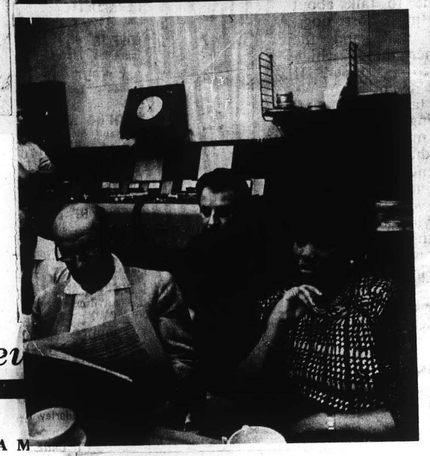


Conductor Erich Leinsdorf

BILLBOARD
NEW YORK, N.Y.
W. 50,000
APR 8 1967





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ATLANTIC
BOSTON, MASS.
MONTHLY 279,900
DEC 1966

Record Revie

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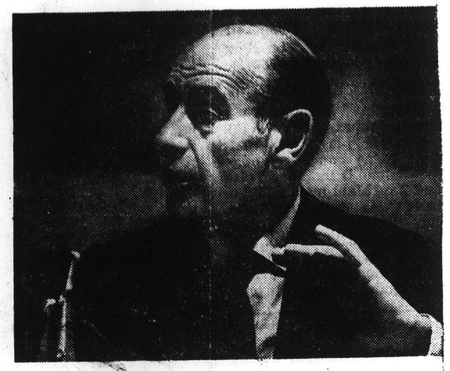

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BILLBOARD
NEW YORK, N.Y.
W. 50,000
APR 8 1967

ATLANTIC
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MONTHLY 279,900
DEC 1966

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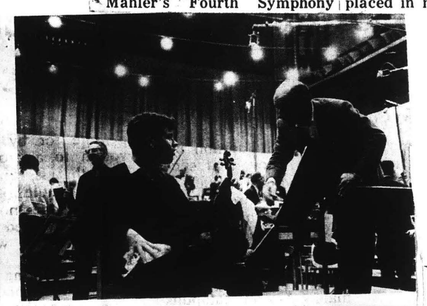

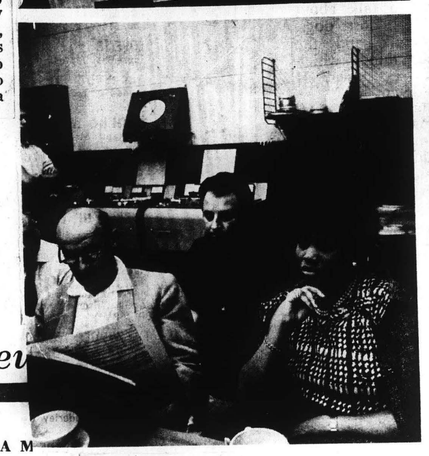

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HOPKINS TRIBUNE
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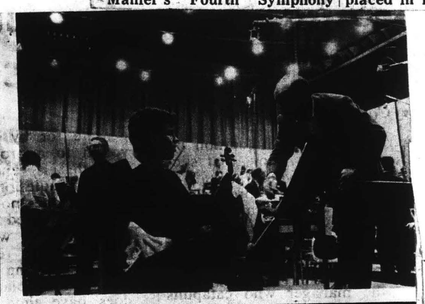
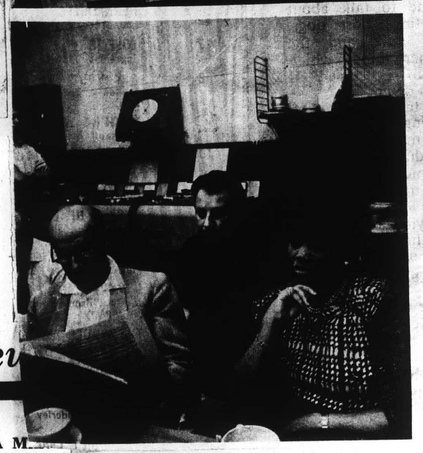
Conductor Erich Leinsdorf

BILLBOARD
NEW YORK, N. Y.
W. 50,000
APR 8 1967





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ATLANTIC
BOSTON, MASS.
MONTHLY 279,900
DEC 1966

Record Review

Mahler: Symphony No. 6 in A M
Berg: Le Vin (text by Baudelaire)

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The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 246,714
NOV 26 1966

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WORCESTER TELEGRAM
WORCESTER, MASS.
D. 61,129 SUN. 104,910
NOV 13 1966

Records

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THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693
NOV 6 1966

Sampling Records

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161
The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012
FEB 5 1967

ERIE DAILY TIMES
ERIE, PA.
D. 55,227
OCT 27 1966

New England Newsclip Agency,
Box 2078, Boston 02106 • 742-
Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
NOV 13 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

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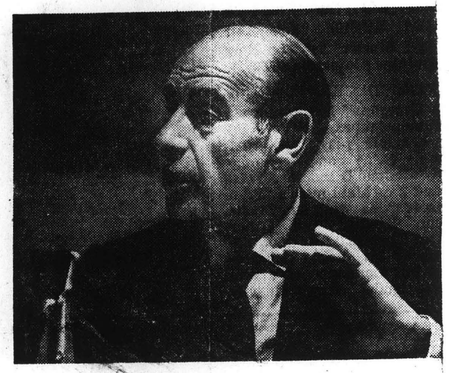

Conductor Erich Leinsdorf

BILLBOARD
NEW YORK, N.Y.
W. 50,000
APR 8 1967

ATLANTIC
BOSTON, MASS.
MONTHLY 279,900
DEC 1966

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HORNELL TRIBUNE
Wednesday, December 7, 1966

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By MARY CAMPBELL
AP Newsfeatures Writer

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The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 246,714
NOV 26 1966

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WORCESTER TELEGRAM
WORCESTER, MASS.
D. 61,129 SUN. 104,910
NOV 13 1966

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NOV 6 1966

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CUE
NEW YORK, N. Y.
W. 167,000

JUN 25 1966

men ... Few symphonies, and Mahler shines among them. The Sixth, ranked among his least popular, is also one of the least known. Erich Leinsdorf and the Boston Symphony, who gave us the finest version of the Fifth, now produce the first stereo Sixth, a "Critical Edition" Sixth with the movements in their original order. Unpopular?—I'd pick the Andante of this symphony, if necessary, to enlist Mahler converts. It is unnecessary, as he has become a best-selling hero; one's case rests in the music, where it began. Also in this stunning album: Phyllis Curtin expertly singing Berg's "Le Vin" in Baudelaire's French instead of the Stefan George translation (*RCA Victor S-7044, M-same—2-12"*).

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Sunday, July 31, 1966

MAHLER SIXTH SYMPHONY, played by Boston Symphony Orchestra under Erich Leinsdorf.

The Sixth Symphony of Gustav Mahler is one of the less noticed ones of the 10 he completed, possibly because, as its designation "Tragic" suggests, it was written under considerable stress, which is reflected in some heavy instrumentation that is more hysterical than musical. At the same time it has moments of surpassing beauty, and this recording is a very thoughtful one, and likely to please those who think they don't like Mahler.

Oakland Tribune
OAKLAND, CALIF.
D. 209,378 SUN. 232,450

SEP 11 1966

RECORDS

Classical

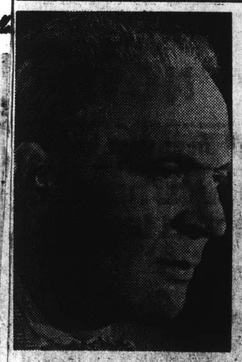
Mahler: Symphony No. 6; Berg's "Le Vin." Boston Symphony Orchestra, Erich Leinsdorf, conductor. Victor. Not one of the BSO's strongest technical efforts, but this Sixth is the only recording of the recently published critical edition by the International Mahler Society in Vienna. Soprano Phyllis Curtin sings the Berg 12-tone concert aria beautifully.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

AUG 7 1966

RECORDS

A Revival of Gustav Mahler: On the Outside, Looking in?



Bruno Walter

ERICH LEINSDORF told a recent Tanglewood visitor that hearing the music of Gustav Mahler today is akin to reading the works of Franz Kafka—"the listener is outside, looking in." We cannot conceive Mahler's inner torment as the proper substance for music nor accept his vocabulary as valid for the contemporary world, but he compels us to listen nonetheless. Anton Bruckner, so often coupled with Mahler in the history books as post-Wagnerian, "was not a modern person at all, rather a childlike figure playing with musical blocks."

Mr. Leinsdorf's remarks on the Mahler-Bruckner revival quite possibly have little to do with the current revival of interest in the music composed by the two men, but they do contribute to understanding the Boston Symphony orchestra's recent recording of the Mahler Sixth Symphony [RCA Victor LSC 7044] with Mr. Leinsdorf in charge. This is the turbulent "Hammerschlag," the one with a final tragic march so overpowering in its insistence on doom that Frau Mahler said it sent the composer into sobbing, hand-wringing paroxysms of grief at the dress rehearsal.

• • •

It is also a work of tight musical construction—tighter, perhaps, than any of the other Mahler symphonies. Mr. Leinsdorf uses the 1963 critical edition of the Vienna Mahler Gesellschaft—this is its first recording—which corrects many errors and, in accordance with the composer's presumed wishes, reverses the previous edition's order of the middle movements, putting the Scherzo before the Andante. The result points up thematic relations more sharply and lends more weight to the inexorable dynamism of the Finale.

For those of us with ears inevitably conditioned by Bruno Walter, the Leinsdorf drive and objectivity—reminiscent a little of Toscanini—comes as an astringent surprise on first hearing. The powerful, anti-idiomatic insistence on dry contour reflects few of the "Mahler-esque" sonorities. Repeated hearings increase my respect for what is essentially a modern, external approach asking only for acceptance on musical terms.

• • •

As in his earlier release of the Mahler Fifth, Mr. Leinsdorf supplies Alban Berg music for the final side. This time it is the impressionistic "Le Vin," with Phyllis Curtin as soloist and the original Baudelaire poems in place of Stefan George's German translations used by the composer.

Eugen Jochum is possible the nearest thing to an Anton Bruckner specialist active today, a fact pointed up by two recent releases. The first [Philips PHS-2-991] has the conductor joining his own Councertgebouw Orchestra of Amsterdam for a rich, sonorous, and affirmative performance of the Fifth symphony, followed by a joyful, urbane reading of Mozart's "Linz" symphony [No. 36] in C major, K. 425[. The coupling is explained by Bruckner's 13 years of service as cathedral organist in the Austrian city where Mozart wrote his symphony nearly a century earlier. The recording is of a live performance in the reverberant Bavarian abbey of Ottobeuren, commemorating its 1200th anniversary.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Foster's Democrat (e)
DOVER, N. H.
Circ. 11,700

JUL 16 1966

Discs That Repeat, Repeat in Your Ear

By JOHN CROSBY
HIGH CLASSICAL

There have been some excellent classical releases lately. "Stravinsky Conducts Pulcinello" (Columbia) is the complete score of his ballet with arias. Ormandy leads the Philadelphia Orchestra in Russian favorites in "March Slav" (Columbia). Erich Leinsdorf leads the Boston Symphony in Mahler's 6th Symphony and Berg's La Vin with Phyllis Curtin the soloist in the latter work (RCA Victor). "Arthur Rubinstein/Chopin" (RCA Victor) features two old masters combining beautifully. Dietrich Fischer-Dieskau, who may be the world's best lieder singer, sings Schubert's "The Trout and Other Songs" (Angel).

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016

JUN 4 1966

Record Reviews

[redacted] 7046

Boston Symphony conducted by Eric Leinsdorf.

Mahler's Sixth is a difficult symphony to hear. It is in C minor like Beethoven's Fifth and is filled with the strong feelings of man's destiny and unlike Beethoven, Mahler is convinced that all is doomed. This is the music of a confirmed fatalist and it is depressing to hear.

This is the first recording of the Sixth in America and, as far as I know, there have been a mere handful of performances by American orchestras. New York Philharmonic twice played the composition with Metropolos, conducting, Philadelphia and Boston are the only other orchestras to attempt it.

Phyllis Curtin sings the expressive and lovely "LeVin" songs by Berg with brilliance and accuracy. Berg had a preference for the voice with orchestra and his primary efforts are the result of this interest. The recording is a valuable addition to the Berg repertory.

The Boston Globe
(MORNING)
D. 234,733 SUN. 532,600

JUL 24 1966

Discology: Mahler

Sixth and Ninth: Failing to Achieve

By MICHAEL STEINBERG

Mahler's Sixth Symphony is available in a recording by Erich Leinsdorf and the Boston Symphony (R.C.A. Victor LM/LSC 7044, two records). It is a dark and powerful masterpiece, though an uneven one.

The Scherzo, in spite of some wonderful fancies (the F minor section at No. 81 and the shrill B flat fanfare for all the oboes just before the end), seems dry and contrived. Also as I came to know it better, I discovered with regret that the Andante does not wear well, though it, too, has lovely moments (the F flat in the first measure, the passage for descending strings that suggests Schoenberg's "Pelleas," the "misterioso" turn to C major).

The power in the Sixth is in the grim marches of the first and last movements, both, but especially the finale, extraordinary conceptions as rhetoric, as sound (especially the percussion), as form.

To the student of history, the Sixth is of special interest because it is the beginning of the modern Mahler, the one whose work had such impact on Schoenberg and Berg.

The performance is quite good. It is generally good as to tempo and sense of motion, though I question certain details (mm. 251, 280, 348, 374 in the first movement; the relations of speeds at the beginning and end of the finale, and the too abrupt slowing down before the second hammer stroke).

The effectiveness of the performance as a whole is limited by a failure to realize the details of dynamics and accentuation. There is not a real pianissimo throughout (imagine what the beginning of the Andante should be); the scherzo becomes terribly monotonous because of the absence of accents and sforzandi; certain dynamics are unaccountably reduced in scale (the first of many examples being the horn fortissimo at m. 203 in the first movement).

The playing is not the most exact and refined the Boston Symphony can do, and its most destructive moment, just as it was in the 10 concert performances I heard in 1964-65, is the last movement coda for trombones and tuba, which is simply not intelligible.

RCA has done a disappointing job recording the work. Woodwinds tend to be too far in the back, but they leap into sudden disproportionate prominence, for example, at No. 51 in the Andante. Neither the cowbells nor the hammer, both of which were marvellously right in Symphony Hall, make the proper effect on the recording.

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The "Lied" soloists are the superb tenor Ernst Haefliger and the mezzo-soprano Mildred Miller who seems not to understand the humors of her first two songs at all, but who is very good in "Der Abshied."

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I suspect, too, that in his last years Walter was unable to control a work as hard as the Ninth technically, something that an extra record side devoted to Walter rehearsing tends to document.

CHICAGO HEIGHTS, ILL.
STAR
TW. 19,000

JUN 5 1966

Music In The Groove

By PAUL [redacted]

[redacted] great two - disc set by the Boston Symphony orchestra under Erich Leinsdorf which features the first modern recording of the Mahler Sixth Symphony in A Minor, surnamed "The Tragic." This masterpiece is the very essence of Mahler, that introspective genius so obsessed by the fear of death and yet indomitably proud and a perfectionist at all costs.

Calling for one of the largest orchestras in the modern repertory, its tonal coloring is breathtaking. Listen especially to the ironic Scherzo and the tremendous finale which epitomizes Mahler's struggle against adversity, ended by the massive "hammerblows of fate."

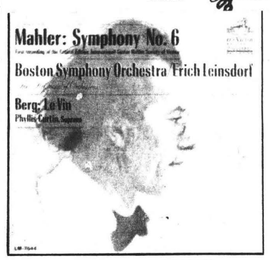
This is one of the most thrilling experiences in all symphonic music, and the consummate mastery of the Boston Symphony in bringing off this extraordinarily difficult work merits the highest praise.

[redacted]udes Alban Berg [redacted] with Phyllis Curtin, [redacted] soloist. Berg, disciple of Mahler, set three poems from Baudelaire's "Les Fleurs du Mal" in Stefan George's free German - translated texts to fascinatingly complex music. This prepared the way for his final masterpiece, the unfinished opera "Lulu" (only complete recording of which is on Columbia lp.) Miss Curtin, long one of our favorites, is outstanding in this superb recording.

In lighter, highly enjoyable, summery vein, Victor gives us "More Highlights from An Evening at The Pops" (LSC-2882) with Arthur Fiedler conducting the Boston "Pops" orchestra in the deliciously witty "Matinees Musicales" by Benjamin Britten. The album also includes lush orchestral arrangements of Cole Porter's great hits like "Wunderbar," "Night and Day," and "Love for Sale," and the sparkling Mendelssohn G. Minor Piano Concerto with Susan Starr, an admirably deft and communicative piano soloist. An ideal platter for these sunny days!

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUN 25 1966



CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 6/ BERG: LE VIN

Boston Symphony Orch. (Leinsdorf)/Phyllis Curtin. RCA Victor LM 7044 (M); LSC 7044 (S)

The Mahler No. 6 receives a forceful and broad interpretation which makes it a prize. Leinsdorf's tragic concept is prevalent throughuot. "Le Vin" is an expressive piece.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 364,362 SUN. 551,968

JUL 3 1966

Erich Leinsdorf conducts the Boston symphony orchestra in a superb two record Victor album of Mahler's sixth symphony and Alban Berg's concert aria with orchestra, "Le Vin," (LM-7044).

The symphony, which takes three of the four sides, begins and ends in a tragic mood—of fate, not challenged and overcome as in the Beethoven fifth symphony, but felling the hero with death blows. Mahler himself, after the rehearsal for the premiere at Essen in 1906, was so affected by the music that he "walked up and down in the artists' room, sobbing, wringing his hands, unable to control himself," according to his wife.

Perhaps because of its heavy mood, the American premiere of the symphony did not arrive until late 1947, with the New York philharmonic under Dimitri Mitropoulos. The Boston symphony performance on which this album is based was only the third full scale production in this country, in late 1964. It has the breadth and range of orchestral effects for which Mahler was famous, and certainly displays a large array of percussion instruments, including such items as the glockenspiel, xylophone, celesta, snare drums, cowbells, chimes and birch rod.

For all the size of the orchestra and the complicacations of the score, Leinsdorf keeps the music moving and displays his prowess at twining the strands.

Soprano Phyllis Curtin sings the three Baudelaire poems on wine from "Les Fleur du Mal," given orchestral settings by Berg in the late 1920's, as "Le Vin." It is a 12 tone work employing some jazz rhythms (and the saxophone), and the orchestral coloration is evocative, even if the melodies are hardly the sort to set one whistling.

CUE
NEW YORK, N. Y.
W. 167,000

JUN 25 1966

... Few men [illegible] great symphonies, and Mahler shines among them. The Sixth, ranked among his least popular, is also one of the least known. Erich Leinsdorf and the Boston Symphony, who gave us the finest version of the Fifth, now produce the first stereo Sixth, a "Critical Edition" Sixth with the movements in their original order. Unpopular?—I'd pick the Andante of this symphony, if necessary, to enlist Mahler converts. It is unnecessary, as he has become a best-selling hero; one's case rests in the music, where it began. Also in this stunning album: Phyllis Curtin expertly singing Berg's "Le Vin" in Baudelaire's French instead of the Stefan George translation (*RCA Victor S-7044, M-same—2-12"*).

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Sunday, July 31, 1966

MAHLER SIXTH SYMPHONY, played by Boston Symphony Orchestra under Erich Leinsdorf.

The Sixth Symphony of Gustav Mahler is one of the less noticed ones of the 10 he completed, possibly because, as its designation "Tragic" suggests, it was written under considerable stress, which is reflected in some heavy instrumentation that is more hysterical than musical. At the same time it has moments of surpassing beauty, and this recording is a very thoughtful one, and likely to please those who think they don't like Mahler.

Oakland Tribune
OAKLAND, CALIF.
D. 209,378 SUN. 232,450

SEP 11 1966

RECORDS

Classical

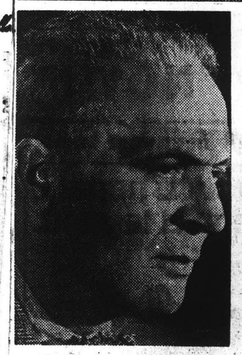
Mahler: Symphony No. 6; Berg's "Le Vin." Boston Symphony Orchestra, Erich Leinsdorf, conductor. Victor. Not one of the BSO's strongest technical efforts, but this Sixth is the only recording of the recently published critical edition by the International Mahler Society in Vienna. Soprano Phyllis Curtin sings the Berg 12-tone concert aria beautifully.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-745 SUN. 1,178,515

AUG 7 1966

RECORDS

A Revival of Gustav Mahler: On the Outside, Looking in?



Bruno Walter

ERICH LEINSDORF told a recent Tanglewood visitor that hearing the music of Gustav Mahler today is akin to reading the works of Franz Kafka—"the listener is outside, looking in." We cannot conceive Mahler's inner torment as the proper substance for music nor accept his vocabulary as valid for the contemporary world, but he compels us to listen nonetheless. Anton Bruckner, so often coupled with Mahler in the history books as post-Wagnerian, "was not a modern person at all, rather a childlike figure playing with musical blocks."

Mr. Leinsdorf's remarks on the Mahler-Bruckner revival quite possibly have little to do with the current revival of interest in the music composed by the two men, but they do contribute to understanding the Boston Symphony orchestra's recent recording of the Mahler Sixth Symphony [RCA Victor LSC 7044] with Mr. Leinsdorf in charge. This is the turbulent "Hammerschlag," the one with a final tragic march so overpowering in its insistence on doom that Frau Mahler said it sent the composer into sobbing, hand-wringing paroxysms of grief at the dress rehearsal.

• • •

It is also a work of tight musical construction—tighter, perhaps, than any of the other Mahler symphonies. Mr. Leinsdorf uses the 1963 critical edition of the Vienna Mahler Gesellschaft—this is its first recording—which corrects many errors and, in accordance with the composer's presumed wishes, reverses the previous edition's order of the middle movements, putting the Scherzo before the Andante. The result points up thematic relations more sharply and lends more weight to the inexorable dynamism of the Finale.

For those of us with ears inevitably conditioned by Bruno Walter, the Leinsdorf drive and objectivity—reminiscent a little of Toscanini—comes as an astringent surprise on first hearing. The powerful, anti-idiomatic insistence on dry contour reflects few of the "Mahler-esque" sonorities. Repeated hearings increase my respect for what is essentially a modern, external approach asking only for acceptance on musical terms.

• • •

As in his earlier release of the Mahler Fifth, Mr. Leinsdorf supplies Alban Berg music for the final side. This time it is the impressionistic "Le Vin," with Phyllis Curtin as soloist and the original Baudelaire poems in place of Stefan George's German translations used by the composer.

Eugen Jochum is possible the nearest thing to an Anton Bruckner specialist active today, a fact pointed up by two recent releases. The first [Philips PHS-2-991] has the conductor joining his own Councertgebouw Orchestra of Amsterdam for a rich, sonorous, and affirmative performance of the Fifth symphony, followed by a joyful, urbane reading of Mozart's "Linz" symphony [No. 36] in C major, K. 425[. The coupling is explained by Bruckner's 13 years of service as cathedral organist in the Austrian city where Mozart wrote his symphony nearly a century earlier. The recording is of a live performance in the reverberant Bavarian abbey of Ottobeuren, commemorating its 1200th anniversary.

New England Newsclip Agency, Inc.
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Foster's Democrat (e)
DOVER, N. H.
Circ. 11,700

JUL 16 1966

Discs That Repeat, Repeat in Your Ear

By JOHN CROSBY

HIGH CLASSICAL

There have been some excellent classical releases lately. "Stravinsky Conducts Pulcinello" (Columbia) is the complete score of his ballet with arias. Ormandy leads the Philadelphia Orchestra in Russian favorites in "March Slav" (Columbia). Erich Leinsdorf leads the Boston Symphony in Mahler's 6th Symphony and Berg's La Vin with Phyllis Curtin the soloist in the latter work (RCA Victor). "Arthur Rubinstein/Chopin" (RCA Victor) features two old masters combining beautifully. Dietrich Fischer-Dieskau, who may be the world's best lieder singer, sings Schubert's "The Trout and Other Songs" (Angel).

St. Louis
Globe-Democrat
D. 305,904 SUN. 343,016

JUN 4 1966

Record Reviews

BERG Le Vin 7046

Boston Symphony conducted by Eric Leinsdorf.

Mahler's Sixth is a difficult symphony to hear. It is in C minor like Beethoven's Fifth and is filled with the strong feelings of man's destiny and unlike Beethoven, Mahler is convinced that all is doomed. This is the music of a confirmed fatalist and it is depressing to hear.

This is the first recording of the Sixth in America and, as far as I know, there have been a mere handful of performances by American orchestras. New York Philharmonic twice played the composition with Metropolos, conducting, Philadelphia and Boston are the only other orchestras to attempt it.

Phyllis Curtin sings the expressive and lovely "LeVin" songs by Berg with brilliance and accuracy. Berg had a preferance for the voice with orchestra and his primary efforts are the result of this interest. The recording is a valuable addition to the Berg repertory.

CHICAGO HEIGHTS, ILL.
STAR
TW. 19,000

JUN 5 1966

Music In The Groove

By PAUL H. LITTLE

From Victor, one of the year's great albums is the two - disc set by the Boston Symphony orchestra under Erich Leinsdorf which features the first modern recording of the Mahler Sixth Symphony in A Minor, surnamed "The Tragic." This masterpiece is the very essence of Mahler, that introspective genius so obsessed by the fear of death and yet indomitably proud and a perfectionist at all costs.

Calling for one of the largest orchestras in the modern repertory, its tonal coloring is breathtaking. Listen especially to the ironic Scherzo and the tremendous finale which epitomizes Mahler's struggle against adversity, ended by the massive "hammerblows of fate."

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This album includes Alban Berg's "Le Vin" with Phyllis Curtin, soprano soloist. Berg, disciple of Mahler, set three poems from Baudelaire's "Les Fleurs du Mal" in Stefan George's free German - translated texts to fascinatingly complex music. This prepared the way for his final masterpiece, the unfinished opera "Lulu" (only complete recording of which is on Columbia lp.) Miss Curtin, long one of our favorites, is outstanding in this superb recording.

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The Boston Globe
(MORNING)
D. 234,733 SUN. 532,600

JUL 24 1966

Discology: Mahler

Sixth and Ninth: Failing to Achieve

By MICHAEL STEINBERG

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The Scherzo, in spite of some wonderful fancies (the F minor section at No. 81 and the shrill B flat fanfare for all the oboes just before the end), seems dry and contrived. Also as I came to know it better, I discovered with regret that the Andante does not wear well, though it, too, has lovely moments (the F flat in the first measure, the passage for descending strings that suggests Schoenberg's "Pelleas," the "misterioso" turn to C major).

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The performance is quite good. It is generally good as to tempo and sense of motion, though I question certain details (mm. 251, 280, 348, 374 in the first movement; the relations of speeds at the beginning and end of the finale, and the too abrupt slowing down before the second hammer stroke).

The effectiveness of the performance as a whole is limited by a failure to realize the details of dynamics and accentuation. There is not a real pianissimo throughout (imagine what the beginning of the Andante should be); the scherzo becomes terribly monotonous because of the absence of accents and sforzandi; certain dynamics are unaccountably reduced in scale (the first of many examples being the horn fortissimo at m. 203 in the first movement).

The playing is not the most exact and refined the Boston Symphony can do, and its most destructive moment, just as it was in the 10 concert performances I heard in 1964-65, is the last movement coda for trombones and tuba, which is simply not intelligible.

RCA has done a disappointing job recording the work. Woodwinds tend to be too far in the back, but they leap into sudden disproportionate prominence, for example, at No. 51 in the Andante. Neither the cowbells nor the hammer, both of which were marvellously right in Symphony Hall, make the proper effect on the recording.

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I suspect, too, that in his last years Walter was unable to control a work as hard as the Ninth technically, something that an extra record side devoted to Walter rehearsing tends to document.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

JUN 25 1966

Mahler: Symphony No. 6

Boston Symphony Orchestra Erich Leinsdorf

Berg: Le Vin
Phyllis Curtin, Soprano

CLASSICAL SPOTLIGHT

MAHLER: SYMPHONY NO. 6/ BERG: LE VIN

Boston Symphony Orch. (Leinsdorf)/Phyllis Curtin. RCA Victor LM 7044 (M); LSC 7044 (S)

The Mahler No. 6 receives a forceful and broad interpretation which makes it a prize. Leinsdorf's tragic concept is prevalent throughout. "Le Vin" is an expressive piece.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 364,7[illegible]

JUL [illegible] 1966

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The symphony, which takes three of the four sides, begins and ends in a tragic mood—of fate, not challenged and overcome as in the Beethoven fifth symphony, but felling the hero with death blows. Mahler himself, after the rehearsal for the premiere at Essen in 1906, was so affected by the music that he "walked up and down in the artists' room, sobbing, wringing his hands, unable to control himself," according to his wife.

Perhaps because of its heavy mood, the American premiere of the symphony did not arrive until late 1947, with the New York philharmonic under Dimitri Mitropoulos. The Boston symphony performance on which this album is based was only the third full scale production in this country, in late 1964. It has the breadth and range of orchestral effects for which Mahler was famous, and certainly displays a large array of percussion instruments, including such items as the glockenspiel, xylophone, celesta, snare drums, cowbells, chimes and birch rod.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Saturday, June 18, 1966

'Ultimate Destiny' in Music

Mahler's Symphony No. 6

By NELL LAWSON

The first recording of the "Critical Edition" of Mahler's rarely performed Symphony No. 6 in A Minor "concerned with expressing in music the concept of ultimate tragic destiny," comes from RCA Victor in a boxed, two-LP album, performed by the Boston Symphony under Erich Leinsdorf.

The Critical Edition score, published in 1963 by C. F. Kahnt, researched by the International Mahler Society in Vienna, had its first American performance in 1964 by Leinsdorf and the Boston Symphony.

It employs a large orchestra and expresses an epic emotional conflict, musically and spiritually, in the grand Shakespearian tragic manner, pre-ordained but with the vitality and will to take up the emotional struggle.

Bruno Walter, friend and colleague of the composer, said of the dissonant and power finale, "The crescendos and climaxes . . . resemble in their grim power the mountainous waves of a sea that will overwhelm and destroy the ship."

The album concludes with Alban Berg's "Le Vin," a concert aria for orchestra with soprano Phyllis Curtain in three lyrics from Baudelaires' "Les Fleurs du Mal." LSC-7044, stereo, mono also.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY TIMES RECORD
Saturday, July 23, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY MORNING RECORD
Saturday, July 23, 1966

Instrumental Recordings

Symphony Orchestras

By HOWARD HEALY

Mahler's Sixth Symphony has been released in a new album by RCA Victor with Eric Leinsdorf conducting the Boston Symphony Orchestra and following a score with some important textual changes.

The most significant of these changes is that the scherzo movement now follows the andante, which in prior performances had been the other way around.

This symphony, of course, has a great deal of sound effects, too—cowbells and hammer blows, for example—that are tastefully controlled and effectively used in this performance.

There is a martial strain to this symphony, a foreboding pounding beat, and contrasting patches of slow, nostalgic and pastoral passages. It is, then, true Mahler, with many musical strains in it, from classical to modern."

This album, simply entitles Mahler: Symphony No. 6, also has Berg's Le Vin on one side with soprano Phyllis Curtin.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 149,039 SUN. 197,387
SEP 4 1966

Music Off Records

MAHLER'S SYMPHONY No. 6 is one of his lesser known works, but unjustly so as the new RCA-Victor two-record LSC-7044 (stereo) demonstrates, especially in the fine-grained and powerful performance of the Boston Symphony under Leinsdorf. This is a "Fate" or "Tragic" symphony, with less of the folk element than usual in Mahler. But its march-like momentum becomes almost hypnotic, and if there is somewhat more restraint than usual in the sentiment, there is no loss of this great composer's true genius for the symphonic form. It should be heard.

Overside is Berg's "Le Vin," a concert aria for soprano and orchestra with Phyllis Curtin bringing out the expressive range of this strange music.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 475,000
AUG 3 0 1966

The World of Music

By Robert Commanday

Each to His Own Music

THE BEGINNING of music criticism comes with a remark that is the easiest one for the listener to make: "I don't like such and such composer" (let's say, Sibelius or Schoenberg). The beginning of wisdom however, comes with the thought that maybe the phrase should be turned around: "Sibelius doesn't like me."

That's much more reasonable. After all, the music is there, finished, but with our fickle tastes and fancies, we listeners just come and go.

I leaped onto this quicksand after listening to a new recording of Mahler's Sixth Symphony, "Tragic," (Erich Leinsdorf and the Boston Symphony, RCA Victor, LSC-7044) and wondering how others would react to it.

The Mahler, vividly interpreted by Leinsdorf, inundates the listener with wave upon wave of emotion, culminating finally in a powerful, almost physical impact. It would seem to be too much for anyone with a weak heart. The juxtapositions are compelling; bright scenes or nostalgic moments interrupted by black melancholy; phantoms and specters dance incongruously with jolly burghers; underlying all, Mahler's constant musical motives—the hammer blows of fate and man's march to a tragic destiny.

The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259
AUG 2 1 1966

'Tragic' Is Recorded By Boston Symphony

By RUTH TRIPP

THE complexities of a Mahler score are wonderfully set forth in a performance of his Symphony No. 6, in an interpretation of the most sensitive sort by Erich Leinsdorf and the Boston Symphony Orchestra. The RCA release is 7044 and it is paired with the concert aria with orchestra, "Le Vin," by Alban Berg. The same musicians have Phyllis Curtin, soprano, in the soloists role. These two records are truly enjoyable, with every facet of a musician's power.

The Sixth is called "The Tragic," a subtitle which Mahler himself used. It was Dimitri Mitropoulos who gave the first American performance of this work, at a New York Philharmonic concert in December of 1947. Leinsdorf uses the Critical Edition of the score, published in 1963 by C. F. Kahnt through research made possible by the International Gustav Mahler Society in Vienna. This is the first recording made from that score, just as the Leinsdorf performance in Boston in November 1964, was its first live performance. A main alteration is in the reversal of the order of the Andante and the Scherzo movement. It is a tremendous piece of writing, and the musicians never let us forget the magnitude of the impact it makes.

The Berg songs, settings of three of the five poems by Baudelaire, titled "Le Vin," are from his "Les Fleurs du Mal." Alban Berg set them originally in German, the translation by Stefan George. They are known as "Der Wein." Leinsdorf and Phyllis Curtin use the original French poetic text. The singing is sure and fearless in the difficult Berg idiom. Phyllis Curtin has the feeling for, and the vocal technique to display, this contemporary music.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800
SEPT 3 0 1966

CLASSICAL ALBUM OF THE WEEK

Mahler: Symphony No. 6 (Tragic). —Boston Symphony, Leinsdorf [*RCA Victor LSC7044*]. The fantastic awakening interest in Mahler's music in recent years (partly due to this mammoth works never had a chance in pre-LP or pre-hi-fi days) has at last brought good stereo recordings of *all* his symphonies. This 6th is the last to make the stereo list. But it was worth the wait for as good a performance as Leinsdorf and the Bostonians give it. They are also the first to use the Critical Score recently approved by the International Mahler Society (it reverses the 2nd and 3rd movements in contrast to other editions, among other changes). Leinsdorf wrenches the martial first movements into vividly dramatic life, and infuses the rest of the symphony with an eloquence, grandeur, and passion that have not always been Leinsdorf's trademark. It is, in short, his best recording since the great Prokofieff 6th he did two years ago. (R.H.)

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
AUG 1966

MAHLER: *Symphony No. 6, in A minor*
†Berg: *Der Wein*

Phyllis Curtin, soprano (in the Berg); Boston Symphony Orchestra, Erich Leinsdorf, cond.
● RCA VICTOR LM 7044. Two LP. $9.58.
●● RCA VICTOR LSC 7044. Two SD. $11.58.

Leinsdorf begins with one solid advantage over his two recorded rivals (Adler on SPA and Flipse on Epic): he has been able to use the Critical Edition of the work published in 1963 by the International Gustav Mahler Society of Vienna. The differences between this and the old editions are far less numerous than in the case of the Seventh Symphony, but they include one that is extremely important—the Scherzo has been restored to its original position *before* the Andante. According to the editor, Professor Erwin Ratz, Mahler put the Andante before the Scherzo in the second edition as a result of "outside influence" and soon regretted his decision. On purely musical grounds, the Symphony certainly presents a more convincing whole with the Scherzo second.

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To some extent, this is probably a reflection on the actual orchestral playing. The Boston Symphony is billed as "The Aristocrat of Orchestras," and its playing here has all the qualities I associate with aristocracy: it is smooth, polished, emotionally null, effete, self-indulgent, and lacking in discipline. Ensemble is never really tight—even a comparatively easy passage like the horn and solo violin duet before figure 24 in the first movement is not perfectly together—and the conductor's grip on his tempos is flabby. The woodwinds play with some spirit, but the string tone is colorless and the brass section feeble throughout. As for the first trumpet, his braying vibrato and frenetic phrasing obtrude themselves time and again on the unwilling ear.

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
SEPT 1966

RECORDING OF SPECIAL MERIT

© ® MAHLER: *Symphony No. 6, in A Minor ("Tragic")*. BERG: *Concert Aria: Le Vin.* Phyllis Curtin (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7044 two discs $11.58, LM 7044* $9.58.

Performance: Good Mahler
Recording: Impressive
Stereo Quality: First-rate

Composed in 1903-1904, Mahler's Sixth Symphony was not performed in America until 1947, when the late Dimitri Mitropoulos conducted it with the New York Philharmonic. As fate would have it, the Sixth is also the last of the Mahler symphonies to be recorded in stereo.

Like the Fifth and Seventh symphonies (and the first movement of the Eighth), this so-called *Tragic* Symphony finds Mahler preoccupied in the end movements with the most elaborate polyphonic procedures together with the communication of his musico-dramatic message. As with the Seventh, I find the less complex middle movements the most convincing—a darkly menacing scherzo and an intensely soulful slow movement cut out of the same cloth as the *Kindertotenlieder* (composed at about the same time). Except for this latter movement, the color strikes me as being predominantly iron-gray, with persistent and brutal rhythmic figures from a veritable army of percussion providing most of the contrast.

This symphony is a formidable chunk of listening, make no mistake about it, and Erich Leinsdorf's reading with the Boston Symphony makes a strong case for the score—if not with quite the hair-raising tension that I heard from Mitropoulos in 1947 and 1955. In accordance with the newly published critical edition by the International Gustav Mahler Society, the Scherzo is placed second rather than third in the order of movements, and the third hammer stroke in the finale is deleted. The recorded sound is altogether splendid in its kinetic force, transparency, and fine detail.

The fourth side of the album, containing a mere twelve minutes of playing time, is devoted to Alban Berg's masterpiece of sensuality and intellect—a setting for soprano and orchestra of three of the five verses of Baudelaire's sinister and poetic sequence *Le Vin*, composed in 1928-1929. Though sung originally in Stefan George's German translation as *Der Wein*, the music was published with both German and French texts, and in this second stereo recording Miss Curtin has chosen to use the French, whereas Bethany Beardslee sings the German in the Columbia album directed by Robert Craft (M2S 620, M2L 271). The Curtin-Leinsdorf collaboration is more sensuously atmospheric, though the French enunciation is not always clear. The Beardslee and Craft combination is considerably richer in textural detail, but the singer's voice is decidedly antiseptic by comparison. *D. H.*

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Saturday, June 18, 1966

'Ultimate Destiny' in Music

Mahler's Symphony No. 6

By NELL LAWSON

The first recording of the "Critical Edition" of Mahler's rarely performed Symphony No. 6 in A Minor "concerned with expressing in music the concept of ultimate tragic destiny," comes from RCA Victor in a boxed, two-LP album, performed by the Boston Symphony under Erich Leinsdorf.

The Critical Edition score, published in 1963 by C. F. Kahnt, researched by the International Mahler Society in Vienna, had its first American performance in 1964 by Leinsdorf and the Boston Symphony.

It employs a large orchestra and expresses an epic emotional conflict, musically and spiritually, in the grand Shakespearian tragic manner, pre-ordained but with the vitality and will to take up the emotional struggle.

Bruno Walter, friend and colleague of the composer, said of the dissonant and power finale, "The crescendos and climaxes . . . resemble in their grim power the mountainous waves of a sea that will overwhelm and destroy the ship."

The album concludes with Alban Berg's "Le Vin," a concert aria for orchestra with soprano Phyllis Curtain in three lyrics from Baudelaires' "Les Fleurs du Mal." LSC-7044, stereo, mono also.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY TIMES RECORD
Saturday, July 23, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
TROY MORNING RECORD
Saturday, July 23, 1966

Instrumental Recordings

Symphony Orchestras

By HOWARD HEALY

Mahler's Sixth Symphony has been released in a new album by RCA Victor with Eric Leinsdorf conducting the Boston Symphony Orchestra and following a score with some important textual changes.

The most significant of these changes is that the scherzo movement now follows the andante, which in prior performances had been the other way around.

This symphony, of course, has a great deal of sound effects, too—cowbells and hammer blows, for example—that are tastefully controlled and effectively used in this performance.

There is a martial strain to this symphony, a foreboding pounding beat, and contrasting patches of slow, nostalgic and pastoral passages. It is, then, true Mahler, with many musical strains in it, from classical to modern."

This album, simply entitles Mahler: Symphony No. 6, also has Berg's Le Vin on one side with soprano Phyllis Curtin.

Richmond Times-Dispatch
RICHMOND, VIRGINIA
D. 149,039 SUN. 197,387
SEP 4 1966

Music Off Records

MAHLER'S SYMPHONY No. 6 is one of his lesser known works, but unjustly so as the new RCA-Victor two-record LSC-7044 (stereo) demonstrates, especially in the fine-grained and powerful performance of the Boston Symphony under Leinsdorf. This is a "Fate" or "Tragic" symphony, with less of the folk element than usual in Mahler. But its march-like momentum becomes almost hypnotic, and if there is somewhat more restraint than usual in the sentiment, there is no loss of this great composer's true genius for the symphonic form. It should be heard.

Overside is Berg's "Le Vin," a concert aria for soprano and orchestra with Phyllis Curtin bringing out the expressive range of this strange music.

San Francisco Chronicle
THE VOICE OF THE WEST
D. 475,000
AUG 3 0 1966

The World of Music

By Robert Commanday

Each to His Own Music

THE BEGINNING of music criticism comes with a remark that is the easiest one for the listener to make: "I don't like such and such composer" (let's say, Sibelius or Schoenberg). The beginning of wisdom however, comes with the thought that maybe the phrase should be turned around: "Sibelius doesn't like me."

That's much more reasonable. After all, the music is there, finished, but with our fickle tastes and fancies, we listeners just come and go.

I leaped onto this quicksand after listening to a new recording of Mahler's Sixth Symphony, "Tragic," (Erich Leinsdorf and the Boston Symphony, RCA Victor, LSC-7044) and wondering how others would react to it.

The Mahler, vividly interpreted by Leinsdorf, inundates the listener with wave upon wave of emotion, culminating finally in a powerful, almost physical impact. It would seem to be too much for anyone with a weak heart. The juxtapositions are compelling: bright scenes or nostalgic moments interrupted by black melancholy; phantoms and specters dance incongruously with jolly burghers; underlying all, Mahler's constant musical motives—the hammer blows of fate and man's march to a tragic destiny.

The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259
AUG 2 1 1966

'Tragic' Is Recorded By Boston Symphony

By RUTH TRIPP

THE complexities of a Mahler score are wonderfully set forth in a performance of his Symphony No. 6, in an interpretation of the most sensitive sort by Erich Leinsdorf and the Boston Symphony Orchestra. The RCA release is 7044 and it is paired with the concert aria with orchestra, "Le Vin," by Alban Berg. The same musicians have Phyllis Curtin, soprano, in the soloists role. These two records are truly enjoyable, with every facet of a musician's power.

The Sixth is called "The Tragic," a subtitle which Mahler himself used. It was Dimitri Mitropoulos who gave the first American performance of this work, at a New York Philharmonic concert in December of 1947. Leinsdorf uses the Critical Edition of the score, published in 1963 by C. F. Kahnt through research made possible by the International Gustav Mahler Society in Vienna. This is the first recording made from that score, just as the Leinsdorf performance in Boston in November 1964, was its first live performance. A main alteration is in the reversal of the order of the Andante and the Scherzo movement. It is a tremendous piece of writing, and the musicians never let us forget the magnitude of the impact it makes.

The Berg songs, settings of three of the five poems by Baudelaire, titled "Le Vin," are from his "Les Fleurs du Mal." Alban Berg set them originally in German, the translation by Stefan George. They are known as "Der Wein." Leinsdorf and Phyllis Curtin use the original French poetic text. The singing is sure and fearless in the difficult Berg idiom. Phyllis Curtin has the feeling for, and the vocal technique to display, this contemporary music.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800
SEPT 3 0 1966

Mahler: Symphony No. 6 (Tragic). CLASSICAL ALBUM OF THE WEEK —Boston Symphony, Leinsdorf [*RCA Victor LSC7044*]. The fantastic awakening of interest in Mahler's music in recent years (partly because his mammoth works never had a chance in pre-LP or pre-hi-fi days) has at last brought good stereo recordings of *all* his symphonies. This 6th is the last to make the stereo list. But it was worth the wait for as good a performance as Leinsdorf and the Bostonians give it. They are also the first to use the Critical Score recently approved by the International Mahler Society (it reverses the 2nd and 3rd movements in contrast to other editions, among other changes). Leinsdorf wrenches the martial first movements into vividly dramatic life, and infuses the rest of the symphony with an eloquence, grandeur, and passion that have not always been Leinsdorf's trademark. It is, in short, his best recording since the great Prokofieff 6th he did two years ago. (R.H.)

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
AUG 1966

MAHLER: *Symphony No. 6, in A minor*
†Berg: *Der Wein*

Phyllis Curtin, soprano (in the Berg); Boston Symphony Orchestra, Erich Leinsdorf, cond.
● RCA VICTOR LM 7044. Two LP. $9.58.
● ● RCA VICTOR LSC 7044. Two SD. $11.58.

Leinsdorf begins with one solid advantage over his two recorded rivals (Adler on SPA and Flipse on Epic): he has been able to use the Critical Edition of the work published in 1963 by the International Gustav Mahler Society of Vienna. The differences between this and the old editions are far less numerous than in the case of the Seventh Symphony, but they include one that is extremely important—the Scherzo has been restored to its original position *before* the Andante. According to the editor, Professor Erwin Ratz, Mahler put the Andante before the Scherzo in the second edition as a result of "outside influence" and soon regretted his decision. On purely musical grounds, the Symphony certainly presents a more convincing whole with the Scherzo second.

That, then, is one point in Leinsdorf's favor. One would have expected the quality of reproduction to be another, since both rival recordings are in mono only, and one of them, the Flipse, was made at a live performance. However, the boomy, unreal quality of the bass in the opening measures of the new version turns out to be an accurate foretaste of its over-all effect. The recording certainly has more clarity of detail than its predecessors, but it has no more body or warmth than the Epic and rather less than the SPA.

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Leinsdorf's pacing of the Symphony is generally brisk, and he skates blithely over the dramatic opening pages of the Finale, where Adler produces an effect of stupendous, elemental conflict. As in the other recordings, the repeat of the first-movement exposition is omitted.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
SEPT 1966

RECORDING OF SPECIAL MERIT

Ⓒ Ⓜ MAHLER: *Symphony No. 6, in A Minor ("Tragic").* BERG: *Concert Aria: Le Vin.* Phyllis Curtin (soprano); Boston Symphony Orchestra, Erich Leinsdorf cond. RCA VICTOR LSC 7044 two discs $11.58, LM 7044* $9.58.

Performance: **Good Mahler**
Recording: **Impressive**
Stereo Quality: **First-rate**

Composed in 1903-1904, Mahler's Sixth Symphony was not performed in America until 1947, when the late Dimitri Mitropoulos conducted it with the New York Philharmonic. As fate would have it, the Sixth is also the last of the Mahler symphonies to be recorded in stereo.

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The fourth side of the album, containing a mere twelve minutes of playing time, is devoted to Alban Berg's masterpiece of sensuality and intellect—a setting for soprano and orchestra of three of the five verses of Baudelaire's sinister and poetic sequence *Le Vin*, composed in 1928-1929. Though sung originally in Stefan George's German translation as *Der Wein*, the music was published with both German and French texts, and in this second stereo recording Miss Curtin has chosen to use the French, whereas Bethany Beardslee sings the German in the Columbia album directed by Robert Craft (M2S 620, M2L 271). The Curtin-Leinsdorf collaboration is more sensuously atmospheric, though the French enunciation is not always clear. The Beardslee and Craft combination is considerably richer in textural detail, but the singer's voice is decidedly antiseptic by comparison. *D. H.*

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400

MAR 1967

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ **FINE: *Symphony (1962); Serious Song: Lament for String Orchestra; Toccata Concertante.*** Boston Symphony Orchestra, Irving Fine and Erich Leinsdorf cond. RCA VICTOR LSC 2829 $5.79, LM 2829* $4.79.

Performance: Generally excellent
Recording: Mostly first-rate
Stereo Quality: Very good

Irving Fine, a distinguished American composer, died in 1962 to the stunned disbelief of his friends and colleagues. He was approaching fifty, but was still fresh-faced, boyish, disarmingly modest and self-doubting. Yet he was serious about his work in a very special way. If career and success—in the Big Time sense—ever more than crossed his mind, he gave small evidence of it.

There was genuine talent and musicality behind Fine's work, and the fact that one was somehow certain of it was in itself rare during a period when the word "talent" itself had been downgraded as a romantic superstition, during an era in which chaff easily passed for wheat.

Quite apart from the pleasures to be derived from the sensitivity and refinement of his music, this admirable new release from Victor says—in just these three works by Irving Fine—what might otherwise be said in a volume about the last thirty years or so of American music. While he was more evidently gifted than many Americans who made more of a splash—composers who rose to positions of great power and prestige—he emerges, as I listen to his work on this recording, as a typical composer of his generation in that he was a composer in search of a Direction, of "meaningful" stylistic identity, and a composer who could never quite accept or settle on what his talent was all about.

That his principal point of stylistic departure was Stravinsky's neoclassicism is evident from *Toccata Concertante* (1948). The work is extraordinarily skillful and polished for a composer in his early thirties, and while the overlay of Stravinsky's neoclassic tonal vocabulary is unmistakable, something of Fine's own lyricism comes through.

With the advent of the Fifties and the overnight ascendancy of the twelve-tone revival, the concepts on which Fine had predicated his musical development had been sharply and puzzlingly reversed. Since he was a composer, not a quick-change artist, he couldn't make the flying leap onto the bandwagon. But, in his Symphony (1962)—the longest, most complex, "biggest" work on the disc—he was hard at work reconciling his earlier commitment to neoclassicism with a technique that was its apparent opposite. Struggle—control over internally warring impulses—is of itself the subject matter of this symphony, its chief expressive emanation. Fine's natural lyricism and his sensitivity are dimmed by the sharply angled chromatic shapes (some of them serially derived) that form his motivating materials.

Symphony (1962) and *Toccata Concertante* are separated by *Serious Song* (1959), "a lament for string orchestra." In this brief, eloquently beautiful piece, everything that Irving Fine's talent was all about is openly sung. The youthful influences are subdued; the lyrical sensitivity is now less sweet than rueful, but its commitment to the composer's muse is unmistakable. The craft is now more than impeccably neoclassical; it is idealistic.

In a touching tribute to his younger colleague printed on the jacket, Aaron Copland suggests that Fine had difficulty assimilating influences, even as he goes on to suggest that the tragedy of the premature termination of his work lies in the fact that we shall never know the outcome of his struggle to reconcile his own sensibilities with a musical system with which he was plainly uncomfortable. Perhaps Copland is right.

Symphony (1962) was taped from a live performance at Tanglewood, but both performance and recorded sound are far better than they have any business being under such conditions. The two shorter works, in which Leinsdorf takes over under carefully supervised engineering techniques, seem to me to be all one could ask in the way of performance, recorded sound, and stereo quality.

W. F.

Recordings by the
BOSTON SYMPHONY ORCHESTRA
under the direction of
ERICH LEINSDORF:

RCA VICTOR

BARTÓK	Concerto for Orchestra	LM-2643
	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
BEETHOVEN	Symphony No. 3 ("Eroica")	LM-2644
	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 4 (ARTUR RUBINSTEIN)	LM-2848
	Piano Concerto No. 5 (ARTUR RUBINSTEIN)	LM-2733
BERG	Excerpts from "Wozzeck" (PHYLLIS CURTIN)	LM-7031
	"Le Vin" (PHYLLIS CURTIN)	LM-7044
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 (VAN CLIBURN)	LM-2724
	Symphony No. 2	LM-2809
RAVEL / DELLO JOIO	Piano Concerto in G / Fantasy and Variations (LORIN HOLLANDER)	LM-2667
FAURÉ	Elegy for Cello and Orchestra (SAMUEL MAYES)	LM-2703
KODÁLY	Suite from "Háry János" / Variations on a Hungarian Folk Song, "The Peacock"	LM-2859
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
	Symphony No. 6	LM-7044
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MENOTTI	The Death of the Bishop of Brindisi (With chorus and soloists)	LM-2785
MOZART	Symphony No. 41 and Eine kleine Nachtmusik	LM-2694
	Requiem Mass – KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Piano Concerto Nos. 1 and 2 (JOHN BROWNING)	LM-2897
	Symphony No. 5	LM-2707
	Symphony No. 6	LM-2834
	Symphony-Concerto (SAMUEL MAYES)	LM-2703
	Violin Concerto No. 1 (ERICK FRIEDMAN)	LM-2732
	Piano Concerto No. 5 (LORIN HOLLANDER)	LM-2732
RIMSKY-KORSAKOV	Suite from "Le Coq d'Or"	LM-2725
SCHOENBERG	"Gurre-Lieder," Excerpts (LILI CHOOKASIAN)	LM-2785
SCHULLER	Seven Studies on Themes of Paul Klee	LM-2879
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	"Ein Heldenleben"	LM-2641
	Excerpts from "Salome"; The Awakening of Helen from "The Egyptian Helen" (LEONTYNE PRICE)	LM-2849
STRAVINSKY	Agon	LM-2879
	Suite from The Firebird	LM-2725
	Violin Concerto (JOSEPH SILVERSTEIN)	LM-2852
TCHAIKOVSKY	Piano Concerto No. 1 (ARTUR RUBINSTEIN)	LM-2681
VERDI	Requiem (BIRGIT NILSSON, LILI CHOOKASIAN, CARLO BERGONZI, EZIO FLAGELLO, CHORUS PRO MUSICA)	LM-7040
WAGNER	Lohengrin (SANDOR KONYA, LUCINE AMARA, RITA GORR, WILLIAM DOOLEY, JEROME HINES, CALVIN MARSH, CHORUS PRO MUSICA) (MONAURAL AND STEREOPHONIC)	LM-6710

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

MAY 1967

BRUCKNER: *Symphony No. 4, in E Flat ("Romantic")*

Boston Symphony Orchestra, Erich Leinsdorf, cond. RCA VICTOR Ⓓ LM 2915, $4.79; LSC 2915, $5.79.

Sadly, in view of all the labor, expense, and artistry that have gone into making these two releases, it must be said that they have little effect on the current Bruckner Four situation. That situation is in itself a satisfactory one, since the Klemperer performance, on one beautifully recorded Angel disc, leaves little to be desired. Jochum's performance starts as though it were going to be a powerful contender, with lovely solo horn playing, firm dynamic and rhythmic control, and flawless engineering; but as the work proceeds, Jochum yields the palm to Klemperer in many matters of phrasing and balance and in over-all dramatic conception. Moreover, though this is ostensibly (like Klemperer's) a recording of the Original Version, Jochum has had the temerity not only to tamper with the timpani part at various places in the first movement but even to add cymbals to the climax of the slow movement. The five Motets presented on the fourth side are the first examples of Bruckner's smaller choral works to enter the American catalogue; they are quite well performed and recorded, and they are worth having, but they are not exciting enough to warrant a recommendation for the set as a whole.

There is little to take exception to in Leinsdorf's general view of the Symphony. The tempos are sensible, and they are served by playing that is often, and particularly in the slow movement, very beautiful. The opening of the work, however, betrays a certain lack of precision in dynamics, and the big chorale-like climax in the brasses at the peak of this movement is taken so softly as to be totally ineffective. Even if the performance were much better than it is, it would still be vitiated by a disastrous, though quite accountable, weakness in the recording: the trumpets are so backward that it is only if you know their parts or are following the score that you can even dimly hear them—and Bruckner climaxes without trumpet tone sound pretty ridiculous. I say an "accountable" weakness, because it is fairly obvious that the RCA engineers have been leaning over backwards to correct the excessive trumpet domination of the ensemble that has ruined some recent Boston Symphony recordings. Unfortunately, they have fallen flat on their backs; perhaps next time they will find the mean.

B.J.

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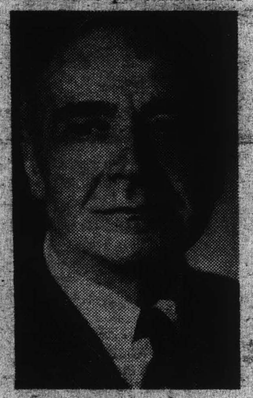
The Hartford Times
HARTFORD, CONN.
D. 132,266
NOV 12 1966

This Week's Scene in the Field of Recordings

A New Release from Chicago

"Serge Koussevitsky and the Boston Symphony Orchestra" (RCA Victor VCM-6174; mono only).

This retrospective three-pocket album contains a number of striking examples of the late Koussevitsky's skill in eliciting from his orchestra some remarkable performances of trivial as well as of important music. An expansive, richly-textured performance of Tchaikovsky's "Symphony No. 5," an effervescent reading of Brahms' "Academic Festival Overture," and a nobly-proportioned recording (except for a rather brisk "andante moderato" of the latter's "Symphony No. 4" are the outstanding parts of this album.



SERGE KOUSSEVITSKY
. . . In Retrospect

Koussevitsky's life - long championing of contemporary American and European music is represented, unfortunately, by the turn-of-the-century American composer Arthur Foote's palely Brahmsian "Suite for Strings" and Dmitri Shostakovich's featherweight "Symphony No. 9," respectively.

His justly - celebrated recording of Roy Harris's "Symphony No. 3" would certainly have been a much more appropriate choice than the Foote, and the entire record side devoted to Shostakovich's symphony (deservedly unperformed nowadays) would better have been occupied by two Koussevitsky 20th century specialties: Prokofiev's "Classical Symphony" and Ravel's "Daphnis and Chloe, Suite No. 2."

This album also contains, as a bonus, a previously unreleased recording of Howard Hanson's utterly charming "Serenade for Flute, Harp and Strings," as well as a couple of additional fillers, Rachmaninoff's orchestration of his song "Vocalise" and "The Battle of Kershenetz" from Rimsky-Korsakov's opera, "The Legend of the Invisible City of Kitezh."

The job of remastering these 78 rpm originals recorded between 1938 and 1947 has, for the most part, been very successfully accomplished. A booklet containing background information on these individual recordings is included in the album.

Buffalo Evening News
D. 279,780 SAT. 292,741
NOV 5 1966

Disc Data

LISTENERS who remember the great Serge Koussevitsky's Boston Symphony broadcasts and his influence on contemporary musicians such as Leonard Bernstein and Lukas Foss and the Tanglewood music center in the Berkshires will welcome RCA Victor's boxed, three-LP album of performances by the Boston orchestra under the great late Russian.

Buffalo Philharmonic conductor Lukas Foss writes the sensitive and warm-hearted "Koussevitsky Reminiscence," also suggesting that this album promises to stretch the lifetime of some of Koussevitsky's favorite performances."

An interesting span of works includes Brahms Academic Festival Overture Op. 80 and Symphony No. 4 in E. Minor, Op. 98; Tchaikovsky's Symphony No. 5 in E. Minor, Op. 64; Rachmaninoff's Vocalese Op. 34, No. 14; Rimsky-Korsakoff's The Battle of Kershenetz (from the Legend of the Invisible City of Kitezh).

Also Howard Hanson's Serenade for Flute, Harp and String Orchestra with Georges Laurent, flute, Bernard Zighera, harp; Arthur Foote's Suite for Strings in E Op. 63, and Shostakovich's Symphony No. 9 (1945. Mono VCM—6174).

New England Newsclip Agency, Inc.
Box 3078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 6 1966

Discology: Koussevitzky

A Flair for Dramatics

By MICHAEL STEINBERG

From his arrival in Boston in 1924 until his retirement in 1949, Serge Koussevitzky was a force of enormous consequence in American musical life.

Like Stokowski in Philadelphia and very few others, Reiner in Cincinnati being one, he took an interest in what his contemporaries and the younger men were writing.

And since his orchestra was the Boston Symphony, he placed at their disposal not just an orchestra but the weight of prestige that comes with recognition by the Establishment, and that can be an invaluable thing for a young artist.

The Koussevitzky Music Foundation continues through its commissions to do battle on behalf of new music. Tanglewood was the boldest stroke of Koussevitzky's imagination. And again like Stokowski, he built his orchestra into an instrument of unsurpassed virtuosity, an achievement his successor was able to undo in a very few years.

In so far as conducting concerns making an orchestra play beautifully, Koussevitzky was a great conductor. As an interpreter of music, he was often uncultivated and wilful, as much of an autocrat in music as in life, and as apt to be wrong-headed about brand-new "Appalachian Spring" as about a two-centuries old Bach concerto.

Unlike Stokowski, Koussevitzky was no sensationalist. He loved music passionately, and on the evidence of what he said and did and of what those who knew him report, he was a totally sincere musician. In his desire to share his excitement, he was led again and again into grotesquely vehement overstatement to which a frequent and equally unfortunate alternative was a glib uninflected rattling off of notes.

His sense of pace was unreliable. I began to listen to the Boston Symphony broadcasts in 1943, and I remember being shocked and amused at his unbelievably slow "Star-Spangled Banner" week after week.

Gradually I perceived that the same inability to find a tempo, coupled in larger works with a tendency toward violent jumps at every opportunity, disfigured his Beethoven, Brahms, and Tchaikovsky as much as they did the National Anthem.

RCA Victor has now issued a three-record album of Koussevitzky performances (VCM-6174, mono only), all with the Boston Symphony, and including Brahm's "Academic Festival" Overture (1947) and Fourth Symphony (1938-9), Tchaikovsky's Fifth (1944), the Rachmaninoff "Vocalise" (1945), "The Battle of Kershenetz" by Rimsky-Korsakoff (1939), Hanson's Serenade for flute, harp, and strings, with Georges Laurent and Bernard Zighera (1947, not previously issued), the Foote Suite for Strings (1940), and the Shostakovich Ninth (1946).

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For the rest, the Rachmaninoff is gorgeous; the Hanson shows the remarkable Laurent a bit past his very best years; the Foote is violently overstated; the obnoxious little Shostakovich is trimly done.

There are better Koussevitzky recordings than these, interpretations in which his flair for drama required no anxious and vehement underlining or ones where the elegance he could command was not watered down into gabble.

I hope, therefore, that Victor will return to the catalogue such beautiful things as the Koussevitzky recordings of Mendelssohn's "Italian" Symphony, Prokofiev's "Classical" Symphony, Ravel's second "Daphnis et Chloe" Suite and "Mother Goose," the Musorgsky-Ravel "Pictures at an Exhibition."

COURIER-POST
CAMDEN, N. J.
D. 99,700 SUN. 99,295
NOV 12 1966

* * *

THE LATE Serge Koussevitzky, in a new musical anthology from RCA-Victor, leads the Boston Symphony Orchestra in selections ranging from Brahms to Shostakovich.

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* * *

INCLUDED in the album are Brahm's "Academic Festival Overture" and "Symphony No. 4"; Tchaikovsky's "Symphony No. 5"; "The Battle of Kershenetz"; Howard Hanson's "Serenade for Flute, Harp and String Orchestra," and Arthur Foote's "Suite for Strings in E" and "Symphony No. 9."

Koussevitsky, who numbered among his [illegible] of the Boston Symphony Orchestra from 1924 to 1949. Despite its defects, this set is a fitting memorial.

Along with Lukas Foss' reminiscences of Serge Koussevitsky, the program booklet included with the album contains program notes on the music by Martin Bookspan, annotator of the Boston Symphony Orchestra, from 1924 to 1949. Despite its defects, this set is a fitting memorial.

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The complete three-record Koussevitzky "Treasury" album is priced at two-thirds the regular price of the three Red Seal mono records—i.e., "three for the price of two."

SW

ROANOKE, VA.
TIMES
D. 57,500 S. 96,000
NOV 5 1966

ROANOKE, VA.
WORLD NEWS
D. 47,000
NOV 5 1966

Sights and Sounds

Recordings

RCA-Victor has issued a memorial album of performances by the Boston Symphony under its brilliant conductor of the 'thirties and 'forties, Serge Koussevitzky. Included in the three-disc set are fiery accounts of Tchaikovsky's Fifth Symphony, Foote's seldom-heard Suite for Strings, and Shostakovich's humorous (and uncharacteristically brief) Ninth Symphony.

AKRON BEACON JOURNAL
AKRON, OHIO
D. 170,576 SUN. 193,287
NOV 6 1966

Serge Koussevitzky, who built the Boston Symphony to a position of world renown, is memorialized in a Treasury of Immortal Performances album. The sound lacks the sheen of more recent recordings, but the performances of several standard orchestral works amply demonstrate the genius of the conductor.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
NOV 12 1966

CLASSICAL SPOTLIGHT

BRAHMS/TCHAIKOVSKY/SHOSTAKOVICH (3 LP's)

Boston Symphony (Koussevitzky)

Here are shining examples of the magnificence of style and sensitive conducting by the brillian Koussevitsky. Four of the works are available for the first time on LP's; one has never been published before. Reproduction qualities are excellent for the most part. The three-record set is a real treasure. Booklet is enclosed.

165

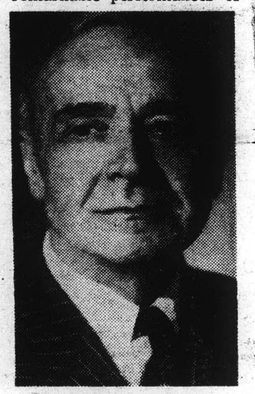
The Hartford Times
HARTFORD, CONN.
D. 132,266
NOV 12 1966

This Week's Scene in the Field of Recordings

A New Release from Chicago

"Serge Koussevitsky and the Boston Symphony Orchestra" (RCA Victor VCM-6174; mono only).

This retrospective three-pocket album contains a number of striking examples of the late Koussevitsky's skill in eliciting from his orchestra some remarkable performances of trivial as well as of important music. An expansive, richly-textured performance of Tchaikovsky's "Symphony No. 5," an effervescent reading of Brahms' "Academic Festival Overture," and a nobly-proportioned recording (except for a rather brisk "andante moderato" of the latter's "Symphony No. 4" are the outstanding parts of this album.



SERGE KOUSSEVITSKY
. . . In Retrospect

Koussevitsky's life - long championing of contemporary American and European music is represented, unfortunately, by the turn-of - the - century American composer Arthur Foote's palely Brahmsian "Suite for Strings" and Dmitri Shostakovich's featherweight "Symphony No. 9," respectively.

His justly - celebrated recording of Roy Harris's "Symphony No. 3" would certainly have been a much more appropriate choice than the Foote, and the entire record side devoted to Shostakovich's symphony (deservedly unperformed nowadays) would better have been occupied by two Koussevitsky 20th century specialties: Prokofiev's "Classical Symphony" and Ravel's "Daphnis and Chloe, Suite No. 2."

This album also contains, as a bonus, a previously unreleased recording of Howard Hanson's utterly charming "Serenade for Flute, Harp and Strings," as well as a couple of additional fillers, Rachmaninoff's orchestration of his song "Vocalise" and "The Battle of Kershenetz" from Rimsky-Korsakov's opera, "The Legend of the Invisible City of Kitezh."

The job of remastering these 78 rpm originals recorded between 1938 and 1947 has, for the most part, been very successfully accomplished. A booklet containing background information on these individual recordings is included in the album.

Buffalo Evening News
D. 279,780 SAT. 292,741
NOV 5 1966

Disc Data

LISTENERS who remember the great Serge Koussevitsky's Boston Symphony broadcasts and his influence on contemporary musicians such as Leonard Bernstein and Lukas Foss and the Tanglewood music center in the Berkshires will welcome RCA Victor's boxed, three-LP album of performances by the Boston orchestra under the great, late Russian.

Buffalo Philharmonic conductor **Lukas Foss** writes the sensitive and warm-hearted "Koussevitsky Reminiscence," also suggesting that this album promises to stretch the lifetime of some of Koussevitsky's favorite performances."

An interesting span of works includes Brahms Academic Festival Overture Op. 80 and Symphony No. 4 in E. Minor, Op. 98; Tchaikovsky's Symphony No. 5 in E. Minor, Op. 64; Rachmaninoff's Vocalese Op. 34, No. 14; Rimsky-Korsakoff's The Battle of Kershenetz (from the Legend of the Invisible City of Kitezh).

Also Howard Hanson's Serenade for Flute, Harp and String Orchestra with Georges Laurent, flute, Bernard Zighera, harp; Arthur Foote's Suite for Strings in E Op. 63, and Shostakovich's Symphony No. 9 (1945. Mono VCM—6174).

* * *

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TIMES
D. 57,500 S. 96,000
NOV 5 1966

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 6 1966

Discology: Koussevitzky

A Flair for Dramatics

By MICHAEL STEINBERG

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NEW YORK, N. Y.
W. 50,000
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CAMDEN, N. J.
D. 99,700 SUN. 99,295
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SW

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396

NOV 6 1966

Prize Winner

Rudolf Buchbinder, Austrian pianist, will play on Henri Temianka's "Let's Talk Music" tonight at Royce Hall.

Classical Records: Koussevitzky

BY WALTER ARLEN

Since its founding in 1881, the Boston Symphony Orchestra has enjoyed several golden eras. The longest came during the tenure of Serge Koussevitzky, for 25 years its music director and conductor. When he retired in 1949, the ensemble had been copiously recorded on 78s. The LP process was not then perfected.

A few of the more memorable, technically superior, discs reissued since Koussevitzky's death in 1951 have not been available for some time. RCA Victor now fills the gap with a "Treasury of Immortal Performances" album of three records (VCM-6174) containing long-playing monaural reprints of the "Academic Festival" Overture and the Symphony No. 4 by Brahms; Tchaikovsky's Symphony No. 5; Shostakovich's Symphony No. 9, and Rachmaninoff's "Vocalise," Rimski-Korsakoff's "Battle of Kershnetz," Hanson's Serenade for flute, harp, strings, and the Suite for strings by Foote.

Dates of the recordings range from 1938 to 1947, but the quality seems uniform.

Superb Sound

Very notable is the quality of the orchestra. Whoever has forgotten, or never knew, what the Boston Symphony was in its "Russian period" under Koussevitzky, will be surprised by the superb sound: the unsurpassed richness of the strings, the magnificent glow of the brasses, the incisiveness of the woodwinds, the rich, ripe—but never cloying, never flashy — texture in the tutti.

Koussevitzky's way with some scores may seem a bit dated. We have become unused to so much rubato in Tchaikovsky, so much majestic liberty in Brahms, so much "schmaltz" in Rachmaninoff. Equally rare today is the vision, the conception, the big line the conductor conveys, the perfection for which he searched.

Monteux Recording

A bonus in the handsome album is an illustrated booklet with a lively homage by Lukas Foss, who was the Boston Symphony's pianist during Koussevitzky's last years at the orchestra's helm; and a historically interesting discussion by Martin Bookspan of Koussevitzky's relation to the music in the album (he presented the American premiere of Shostakovich's Ninth, for example. A survey of American compositions commissioned by Koussevitzky would make another important documentary recording).

One of the booklet's photographs shows Koussevitzky with his successor, Charles Munch, and his predecessor, the late Pierre Monteux. This brings us to RCA's previous unreleased Victrola recording of Monteux conducting the London Symphony Orchestra in Beethoven's Symphony No. 2, and "Fidelio" and "King Stephan" Overtures (VIC-1170; stereo VICS-1170). The London Symphony is not the Boston (which Monteux headed 1918-1924), but the grand old Monteux's Beethoven is special in any case. Few conductors have endowed him with so much warmth and appeal.

The Dallas Morning News
DALLAS, TEXAS
D. 237,192 SUN. 262,441

NOV 13 1966

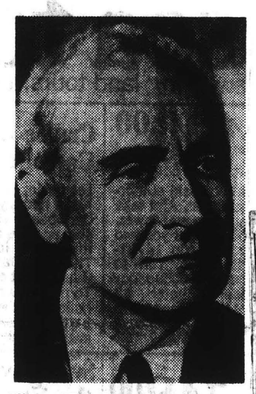
Records in Review

By JOHN ARDOIN, Music Editor of The News

Boston Then and Now

From RCA Victor come two new albums of three LPs each devoted to the Boston Symphony. The first, in the company's "Treasury of Immortal Performances" series, deals with the memorable years of the orchestra under conductor Serge Koussevitzky, and it fills a long void in the catalogue and in the recorded history of music in America. (VCM-6174).

Koussevitzky followed Monteux and preceded Charles Munch as master of the BSO. He held the post for 25 years (1924-1949) and died in 1951 at the age of 77. He arrived at the helm of the orchestra during a period of struggle by the American composer for recognition.



Serge Koussevitsky . . . "Immortal" is the term for album of his music.

BEHIND KOUSSEVITZKY, during his years as a conductor in Europe, was a reputation for championing what was new (he had even founded a publishing company to make his native Russian music known). For three decades, he was a rallying point for the American composer and encouraged and performed works of such men as Copland, Harris, Hanson, Piston, Barber and Schuman when in their 20's and just beginning.

Composers of other nations also received his help, and Koussevitzky commissions produced Stravinsky's Symphony of Psalms, Ravel's G Major Piano Concertos and scores by Roussel, Prokofiev, Hindemith and Honegger. He established the Berkshire Music Center at Tanglewood, Mass., and among his pupils there in conducting were Leonard Bernstein, Thor Johnson and Eleazar de Carvalho.

THIS VICTOR set (which contains a generous slice of Koussevitzky's recording years including one performance never issued and five never on LP) represents the conductor's interest in American music with Hanson's Serenade and Foote's Suite for Strings, plus his celebrated performances of Russian music (his finest Shostakovich Ninth Symphony yet made, a stunning Tchaikovsky Fifth and small works of Rimsky and Rachmaninov) and German music (Brahms' Fourth Symphony and "Academic Festival Overture").

The sound is amazing considering that the masters were made between 1938 and 1947 and the performances are pure gold. There is a grandeur and sweep in the big pieces that is almost a lost commodity these days except when Leopold Stokowski is on the podium. His Brahms is untraditional in some of its liberties, but unbeatable in its breadth and vivacity. The Shostakovich abounds in wit, and the lyrical Hanson is admirably set forth.

Victor has done a great service in making these performances available, a service in keeping with the import of the material it owns. Perhaps the reception of the set will be such that Victor will also revive some of the magical Koussevitzky performances of Debussy and Beethoven for which he was so renowned.

WITH THE encouragement of present BSO conductor Erich Leinsdorf, major members of the Boston have founded an auxiliary group, The Boston Symphony Chamber Players. They make their recorded debut on a new Victor set (LM 6167) in a program of works ranging from Mozart to Elliott Carter.

The ensemble is composed of Joseph Silverstein (the orchestra's concertmaster) and Alfred Krips, violins; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; and Claude Frank, piano.

The album is a brilliant achievement and offers chamber music playing of the highest order. The standouts are the playing by Miss Dwyer in the Mozart Flute Quartet, the Beethoven String Serenade in D and an exotic early Trio by Copland for Piano, Violin and Cello entitled "Vitebsk—Study on a Jewish Theme."

Of interest will also be Irving Fine's String Trio (1957), Carter's 1948 Woodwind Quintet and the Piston Divertimento for Nine Instruments. The notes are by actor-amateur musician Peter Ustinov, and a special 10-inch LP is enclosed in which Ustinov discusses the music recorded with Silverstein and Leinsdorf. It is an album that all who value chamber music will want to own.

Columbus Sunday Dispatch
COLUMBUS, OHIO
SUN. 303,744

NOV 20 1966

HALLOWED MEMORY

Long Look Back At Koussevitsky

By ROBERT MARSH
Chicago Sun-Times Special

Serge Koussevitzky became conductor of the Boston Symphony Orchestra in the autumn of 1924 and remained the musical czar of the Black Bay for a full quarter century.

Virgil Thomson feels that he was primarily responsible for bringing Koussevitzky's name before the Boston trustees, who were searching for a successor to Pierre Monteux.

Monteux apparently was not the glamor boy Boston required to sell tickets, and when Thomson reported that such an exotic creature was to be found directing a series of conversation-piece concerts at the Paris Opera, the trustees reacted.

KOUSSEVITZKY the conductor was still a relatively unknown figure, but the Koussevitzky career was a well-established one that had begun with years of tours as the world's greatest virtuoso on that most unlikely of instruments, the double bass.

Once rooted in Boston, Koussevitzky stayed there until the spring of 1949 when, reluctantly, he accepted retirement on the basis of uncertain health. He had wanted to go on, sharing the orchestra with guests, chief of them his prize pupil, Leonard Bernstein, but the trustees feared such an arrangement and a year before had engaged Charles Munch as music director.

Koussevitzky was bitter, and although he returned to the Boston Symphony to record (notably the Sibelius Second Symphony), his time belonged to the Israel Philharmonic Orchestra, which he had directed on an enormously successful American tour.

As it turned out, the skepticism of the trustees was justified. Koussevitzky died in June of 1951, at the age of 76.

FOR THOSE of us whose concert experiences go back a couple decades, Koussevitzky will remain one of the great names in the history of orchestral performance. No one did more for the American composer, and at the Berkshire Music Center, which he founded in 1940, he did more for the American conductor than anyone before or since.

Yet Koussevitzky has been strangely neglected in the last decade. His records dropped out of the catalog (and there were lots of them to disappear), and a new generation of listeners grew up to whom he was at best a name in the history books.

RCA-Victor has tried to restore some substance to the Koussevitzky era with a three-record set that reminds us of some of his finest performances. Issued as VCM-6174 in the company Historic Series, it offers three longplay disks for the price of two — which is serving up history at a discount rate.

ANY COLLECTOR with a long memory will know these disks as old, old friends. There is the Brahms Fourth Symphony in the 1938-39 version that literally taught this score to thousands, and the Shostakovich Ninth as recorded in 1946 a few weeks after its American premiere under the Koussevitzky baton.

A 1944 set of the Tchaikovsky Fifth documents a flamboyant romantic performance that spared nothing for effect.

There are shorter works too, American scores by Foote and Hanson, the Brahms "Academic Festival" and lesser things by Rimsky-Korsakov and Rachmaninoff.

WHEN I WALKED out of Orchestra Hall on the evening of Dec. 8, 1944, I felt, after hearing Koussevitzky for the first time, that he had completely changed my standards of orchestral performance, and as I go back to these old records, my imagination supplies some of the indescribable quality of the living sound.

For anyone who can do that, the album is one of the treasures of the season.

It also raises the question of whether any record, especially the mono disks of the medium-fi period, can do justice to a remarkable man. Koussevitzky had his artistic limitations, as these records make clear, but he had an extraordinary ear, and under his direction the Boston Symphony played with a beauty and refinement that defies words.

THESE RECORDS may be only a faint echo, but they are precious for that. The rest is in our hearts.

SCHOLASTIC TEACHER
NEW YORK, N.Y.
WORLD WEEK EDITION
W. 2,683,800

NOV 18 1966

DISCUSSIONS A GUIDE TO NEW LP'S

SYMPHONIC MUSIC

Serge Koussevitzky & the Boston Symphony Orchestra *[RCA Victor VCM6174]*. Mark this as *the* most important release in RCA's "Treasury of Immortal Performances" series since the great Toscanini-Philadelphia Schubert 9th of several seasons ago. Even though Koussevitzky died while (if not even before) most of today's high school generation were infants, his influence has continued on the musical scene through such protégés as Leonard Bernstein and Lukas Foss. Yet his recordings have been shamefully neglected compared to those of people like Toscanini or Furtwangler. As one of the conductoral giants of the U.S. between 1924 and 1951, Koussevitzky set standards of orchestral execution that still have few equals. In his time he was *the* master of French and Russian music, and his championing of 20th century composers is a legend. This 3-LP album includes one short work never previously issued (Howard Hanson's *Serenade*), five never previously available on LP (Arthur Foote's *Suite for Strings*, Rimsky-Korsakov's *Battle of Kershenetz*, Rachmaninoff's *Vocalise*, Shostakovich's 9th and Brahms' 4th symphonies), and perhaps the most popular and exciting of all Koussevitzky's old recordings: a 1944 Tchaikovsky 5th. Hi-fi buffs will find the sound dated, but anyone interested in meaningful *musical* experience will find this set a veritable treasury. (RCA is releasing the three LPs individually, at the usual prices; however, all three are also being made available in a boxed set for the price of just two LPs. One only wishes now that RCA could work something out with ABC and the Koussevitzky estate to get permission to release some of Koussevitzky's ABC broadcasts languishing in the vaults—such as the historic 1943 premiere of Bartok's *Concerto for Orchestra* written *for* Koussevitzky).

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FORT LAUDERDALE, FLA.
NEWS-SUN-SENTINEL
SAT. & SUN. 85,000

DEC 11 1966

Koussevitzky, Boston Group Re-Issued

KOUSSEVITZKY AND THE Boston Symphony Orchestra—Brahms, Tchaikovsky, Rachmaninoff, Rimsky-Korsakoff, Hanson, Foote, Shostakovich. RCA Victor. Three discs. Mono only.

The Boston Symphony has long been a member of Victor's orchestral stable, now under Leinsdorf, formerly under Munch, and before that under Serge Koussevitzky and Pierre Monteux.

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BOB FREUND.

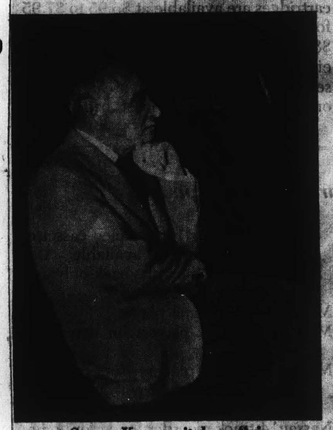
THE SUN
BALTIMORE, MD.
(MORNING)
D. 183,929 SUN. 337,721

NOV 27 1966

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

NOV 26 1966

Recordings in Review



Serge Koussevitzky—"vitality and magnetism."

Boston Yesterdays

BRAHMS: *Symphony No. 4; "Academic Festival" Overture.* TCHAIKOVSKY: *Symphony No. 5.* SHOSTAKOVICH: *Symphony No. 9.* RIMSKY-KORSAKOV: *"Battle of Kershenetz" (Legend of the Invisible City of Kitezh).* RACHMANINOFF: *Vocalise (arranged by the composer).* FOOTE: *Suite for strings in E.* HANSON: *Serenade, Op. 35. Serge Koussevitzky conducting the Boston Symphony Orchestra (with Georges Laurent, flute, and Bernard Zighera, harp, soloists in the Hanson).* RCA Victor VCM 6174, mono only, $9.59 (2 discs).

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AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

JAN 1967

Serge Koussevitsky, Boston Symphony Orchestra. (Brahms, Tchaikowsky, Rachmaninoff, Rimsky-Korsakoff, etc.)
RCA Victor VCM 6174 (3) mono

About time old "Koussie" was brought back! This man was an immensely important influence on 20th century music, first in Paris (the famed Koussevitsky Concerts), then for more than 25 years with the Boston—and since then posthumously via the Koussevitsky Foundation. His characteristic Russian-French background was very much of its time, and is a thing vanished forever nowadays. He was a specialist, of course, in Romantic music; but in particular he excelled in the Russian sort, from Tchaikowsky and Moussorgsky to Prokofieff and even Shostakovitch. He was marvelous with Ravel, and did many a Ravel premiere. And he promoted all sorts of other important composers via performance, from Ravel to Copland, Prokofieff and on to Lukas Foss and Lennie Bernstein—his protégés.

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CEDAR RAPIDS, IOWA
GAZETTE
D. 68,000 S. 72,000

NOV 27 1966

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In salute to Koussevitzky and the magnificent Boston Symphony Orchestra which he conducted for more than 25 years, and developed into one of the world's greatest symphonic ensembles, R.C.A. Victor has now issued a remarkable three-record album entitled "Serge Koussevitzky—Boston Symphony Orchestra" in its Treasury of Immortal Performances Series.

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Singular Style

RCA's choice of works to reveal the extraordinary singularity of Koussevitzky's style and the qualities of his orchestra was an excellent one. Among the composers of the Nineteenth Century, Brahms and Tchaikowsky were Koussevitzky's favorites. By heritage he was particularly sympathetic to the music of Russia, from the coloristic orchestral works of Korsakoff to the mysticism of his personal friend Rachmaninoff, and the expansiveness of Shostakovich.

And finally, no conductor provided more encouragement to the American composer of the 1930's and 1940's than Koussevitzky. As Lukas Foss has observed in an article of eulogy included in the excellent booklet of annotated notes accompanying the records, "With him died an entire era of 'Russo-America' Boston, while remaining a city with a great symphony orchestra, ceased from one day to the next to be a mecca for young composers, a center of symphonic premieres that made the nation sit up and take notice."

In the Brahms' works, Koussevitzky's tempi were fast, but always natural of phrase. A great characteristic of his style was that of an almost improvisatory treatment of fluctuation of speed, a tendency to slow up at transitions between themes. This approach, for many musicians in our modern period of "objective interpretation," when the aim, in the words of Ravel, is just "to read the notes" might seem to be old-fashioned.

Yet, in spite of such deviations in tempi, which, admittedly are not in the score, the music flows cohesively and convincingly, and the logic of the structure seems crystal clear.

In the reading of the Fifth Symphony of Tchaikowsky, the orchestra reveals a woodwind section whose sound is rich and voluptuous. All too frequently descriptions of the Boston Symphony, during Koussevitzky's period of tenure (1924-1950) praised the strings; yet as heard on this disc, the orchestra's woodwinds, especially the flutes and clarinets, are of comparable richness and opulence.

The strings, of course, shine forth in unmarred purity. In Rachmaninoff's "Vocalise," they are able to sustain a long and elegant phrase with pulsating and shimmering sound, while in Foote's Brahmisian Suite, they play with power and a sense of expansiveness, their sound reminiscent frequently of the vibrancy of the Vienna *Philharmoniker*.

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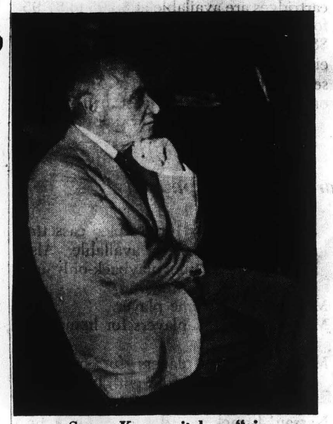

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And finally, no conductor provided more encouragement to the American composer of the 1930's and 1940's than Koussevitzky. As Lukas Foss has observed in an article of eulogy included in the excellent booklet of annotated notes accompanying the records, "With him died an entire era of 'Russo-America' Boston, while remaining a city with a great symphony orchestra, ceased from one day to the next to be a mecca for young composers, a center of symphonic premieres that made the nation sit up and take notice."

In the Brahms' works, Koussevitzky's tempi were fast, but always natural of phrase. A great characteristic of his style was that of an almost improvisatory treatment of fluctuation of speed, a tendency to slow up at transitions between themes. This approach, for many musicians in our modern period of "objective interpretation," when the aim, in the words of Ravel, is just "to read the notes" might seem to be old-fashioned.

Yet, in spite of such deviations in tempi, which, admittedly are not in the score, the music flows cohesively and convincingly, and the logic of the structure seems crystal clear.

In the reading of the Fifth Symphony of Tchaikowsky, the orchestra reveals a woodwind section whose sound is rich and voluptuous. All too frequently descriptions of the Boston Symphony, during Koussevitzky's period of tenure (1924-1950) praised the strings; yet as heard on this disc, the orchestra's woodwinds, especially the flutes and clarinets, are of comparable richness and opulence.

The strings, of course, shine forth in unmarred purity. In Rachmaninoff's "Vocalise," they are able to sustain a long and elegant phrase with pulsating and shimmering sound, while in Foote's Brahmisian Suite, they play with power and a sense of expansiveness, their sound reminiscent frequently of the vibrancy of the Vienna *Philharmoniker.*

ATHENS, GA.
BANNER-HERALD
D. 7,500 S. 8,000

NOV 27 1966

DISC DATA

AUGUSTA, GA.
CHRONICLE-HERALD
SUN. 58,500

NOV 27 1966

Records in review

Koussevitzky's genius evident

By PAUL DEE

Serge Koussevitzky and the Bostom Symphony Orchestra dominated a whole era of symphonic performances in America. For 20 years after the First World War, our view of the classics was, in the main, Koussevitzky's view. Our discoveries of "modern" music were the things Koussevitzky found or encouraged. Our enthusiasms were, when you get right down to it, his.

It did not matter that, a little further south, in New York, Toscanini and Mengelberg were giving impassioned object lessons on the music of the Romantics, and that, over in Philadelphia, Stokowski was giving romantic demonstrations on the avant garde. By the beginning of World War II, both New York and Philadelphia had had a change in leadership, and the "golden triangle" sounded pretty much like Koussevitzky and the BSO at all points.

Our tastes had matured by then. Like most youthful loves, we had put "Koussi" aside with lingering tenderness and with embarrassment in remembering the ardor. The newly released Serge Koussevitzy: Boston Symphony Orchestra (RCA Victor VCM 6174, mono only) is like finding a packet of love letters from the sweetheart we didn't marry. It represents the Koussevitzky repertoire from Brahms to Shostakovich in recordings made between 1938 and 1946.

There is the well - remembered consistency of approach thoughout. Koussevitzky was a genius of the glossy production. He moved sound across the stage, so to speak, with great effectiveness and utter polish. The subtlety of his playing is impressive, but it is also quite arbitrary. Phrasing and tempos make all the superficial points very beautifully, but the preoccupation with surface finish obscures the matter within.

Where the music allows for this treatment, as in the Tchaikovsky Symphony No. 5 or Arthur Foote's Suite for Strings, the results are ravishing. In music of greater substance, the Brahms Symphony No. 4 for example, Koussevitzky was likely to achieve only an empty stylishness. Even that quality, by the way, is hadly apparent in the poor sound of the transfer of the Brahms.

The Budapest String Quartet served much the same function in their corner of the musical repertoire that Koussevitzky and the BSO did in theirs. The phonograph would be immeasurably poorer without the long and dedicated efforts of the Budapest. There are no greater performances of anything on records than the 1957 version of the Mozard String Quintets. In particular, the reading of the D Major Quintet was so luminous that I would place it among the greatest of all discs.

As part of the Budapest's 25th Anniversary Celebration, Columbia has brought out a new edition of the Mozart Quintets (D3L 347 mono; D3S 747, stereo). Again, Walter Trampler takes the part for viola, and, again, the music sings from the records with affecting beauty. The spaciousness and clarity of the stereo is a distinct advance.

The playingof the group has changed somewhat in the intervening years. Precision in attack and ripeness of production have given way to greater earnestness and spontaneity. Some may feel this as a loss of the qualities particularly the Budapest's own. I do not hink the lessening in polish any great defect in itself. The difficulty is rather in the inability of the group to bring off the new approach with the same conviction and self possession as before. Even so, the new versions easily stand at the head of their class; their only competitors, the Budapest of a decade ago.

The News American
BALTIMORE, MD.
D. 211,932 SUN. 310,264

FEB 19 1967

SOUND ADVICE

New Dutilleux Work Modern, Yet Romantic

By ROBERT E. BENSON

A new Westminster disc introduces to the LP catalog an important contemporary work, the "Symphony No. 2" by Frenchman Henri Dutilleux. This symphony was commissioned by the Koussevitzky Music Foundation for the 75th anniversary of the Boston Symphony and had its first performance that year with Charles Munch conducting, and since that time he has championed this music by conducting it often.

On this new recording, he conducts the Lamoureux Orchestra (Westminster stereo WST 17119, $4.79).

The "Symphony No. 2" is subtitled "Le Double," which refers to the double orchestra for which it is scored. A regular orchestra is augmented by a chamber orchestra of a dozen players, including trumpet, trombone, harpsichord, celesta and timpani. It is a sombre, majestic work of great difficulty, treating the entire chamber ensemble as a soloist, and although it is very modern in nature, it is best termed a Romantic work.

The performance on this new disc is very fine, and the recorded sound is excellent, although somewhat wirey. The record also containing a sparkling performance of Roussel's "Suite in F, Op. 33."

The Sacramento Union
California's Oldest Daily Newspaper
D. 55,423 SUN. 50,580

DEC 4 1966

A Koussevitsky Remembrance

SERGE KOUSSEVITSKY AND THE BOSTON SYMPHONY ORCHESTRA. RCA Victor VCM-6174.

Like the Metropolitan Opera souvenir album that preceded it, this three-record set of "Koussi" and the great instrument he perfected is a document to cherish.

For 25 years, Koussevitsky was musical director of the Boston Symphony, and he raised it to such a standard of excellence hausted their interest in the scores, and sought for "new" ways to perform them, Koussevitsky projects an enthusiasm for the essential work as if he had not played each one a hundred times previously.

Humor and Energy

Koussevitsky was also at home with the two major contemporary Soviet composers, Prokofiev and Shostakovich, and his reading here of the latter's "Ninth Symphony" is full of the good humor and energy with which it abounds.

The album also contains two rewarding smaller works — Brahms "Academic Festival Overture" played with a rare feeling of grandeur and the lovely Rachmaninoff "Vocalise" for strings.

Of only slight interest are the Hanson "Serenade for Flute, Harp and String Orchestra" and the Foote "Suite for Strings in E."

Some Omissions

Persuasively as Koussevitsky plays these American works, it is regrettable that RCA did not choose instead Koussevitsky's splendid reading of Roy Harris' "Third Symphony" (if an American entry was desired) or his now-legendary reading of Mendelssohn's "Italian Symphony," Strauss' "Till Eulenspiegel," Ravel's "Daphnis and Chloe Suite No. 2" or the Prokofiev "Classical Symphony."

Although the recordings show their age in places, they are still eminently listenable. And considering the genius in performance, are to be preferred to many more recent recordings.

—By Richard Simon

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407

DEC 9 1966

The Record Cabinet

By MILTON BERLINER

RCA Victor has added two outstanding albums to its series of "Immortal" performances—The Art of the Cantor and Serge Koussevitzky and the Boston Symphony Orchestra.

The first is a reissue of recordings by Josef Rosenblatt, Samuel Vigoda and Moshe Koussevitzky that date back to 1925. The Cantors are supported variously by choirs, piano, string ensemble, organ, orchestras. The fine singing both of the Cantors and the choruses give the album universal appeal.

The Boston Symphony album encompasses Koussevitzky interpretation of Brahms, (Academic Festival Overture and Symphony No. 4) Tchaikowsky (Symphony No. 5), Rachmaninoff (Vocalise), Rimsky-Korsakoff (The Battle of Kershenetz), Hanson (Serenade), Foote (Suite for Strings) and Shostakovich (Sumphony No. 9).

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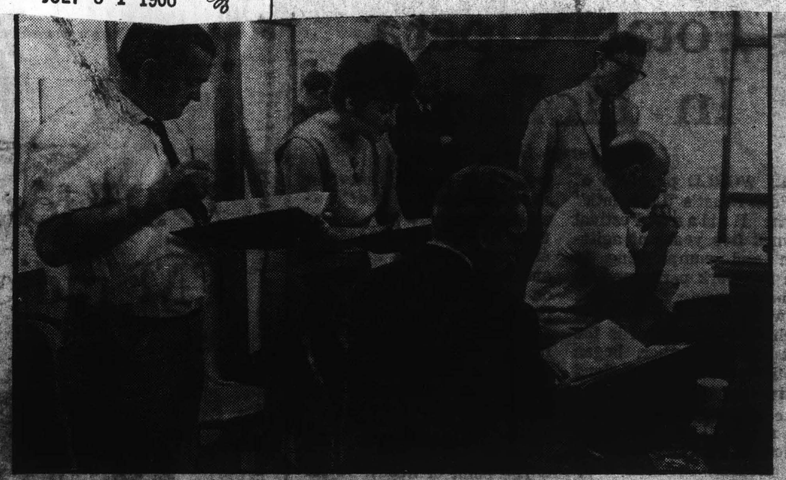
LOHENGRIN

San Francisco Examiner
D. 275,000
JULY 3 1 1966



SANDOR KONYA (FAR LEFT) LUCINE AMARA, ERICH LEINSDORF (SEATED RIGHT)

LPs—Leinsdorf and Complete 'Lohengrin'

WAGNER — "LOHENGRIN" (complete) (Boston Symphony, Erich Leinsdorf conducting, with Lucine Amara, Rita Gorr, Sandor Konya, William Dooley, Jerome Hines, Calvin Marsh, the Chorus Pro Musica of Boston, Alfred Nash Patterson, conductor). RCA Victor Mone SRRM-5848-52; Stereo-SRRS 5858-62.

It cannot be said that the world was really waiting breathlessly for another recording of "Lohengrin" but now that it is here, it should be regarded with considerable respect. For history's sake it should be noted that this is the first recording of complete opera by a major American orchestra since Toscanini's day, and the first time a complete Wagner opera has been recorded in the western hemisphere. If there are any dissenting record collectors let them take it up with RCA Victor for it has wrought and said these things.

The advantage of returning to America and to the magnificent Boston Symphony is clear. Leinsdorf was of course a Wagner man, first and foremost. Give him Wagner with the Boston and the results are resplendent, the acoustics and balance better controlled than in any stage performance. So the importance of these "firsts" lies in the fact that the symphonic quality of the score can be heard at its best.

At one end of this range is the mysterious and ominous opening of Act II, the endless deep cello line that seemed always inadequate when played in the pit by the small opera cello section covered over by audience rustling.

At the brilliant end of things, one fastens on the opening of Act III, scene three, with the five groups of trumpets, each in different key and voice quality, entering in turn, then converging.

When they say the "complete" version, they mean every note, including the very affecting continuation of Lohengrin's Grail narrative, "In fernem Land," omitted from most performances for dramatic reasons.

Musically it is valuable in content and in balance to the familiar portion of the aria.

Leinsdorf's interpretation is excellent in taste, balance (with the off-stage elements, for example) and in driving good, almost too-gusty tempos in the scenes of crowd excitement. Reservations are entered on the question of the performance's lyric character or rather the lack of it. A fair amount of the singing—and not only in the quasi-recitatives—comes through in a note-after-note fashion.

The phrases are not compelling; there is insufficient legato flow. Since this crops up in the work of most of the soloists, this is possibly a reflection of Leinsdorf's musical personality, possibly his meticulous attention to clear articulation of the words.

A Particular Gift

Although the melodic style of "Lohengrin" is more Italianate and lyric than any of Wagner's other works, it is still a syllabic setting of characteristically short-phrased poetry. It takes a particular gift to convey this in legato, but it can and has been done. As a matter of fact, Leinsdorf achieves a beautiful cantabile with the chorus.

The cast is good at the top, but has some weak spots. Konya is fine, in a role which has been notably his for a reported 200 performances. At some points his familiar manner of coloring his voice sounds a little contrived, but his "Son of Parisfal" has a noble quality.

Lucine Amara is a worthy Elsa and sounds at her vocal best. Recording conditions enable her to handle her voice and characterization ingenuously.

The Frederick of Teiramund is sung by a baritone William Dooley who hails from Modesto and has been doing well in Germany since 1956 and at the Met since 1964. This is a strong voice, brighter than usual for this role. His characterization like his tone could use more contrast.

If the Frederick could have been improved upon, a gross casting error was Rita Gorr, the Ortrud. I see no virtue in literally depicting villainous character with villainous singing, and Miss Gorr's shrillness, portamento descents and other melodramatic effects mar this production seriously.

A Grand King

Jerome Hines is a grand King Henry, and Calvin Marsh's commanding voice makes a forceful impression as the Herald.

Alfred Nash Patterson's Boston Pro Musica chorus augmented to 180, bring the double male choruses up to snuff as they are rarely if ever heard in an opera house. The male chorus tone, however, is decidedly on the youthful, open side.

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—R.C.

THE DAILY OKLAHOMAN
OKLAHOMA CITY, OKLA.
D. 179,425 SUN. 287,506
JULY 1 7 1966

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"Lohengrin" is the first American recording of a Wagner opera.

It is also the first absolutely un-cut recording of Richard Wagner's poetic masterpiece. This performance includes the section following the Grail narrative in the final scene (called Anhang in the score). This section has been performed in recent times, to the best of my knowledge, only in the Bayreuth productions of the 30's. From a dramatic viewpoint cutting of the section is probably a wise decision, for Lohengrin's narrative ought to end with the climactic words "My father, Parsifal, bears a crown. I, his knight, am named Lohengrin." But from a musical standpoint the Anhang is a very beautiful passage.

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ALBANY, N.Y.
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COMPLETE NEW YORK STATE SERVICE
BUFFALO COURIER EXPRESS
Sunday, July 10, 1966

St. Louis Globe-Democrat
D. 305,904 SUN. 343,016
JULY 3 0 1966

Record Reviews

By CLARK MITZE

WAGNER — **RCA Victor**
Lohengrin
Sandor Konya, Lucine Amara, Rita Gorr, William Dooley, Jerome Hines, Calvin March; Boston Symphony, Erich Leinsdorf, conductor, Boston Chorus Pro Musica

The 1965 Summer season of the Boston Symphony in Tanglewood was noteworthy for its unusual presentation of "Lohengrin" with one act given in successive concerts. Following the final Sunday afternoon concert, the entire ensemble moved to Orchestra Hall in Boston where many of the first floor seats had been removed to accommodate the 106-piece orchestra, 180 voice choir, and 32 off-stage players.

The event was noteworthy in several respects. First, it was an excellent performance, far better than any of the other three listed in Schwann. It was the first American recording of "Lohengrin" or any other Wagner; the first major recording of any opera in America in many years and the only repertory opera ever done in the United States with a symphony orchestra. The cost of such productions has been prohibitive. It is only the recent year-around orchestra contracts that make it possible.

The handsome brochure credits Leinsdorf with saying "in the next 25 years it will come to be recognized that Wagner was the greatest musical genius of the 19th century." He attributes this reawakening to recordings. This uncut version runs three hours and 36 minutes. Add two intermissions plus the time of getting to the theater and the total involvement is more than many musicgoers care to give.

Even more pertinent is the assistance the microphones give to Wagnerian singers. With a normal opera house orchestra, the instrumental competition is too much for all but the most leather-lunged singers. With the full Boston Symphony, an audience would scarcely be able to hear anyone, although the cast is made up of veteran Wagnerian singers.

Sandor Konya is one of the great Lohengrins of all time. His voice has a steely brilliance. Calvin Marsh is excellent as the King's Herald as is Jerome Hines as King Henry. Lucine Amara, the young soprano from Hartford, Conn., sings Elsa with assurance. She overplays the final scene but is otherwise excellent.

It is interesting to note that four of the six featured soloists, Amara, Dooley, Hines and Marsh are American-born. At long last, we are coming of age in this field of the arts.

The Chorus is superb and the orchestra is equally good. Leinsdorf's control of the monstrous forces is complete. He is far from being my favorite conductor, but he does a first rate job with this impressive project and the result is a performance of the highest quality.

MASSIVE PRODUCTION FOR RECORDS — More than 300 vocal and orchestral musicians are assembled in Boston's Symphony Hall for the recording of Wagner's "Loehengrin" conducted by Erich Leinsdorf. RCA Victor, which has scheduled the five-LP release for August, says it is the first American recording of a Wagner opera. Principal singers include Sandor Konya, tenor; Lucine Amara, soprano, and Jerome Hines, basso.

LOHENGRIN

San Francisco Examiner
D. 275,000
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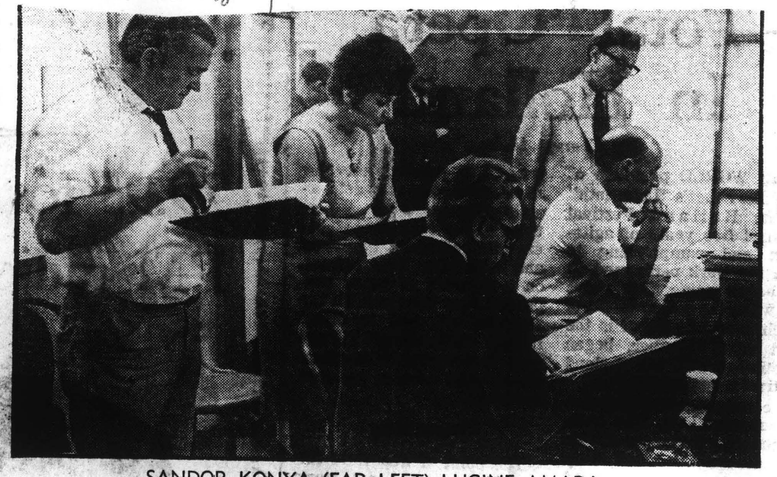

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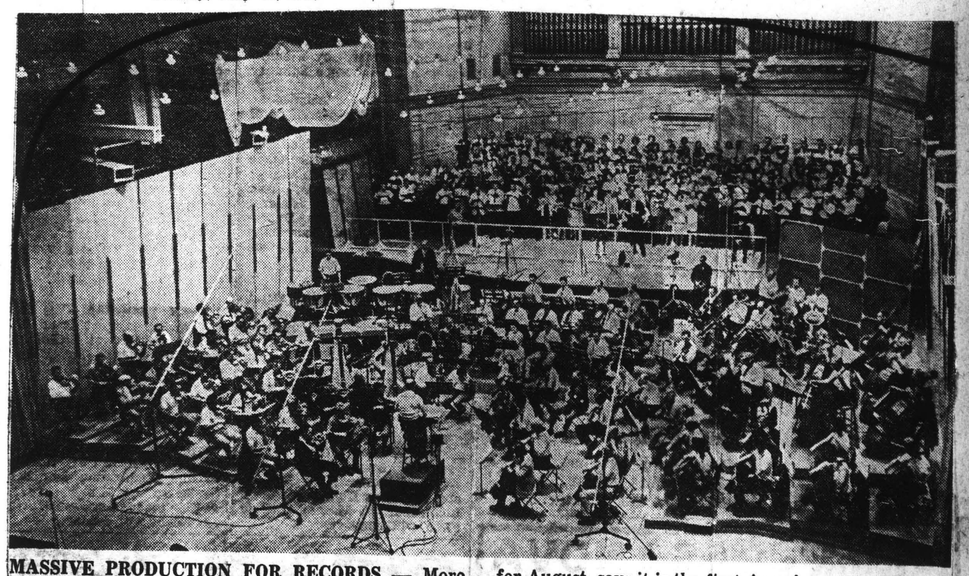

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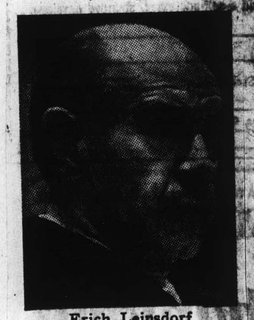
Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515
JUL 31 1966

RECORDS

New Recording of 'Lohengrin' —What Time's the Next Swan?

WALTER SLEZAK tells an anecdote about his Wagnerian father, Leo, and the intrepid "Lohengrin" bird, ending with the book-title question, "What Time's the Next Swan?" It seems that once, in performance



Erich Leinsdorf

days of yore, the feathery, metamorphized Duke of Brabant embarked upon his journey with an empty boat in tow, leaving the warrior knight of Montsalvat stranded on the shore.

And, tho not even the most avid Wagnerian could justifiably demand swans with his stereo "Lohengrin," a query along much the same line — What happened to the swan? —is called forth by the new recording of Richard Wagner's "Romantische Oper" with Eric Leinsdorf and the Boston Symphony orchestra [RCA-Victor, LSC 6710, 5-record set].

• • •

"Lohengrin" is now nearing the ripe age of 118; in terms of Wagnerian opera in America, it is the most standard of the composer's 13 stage works [alone, in Chicago there have been 52 performances since 1910]. So it is almost natural that "Lohengrin" should have been chosen as the first complete Wagner to be recorded, not only in the United States, but, according to advance information, in the western hemisphere.

Keeping this in mind, the patriotic gesture would be to praise strengths and overlook weaknesses. But musical performance standards know, or should know, no national boundaries and, frankly, the weaknesses here far outnumber the strengths.

• • •

To be equally frank, all of those weaknesses lie on the side of principal casting, with the Boston Symphony orchestra and the Boston Chorus Pro Musica forced time and time again to rescue the hearer from total befuddlement.

If past credits were ever any indication of present quality, Sandor Konya, the Hungarian tenor who rose to fame via a 1958 Bayreuth "Lohengrin," should have been outstanding in the title role. Should have been. For two acts and the first, all-important, scene of the third act, Mr. Konya wavers between Italian bel canto and Wagnerian declamation, never really casting his lot with either of the two acceptable "Lohengrin" approaches.

Lack of focus is Mr. Konya's answer to the Bridal Chamber scene's soulful conversation; his opening "Nun sei bedankt, mein lieber Schwan" is weepy and saccharine. Added to this, he often suffers from a good case of Bayreuth bark and Slavian bleat — unsupported open vowels — and tends to repress initial and final consonants. When Mr. Konya finally decides to sing Wagner, in the closing scene, much-belated satisfaction results.

• • •

Many of Mr. Konya's stylistic shortcomings are echoed by the other principals. Lucine Amara's Elsa is indeed innocent, but in the manner of a simpering schoolgirl. A wide and quick vibrato mars vocal purity, as does an invariable habit of sliding to the sharp side above the staff. Miss Amara's German pronunciation is of the sort that would have sent G. B. Shaw — and should send anyone familiar with the language — into uncontrolled fits of despair: there are neither short nor dark vowels and "Liebe" [a recurrent word in this opera] always ends up an irritating "Lee-bay."

• • •

Rita Gorr manages to capture some of Ortrud's demonism, but her pagan sorceress eventually collapses into a screaming witch. William Dooley is a lightweight and miscast Friedrich von Telramund. Even Jerome Hines, a Metropolitan opera mainstay for years, falls short here, with a fuzzy rendition of Koenig Heinrich. That leaves only Calvin Marsh as the full-throated Herald.

Some of these solo faults are likely due to the recording location: Boston's Symphony hall. Denuded of spectators, its acoustics are bright and right for the chorus and orchestra, but swallow the principal voices in indistinct reverberations and echoes.

• • •

But the faults, whatever may have caused them, are still there and hardly to be overcome in listening. Two things, help tho: the Boston Symphony orchestra and Chorus Pro Musica. They and Mr. Leinsdorf provide all of the peaks. The three Preludes are splendid Wagner; the orchestral interlude ["Aufzug des Herrbanns"] between scenes in Act III is unusual as the cathartic moment; the first finale puts a rousing finish to an act otherwise notable only for the chorus' polish in the welcoming "Seht! Seht! Welch ein Seltsam Wunder!"

The quality of choral work thruout, but especially here and in Elsa's Procession, is a rarity outside of Bayreuth. In orchestra and chorus this set has the mark of brilliant authority; too bad the principals missed the boat.

ROBERT WAGNER

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Times
NEW YORK, N. Y.
Circ. 1,355,614
JUL 31 1966

Recordings: 'Lohengrin' Complete, But Not Ideal

By HOWARD KLEIN

THE complete recording of Wagner's opera **Lohengrin**, which will be released by RCA Victor this week, is a newsworthy event for several reasons. But the five-record album falls short of what one expects of an ideal "Lohengrin" recording (LM 6710; stereo LSC 6710).

This is the first complete recording of the opera. Nothing is omitted and Lohengrin's third act "In fernem Land" is lengthened by the inclusion of music not usually found in productions on stage or records. This music, called the "Anhung," was supplied by Broude Brothers, the publishers, and was incorporated by Victor for completeness, which makes sense. In addition, the extention of the aria makes more of Lohengrin's farewell. The "Anhung" is included in Bayreuth performances.

It is the first opera recording to be made in the United States since Victor's "Macbeth" of 1958, having been recorded last August in Boston's Symphony Hall directly after the performances by the soloists and Boston Symphony at Tanglewood, in Lenox, Mass. It is also the first recording of a Wagner opera to be made here.

What prompted RCA to record here turns out to be a main virtue of the recording, namely the sound of the Boston Symphony and the acoustics of Symphony Hall. It stands to reason, when Wagner is the composer, that the orchestra is important. This is why English Decca's producer John Culshaw goes with Georg Solti to record its Wagner series in Vienna. The Vienna Philharmonic has Wagner in its blood. The Boston Symphony, while not a German - oriented orchestra, has the tradition of a great ensemble, and Victor has recorded it in a wide spectrum of tone with great warmth and detail.

The reverberation in Symphony Hall and the full, mellow tone re-produced by the recordings are a delight to hear.

The offstage effects have been beautifully handled, with fine balances and timing of trumpets, choruses, etc. The sound of the trumpets that play the fanfares in C are blaringly good, too. And only once or twice is one reminded by a brass vibrato that some Boston Symphony brass players have favored French vibratos in the past.

Erich Leinsdorf chooses unhurried tempos and he plans the sections with apparent logic. One feels the rightness of this or that speed, and the lines are always clear. But the temperature does not go up at the right places. It may be argued that "Lohengrin" is a static opera, but the fact is Rudolf Kempe creates more interest is his Angel recording, which is the only competitor. Also, Leinsdorf has minimized his string vibratos which cools much of the music down past a necessary level of objectivity.

Continuity

Leinsdorf is a first-rate opera conductor and he dilivers some fine passages of orchestral playing and ensemble singing. But the continuity of the opera is not good. Things drag in the first act where they should rush headlong. One feels the piecemeal recording technique of all studio recording has worked against Leinsdorf's sense of the dramatic. The singers take too much time in their solos; the whole has a majestic, stately quality, but not enough tension. The second act is better and the third quite good, although the last measures of the opera again lack decisiveness.

The Lohengrin is Sandor Konya, a familiar Wagnerian tenor on the world's opera stages, and a skilled exponent of this role. His singing is a high point throughout. He has taste and a sense of style. His pianissimos are soft, but well-focussed and honest.

It is hard to choose a next best singer, because the balance of the cast ranges from competent down, and none of the singing is really distinguished.

Lucine Amara's Elsa has an unsettled emotional quality from first to last. There is no growth of character apparent in her vocalism. She sings the role with ease lofting some good pianissimos, but in general her tentative attack and quick withdrawal from the heart of a note—where the focus and weight should be full or biting — detracts consistently.

Rita Gorr as Ortrud is downright hard to take when she holds a loud high note. The edginess of her voice may reflect Ortrud's nasty character, but one finds oneself wincing too often at the coarse, hard-driven sounds.

William Dooley is good as Telramund but his voice thins out a little at the top, and this baritone role calls for a Helden quality of richness in all registers. But Mr. Dooley's vocal acting, while more imaginative than Gorr's or Amara's, is lacking in vocal dynamism.

Dietrich Fischer - Dieskau's Telramund on the Angel recording sets the standard. This recording has Jess Thomas, the American tenor, as Lohengrin. Elisabeth Grümmer as Elsa and Christa Ludwig as Ortrud. Thomas is not quite the equal of Konya, but his performance, and those of his colleagues taken together is superior, especially when galvanized into a forward-moving performance by Kempe.

Jerome Hines as King Henry is authoritative but he lacks the black-voiced conviction of Gottlob Frick in the Angel set. Calvin Marsh, the American baritone handles the Herald's music with force, but there are some sharp pitches. Otto Wiener's Herald on Angel has a purer singing style as well as more momentum.

Superior Sound

The Victor "Lohengrin" is superior in recorded sound to the Angel with the spread of sound and presence much more intense. But Angel again wins in the choral department. Wagner has written great choral music in "Lohengrin," much of relying on men's voices. Angel's chorus is the Chorus of the Vienna State Opera, a mature group thoroughly acquainted not only with the German language, but with Wagnerian style. The Boston Chorus Pro Musica, Alfred Nash Patterson, director, is no match for this assignment. The men's voices become boyish in high registers. And the pronounciation — especially, for example, when the words "gar viel" seem to be calling either the late President or the actor Garfield—leaves something to be desired.

In all, the Victor recording is a triumph of technicians and producers and equipment; a success for Konya and a partial success for Leinsdorf.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

[illegible] ics" albums have been added to the series of light classical music by Capitol. The two are "I Love Carmen," featuring the Sadler's Wells Opera conducted by Colin Daves and "Erich Leinsdorf Plays the Good-Time Classics," with the Concert Arts Orchestra. "I Love Carmen," contains some of the best-known melodies from the Bizet opera. The selections, sung in English by stars of London's Sadler's Wells Opera Company, include the "Toreador Song," "Habanera" and Prelude. In the title role is Patricia Johnson, who was recently heard in the Bach "Easter Oratorio" on Angel. Capitol's Classic subsidiary. The second addition to the "Good-Time" series this month features the conductor of the Boston Symphony, Erich Leinsdorf, in a program of light classics. Among the songs performed by Leinsdorf and the Concert Arts Orchestra area: Bacchanale from "Samson and Delelah." "The Sorcer's Apprentice," "The Moldau," Prelude to Act III of "Lohengrin," and Danecs from "William Tell".

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 517,080
JUL 31 1966

This [illegible] S-FM will become the first station in the Boston area to broadcast the new RCA Victor recording of Wagner's Lohengrin. The cast includes Sandor Konya, Lucine Amara, Rita Gorr, Jerome Hines, the Boston Chorus Pro Musica and the Boston Symphony.

Judge Henry Chmielinski Jr.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
JUL 16 1966

"LOHENGRIN" playback is listened to, from left to right, by tenor Sandor Konya, soprano Lucine Amara; Jack Pfeiffer, RCA Victor's audio co-ordinating administrator; Richard Mohr, Victor Seal a&r producer; Andrew Raeburn, assistant to Erich Leinsdorf, and Leinsdorf, who conducted the Boston Symphony for the recording. The five record set is listed for August release.

New York World Journal Tribune / September 25, 1966

by Herbert Kupferberg

Visitors to the Tanglewood Music Festival last summer probably will remember the three-segment *Lohengrin*—an act a day—that was performed there by the Boston Symphony under the direction of Erich Leinsdorf. Quite a few eyebrows were raised by this unusual proceeding, and the suggestion was made that the three performances might have been entitled respectively, "Low," Hen," and "Grin."

When, right after the Festival ended, the orchestra and singers repaired to Symphony Hall, Boston, to record the entire work for RCA Victor, the wise heads again nodded and said that the whole Tanglewood arrangement had merely been a rehearsal for a recording session.

This was stoutly denied by the Boston Symphony people, the RCA Victor folk and all others concerned. But whatever the intent, the fact remains that a *Lohengrin* recording *did* come out of the affair, and has now been released by Victor. The vocal participants include Sandor Konya as Lohengrin, Lucine Amara as Elsa, William Dooley as Telramund, Rita Gorr as Ortrud, and Jerome Hines as King Henry, with Leinsdorf, of course, conducting (RCA Victor LM/LSC-6710, five records).

I sat in on a couple of those Symphony Hall recording sessions, and well remember the meticulous care that went into them. To gain the effect of offstage brass flourishes and the like, players were carefully stationed in the empty corridors of the hall, with the conductor's cues relayed to them by closed circuit television. This was the first time a Wagnerian opera had been recorded complete in the United States—*really* complete, since even the customarily excised portions were restored—and no effort was spared to make it a memorable set.

And so, indeed, it has turned out to be. For even if it has its flaws—and it assuredly does—it represents a magnificently rich and resonant unfolding of Wagner's score. Mostly this is due to the presence of the Boston Symphony Orchestra, which projects the sonorities of the music with a luxuriance you can almost feel. Leinsdorf, of course, is an old Wagnerian hand, and he draws forth the orchestral sound and surge of the music with a sure command.

But the quality of singing he is able to elicit is decidedly variable. It is no secret in musical circles that the original Elsa in this recording (and the Tanglewood performances) was to have been Leontyne Price, and to this day it's something of a mystery why she decided not to go through with it. In her place, Lucine Amara, who has never sung the part on the stage (not that Miss Price has, either), makes for a curious kind of Elsa. Strictly dramatically, she has just the right kind of voice, with a quality of childlike innocence about it. And yet it somehow lacks the musical weight to match the music. The result is that the part is sketched in very skillfully but seldom fully realized.

[redacted]

Gorr, who simply was not in good voice when the recording was made. Thanks to Leinsdorf's conducting the opera builds steadily to a musical and dramatic climax, and thanks to the restoration of the traditional cuts, this is a *Lohengrin* that holds the attention. But for all its merits, it leaves one with the feeling that it did not come out in the actuality quite the way that its planners intended.

The Denver Post
The Voice of the
Rocky Mountain Empire
D. 252,084 SUN. 339,533

OCT 9 1966

RCA Victor Album Of 'Arcana' Praised

By DONAL J. HANAHAN
Chicago Daily News Writer

FACED WITH the annual autumn flurry of releases, a record reviewer can only hope to lay down guidelines and to hit high spots. The notes that follow are to be translated flatly as "Buy" or "Don't Buy," detailed discussion not being possible.

In the former category, do not hesitate to put your money on the Chicago Symphony's new RCA Victor coupling of Varese's "Arcana" and Frank Martin's concerto for seven winds, timpani, percussion and orchestra (LM-2914). No more stylistically diverse pair is likely to be recorded this season.

Jean Martinon, in his element, pulls off the explosive Varese piece magnificently, and the cooly calculated Martin calls forth spotless performances from the orchestra's first-chair brigade.

IN A contemporary vein, too, there is much to admire in an RCA two-disc album, "New Misic for the Piano" (LM-7042), in which Robert Helps espouses works by 24 living composers, among them such varied workmen as Kent Kennan and Milton Babbitt, Morton Gould and George Perle.

All the pieces are collected in one published book, which adds to the record's practical value for pianists, though it also dictated the inclusion of several vapid efforts. On the whole, the four sides are well worth the serious listener's time.

Recommended listening in another pianistic universe is Raymond Lewenthal's entertaining excursion into Liszt opera transcriptions (LM-2895). There is a properly florid put-down of Bellini, "Reminiscences de Norma," as well as the giddy "Hexameron," to which the composer contributed sections along with Chopin, Czerny and others.

IN THE not-recommended tile, sorry to say, goes RCA's new "Lohengrin" (LM-6710), though it is laudably uncut and enjoys a plush contribution from the Boston Symphony and Erich Leinsdorf.

The most successful stereo version yet of Bartok's chilling opera "Bluebeard's Castle" is London's OSA-1156. Christa Ludwig and her husband Walter Berry pass up the usual translations for convincing Hungarian. Istvan Kertesz conducts the Vienna Philharmonic.

Vladimir Ashkenazy, who should be the ideal Schumann pianist, misses the passionate sweep of the C Major Fantasia, but his latest London issue is nevertheless a must, if only for the "Symphonic Etudes," also included (CS-6471). The young Russian displays a poetry rare among current keyboard pounders, and he is technically an honest man.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

OCT 2 1966

Classical Records

Wagner: Lohengrin. Boston Symphony under Leinsdorf, with Amara, Gorr, Konya, Dooley, Hines, Marsh, and Boston Pro Musica Chorus. Victor 6710.

Last summer, Leinsdorf gave over three Tanglewood programs to public performances of "Lohengrin," one act at a time, in preparation for this recording. The day after the last act, everyone trucked off to Boston's Symphony Hall, specially air-conditioned for the occasion, and the opera was recorded, complete. Every single note, which is something rarely heard these days, even at Bayreuth.

The total achievement has its great ups and its serious downs. The glory of the set is the distinct splendor of the Boston Symphony Orchestra playing a score that rarely receives so meticulous an orchestral reading. Leinsdorf moves the music with loving affection, but with no undue relaxation. The tempos move in a most welcome way. The restored passages in the first and last acts are strong and worth having. In the second act they only prolong painfully an unhappy business.

For the singing, which is after all the chief reason for opera, is highly uneven in the set. Konya is a glorious hero, his voice shining resplendently as any good Lohengrin's should. Beautiful in diction and in rhythm, he is a knight to believe in. Jerome Hines sounds imposing and at home as Henry the Fowler—who was the Fowlest?—even in a couple of roughish spots. Calvin Marsh is musical and alert as the Herald, though his voice is not precisely the weight to suit the music.

That is, alas, the sum total of merit in the singing. Lucine Amara is a replacement for Leontyne Price, who was first announced for the project. That the set is Price-less somewhat lowers its value. Miss Amara is dependable, bland, slightly girlish in sound, and lacks every bit of urgency and understanding that made the various Elsas of Lehmann, Rethberg, Traubel or Flagstad memorable. Miss Amara is dull.

Not so Rita Gorr. She is, bluntly, dreadful.

William Dooley is a fine lyric baritone who sounds completely beyond his depth, in temperament and in voice, as Telramund. If you want to know how these two should sound, you need only listen to the Ludwig-Fischer-Dieskau scenes on a rival set.

—Paul Hume.

World Journal Tribune
NEW YORK, NEW YORK
D. 900,000

SEP 25 1966

by Herbert Kupferberg

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But the quality of singing he is able to elicit is decidedly variable. It is no secret in musical circles that the original Elsa in this recording (and the Tanglewood performances) was to have been Leontyne Price, and to this day it's something of a mystery why she decided not to go through with it. In her place, Lucine Amara, who has never sung the part on the stage (not that Miss Price has, either), makes for a curious kind of Elsa. Strictly dramatically, she has just the right kind of voice, with a quality of childlike innocence about it. And yet it somehow lacks the musical weight to [redacted] is sketched in very [redacted]

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[redacted] Wagner" (M2S [redacted] records). These are recordings of such works as the *Flying Dutchman*, *Tannhaeuser*, and *Meistersinger* Overtures, the *Lohengrin* Act I Prelude, and the *Parsifal* Prelude and Good Friday Spell. Included as a bonus, without additional charge, is a third record devoted to Walter's rehearsal of the *Siegfried Idyll*.

These have been released previously, but assembled like this they make for an attractive package. Walter's Wagner, like most of his other music, was suffused with a warmth and radiance that made even forbidding works seem friendly and intimate. Certainly this quality is richly evident here.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

JAN 1 1967

Classical Records

By Sy

RECORDING COMPANIES seem to be celebrating some kind of a Wagner year, parading their conductors into the lists with appropriate fanfare. On our side of the water Victor put out a recent issue of "Lohengrin"—the first complete one—under the direction of Erich Leinsdorf and the magnificent Boston Symphony. Overseas there is promise of release this month of a new "Tristan and Isolde" by Deutsche-Grammophon, the first new recording in some six years or more. At hand is LONDON (OSA-1509, stereo; A-4509, monaural), a "Die Walkuere" under the direction of Georg Solti with the Vienna Philharmonic; it is a five-disc boxed set of distinction.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396

OCT 9 1966

[redacted] more am[redacted] Victor's complete—really, complete!—"Lohengrin" (LM/LSC-6710). Erich Leinsdorf leads the Boston Symphony Orchestra in a hyper-symphonic performance that features singers either miscast or recorded on an off-day. An exception is the light-voiced, occasionally lachrymose Lohengrin of Sandor Konya, which, by current standards is one of the best. But how, on so costly and overpublicized a venture, does one account for the negative and unidiomatic Elsa (Lucine Amara), the strained and pale Telramund (William Dooley), the strident Ortrud (Rita Gorr) and the tired King Henry (Jerome Hines)? The orchestra sounds marvelous, and Leinsdorf refuses to be discouraged by his singers. The listener, however, may react differently.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

JAN 1 1967

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THE TROY RECORD
TROY, N. Y.
D. 7,764

OCT 1 1966

'Lohengrin'

By TOM THOMAS

The biggest news in opera recordings this year has to be RCA Victor's monumental production of Wagner's Lohengrin, a five-disc set that claims a few "firsts" and, more important for me, a luxurious orchestra sound second to none.

This is the first Lohengrin recorded in its entirety, the work omitting not one note written into it by Wagner. For example, In fernem Land, sung by Lohengrin in Act 3, includes the music referred to as the Anhung, usually heard only at Bayreuth.

This is the first Wagnerian opera recorded in the Western Hemisphere, and the first time a major American orchestra has recorded an opera since Toscanini conducted the NBC Symphony.

SEVENTEEN
NEW YORK, N.Y.
MONTHLY 1,088,000

NOV 1966

SPOTLIGHT ON

With his mighty **Lohengrin**, **Wagner** went past the point of romantic grand opera into the realm of mystic music drama; the epic is heard in a stunning new RCA Victor recording. Erich Leinsdorf leads the Boston Symphony and soloists, including Sándor Kónya and Lucine Amara.

New York World Journal Tribune September 25, 1966 35

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The rest of the cast varies from the authoritative Lohengrin of Konya and the magnificent King Henry of Hines to the shrill and unsteady Ortrud of Miss Gorr, who simply was not in good voice when the recording was made. Thanks to Leinsdorf's conducting the opera builds steadily to a musical and dramatic climax, and thanks to the restoration of the traditional cuts, this is a *Lohengrin* that holds the attention. But for all its merits, it leaves one with the feeling that it did not come out in the actuality quite the way that its planners intended.

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Jean Martinon, in his element, pulls off the explosive Varese piece magnificently, and the cooly calculated Martin calls forth spotless performances from the orchestra's first-chair brigade.

IN A contemporary vein, too, there is much to admire in an RCA two-disc album, "New Misic for the Piano" (LM-7042), in which Robert Helps espouses works by 24 living composers, among them such varied workmen as Kent Kennan and Milton Babbitt, Morton Gould and George Perle.

All the pieces are collected in one published book, which adds to the record's practical value for pianists, though it also dictated the inclusion of several vapid efforts. On the whole, the four sides are well worth the serious listener's time.

Recommended listening in another pianistic universe is Raymond Lewenthal's entertaining excursion into Liszt opera transcriptions (LM-2895). There is a properly florid put-down of Bellini, "Reminiscences de Norma," as well as the giddy "Hexameron," to which the composer contributed sections along with Chopin, Czerny and others.

IN THE not-recommended file, sorry to say, goes RCA's new "Lohengrin" (LM-6710), though it is laudably uncut and enjoys a plush contribution from the Boston Symphony and Erich Leinsdorf.

The most successful stereo version yet of Bartok's chilling opera "Bluebeard's Castle" is London's OSA-1158. Christa Ludwig and her husband Walter Berry pass up the usual translations for convincing Hungarian. Istvan Kertesz conducts the Vienna Philharmonic.

Vladimir Ashkenazy, who should be the ideal Schumann pianist, misses the passionate sweep of the C Major Fantasia, but his latest London issue is nevertheless a must, if only for the "Symphonic Etudes," also included (CS-6471). The young Russian displays a poetry rare among current keyboard pounders, and he is technically an honest man.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

OCT 2 1966

Classical Records

Wagner: Lohengrin. Boston Symphony under Leinsdorf, with Amara, Gorr, Konya, Dooley, Hines, Marsh, and Boston Pro Musica Chorus. Victor 6710.

Last summer, Leinsdorf gave over three Tanglewood programs to public performances of "Lohengrin," one act at a time, in preparation for this recording. The day after the last act, everyone trucked off to Boston's Symphony Hall, specially air-conditioned for the occasion, and the opera was recorded, complete. Every single note, which is something rarely heard these days, even at Bayreuth.

The total achievement has its great ups and its serious downs. The glory of the set is the distinct splendor of the Boston Symphony Orchestra playing a score that rarely receives so meticulous an orchestral reading. Leinsdorf moves the music with loving affection, but with no undue relaxation. The tempos move in a most welcome way. The restored passages in the first and last acts are strong and worth having. In the second act they only prolong painfully an unhappy business.

For the singing, which is after all the chief reason for opera, is highly uneven in the set. Konya is a glorious hero, his voice shining resplendently as any good Lohengrin's should. Beautiful in diction and in rhythm, he is a knight to believe in. Jerome Hines sounds imposing and at home as Henry the Fowler—who was the Fowlest?—even in a couple of roughish spots. Calvin Marsh is musical and alert as the Herald, though his voice is not precisely the weight to suit the music.

That is, alas, the sum total of merit in the singing. Lucine Amara is a replacement for Leontyne Price, who was first announced for the project. That the set is Price-less somewhat lowers its value. Miss Amara is dependable, bland, slightly girlish in sound, and lacks every bit of urgency and understanding that made the various Elsas of Lehmann, Rethberg, Traubel or Flagstad memorable. Miss Amara is dull.

Not so Rita Gorr. She is, bluntly, dreadful.

William Dooley is a fine lyric baritone who sounds completely beyond his depth, in temperament and in voice, as Telramund. If you want to know how these two should sound, you need only listen to the Ludwig-Fischer-Dieskau scenes on a rival set.

—Paul Hume.

World Journal Tribune
NEW YORK, NEW YORK
D. 900,000

SEP 25 1966

by Herbert Kupferberg

Visitors to the Tanglewood Music Festival last summer probably will remember the three-segment *Lohengrin*—an act a day—that was performed there by the Boston Symphony under the direction of Erich Leinsdorf. Quite a few eyebrows were raised by this unusual proceeding, and the suggestion was made that the three performances might have been entitled respectively, "Low," Hen," and "Grin."

When, right after the Festival ended, the orchestra and singers repaired to Symphony Hall, Boston, to record the entire work for RCA Victor, the wise heads again nodded and said that the whole Tanglewood arrangement had merely been a rehearsal for a recording session.

This was stoutly denied by the Boston Symphony people, the RCA Victor folk and all others concerned. But whatever the intent, the fact remains that a *Lohengrin* recording *did* come out of the affair, and has now been released by Victor. The vocal participants include Sandor Konya as Lohengrin, Lucine Amara as Elsa, William Dooley as Telramund, Rita Gorr as Ortrud, and Jerome Hines as King Henry, with Leinsdorf, of course, conducting (RCA Victor LM/LSC-6710, five records).

I sat in on a couple of those Symphony Hall recording sessions, and well remember the meticulous care that went into them. To gain the effect of offstage brass flourishes and the like, players were carefully stationed in the empty corridors of the hall, with the conductor's cues relayed to them by closed circuit television. This was the first time a Wagnerian opera had been recorded complete in the United States—*really* complete, since even the customarily excised portions were restored—and no effort was spared to make it a memorable set.

And so, indeed, it has turned out to be. For even if it has its flaws—and it assuredly does—it represents a magnificently rich and resonant unfolding of Wagner's score. Mostly this is due to the presence of the Boston Symphony Orchestra, which projects the sonorities of the music with a luxuriance you can almost feel. Leinsdorf, of course, is an old Wagnerian hand, and he draws forth the orchestral sound and surge of the music with a sure command.

But the quality of singing he is able to elicit is decidedly variable. It is no secret in musical circles that the original Elsa in this recording (and the Tanglewood performances) was to have been Leontyne Price, and to this day it's something of a mystery why she decided not to go through with it. In her place, Lucine Amara, who has never sung the part on the stage (not that Miss Price has, either), makes for a curious kind of Elsa. Strictly dramatically, she has just the right kind of voice, with a quality of childlike innocence about it. And yet it somehow lacks the musical weight to match the music. The result is that the part is sketched in very skillfully but seldom fully realized.

The rest of the cast varies from the authoritative Lohengrin of Konya and the magnificent King Henry of Hines to the shrill and unsteady Ortrud of Miss Gorr, who simply was not in good voice when the recording was made. Thanks to Leinsdorf's conducting the opera builds steadily to a musical and dramatic climax, and thanks to the restoration of the traditional cuts, this is a *Lohengrin* that holds the attention. But for all its merits, it leaves one with the feeling that it did not come out in the actuality quite the way that its planners intended.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

JAN 1 1967

Classical Records

RECORDING COMPANIES seem to be celebrating some kind of a Wagner year, parading their conductors into the lists with appropriate fanfare: On our side of the water Victor put out a recent issue of "Lohengrin"—the first complete one—under the direction of Erich Leinsdorf and the magnificent Boston Symphony. Overseas there is promise of release this month of a new "Tristan and Isolde" by Deutsche-Grammophon, the first new recording in some six years or more. At hand is LONDON (OSA-1509, stereo; A-4509, monaural), a "Die Walkuere" under the direction of Georg Solti with the Vienna Philharmonic; it is a five-disc boxed set of distinction.

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396

OCT 9 1966

Less successful, though even more ambitious, is RCA Victor's complete—really complete!—"Lohengrin" (LM/LSC-6710). Erich Leinsdorf leads the Boston Symphony Orchestra in a hyper-symphonic performance that features singers either miscast or recorded on an off-day. An exception is the light-voiced, occasionally lachrymose Lohengrin of Sandor Konya, which, by current standards is one of the best. But how, on so costly and overpublicized a venture, does one account for the negative and unidiomatic Elsa (Lucine Amara), the strained and pale Telramund (William Dooley), the strident Ortrud (Rita Gorr) and the tired King Henry (Jerome Hines)? The orchestra sounds marvelous, and Leinsdorf refuses to be discouraged by his singers. The listener, however, may react differently.

SEVENTEEN
NEW YORK, N.Y.
MONTHLY 1,088,000

NOV 1966

SPOTLIGHT

With his mighty **Lohengrin, Wagner** went past the point of romantic grand opera into the realm of mystic music drama; the epic is heard in a stunning new RCA Victor recording. Erich Leinsdorf leads the Boston Symphony and soloists, including Sándor Kónya and Lucine Amara.

Lohengrin of Konya and the magnificent King Henry of Hines to the shrill and unsteady Ortrud of Miss Gorr, who simply was not in good voice when the recording was made. Thanks to Leinsdorf's conducting the opera builds steadily to a musical and dramatic climax, and thanks to the restoration of the traditional cuts, this is a *Lohengrin* that holds the attention. But for all its merits, it leaves one with the feeling that it did not come out in the actuality quite the way that its planners intended.

The album called "Bruno Walter's Wagner" (M2S 743, two records). These are recordings of such works as the *Flying Dutchman, Tannhaeuser,* and *Meistersinger* Overtures, the *Lohengrin* Act I Prelude, and the *Parsifal* Prelude and Good Friday Spell. Included as a bonus, without additional charge, is a third record devoted to Walter's rehearsal of the *Siegfried Idyll.*

These have been released previously, but assembled like this they make for an attractive package. Walter's Wagner, like most of his other music, was suffused with a warmth and radiance that made even forbidding works seem friendly and intimate. Certainly this quality is richly evident here.

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SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

OCT 29 1966

RC[illegible] in [illegible] (LM-6710 [illegible]), built around the Boston Symphony Orchestra under the direction of Erich Leinsdorf. These men stand at the heart of the performance. The wind playing, above all, is beautiful; and Leinsdorf's phrasing has strong musicality. One might—a matter of personal reaction—find some of the tempi overly deliberate, but of the authority and good taste behind them there can be no question. Balance between voices and orchestra—except for the pea-soup sonorities surrounding Telramund (was this by design?)—comes off generally well; and the thrilling effect of the instruments on stage, as in the courtyard trumpet calls and the gathering of the Brabantian nobles, works largely in favor of the album.

MATCHING the orchestra in competence and spirit is the Boston Chorus Pro Musica (Alfred Nash Patterson, director). Yet these are only the background elements of opera; one would expect the solo artists to excel. Unfortunately, only Sándor Kónya in the name part and Calvin Marsh as the Herald hold their own. The real star of the recording is the immensely gifted English horn player of the Boston Symphony. Running up the procession, rather limply, is the remainder of the cast: Rita Gorr, Ortrud; William Dooley, Telramund; Jerome Hines, King Henry; Lucine Amara, Elsa.

Miss Gorr creates such mood in her softer passages that the harshness of tone marring the climaxes is doubly regrettable. Moreover, her German enunciation is not always clear; and the scornful outcry of "Gott!" in the night scene with Telramund—the revelation of Ortrud's hatred, as a crypto-pagan, of everything bound to Christianity—is poorly sung, the *appoggiatura* to the main note coming with less than the bite required.

With all her technical shortcomings—and there are others beyond those just cited—Miss Gorr at least projects the part with conviction . . . an asset not to be found throughout the cast. Jerome Hines, vocally unwieldy and dramatically depersonalized, sings the music of the King in oratorio style. William Dooley has neither the stamina nor the grand line for Telramund. Although he does convey a certain intensity during the scene before the cathedral, his singing ultimately lacks class and power. Miss Amara sounds persuasive in passing; but in general hers is a small-scale Elsa, equating bland vocal timbre with innocence.

Mr. Kónya sings very well, excelling in the more *piano* pages such as Lohengrin's thanks to the swan and the lovely, lyrical start of the bridal duet. Occasionally he whines (the Italians have a word for this, *piagnucolare*), the heroic and mystical implications of the role escape

(*Continued on page* 74)

PHILADELPHIA, PA.
CATHOLIC STANDARD AND TIMES
W. 111,225

OCT 28 1966

MUSIC ON A PLATTER

Boston Symphony Stars In Complete 'Lohengrin'

Wagner: **Lohengrin** (complete, in German. Soloists, Boston Chorus Pro Musica, Boston Symphony Orch., Erich Leinsdorf, cond. Five records. RCA Victor LSC/LM 6710.

Lohengrin	Sandor Konya (t)
Elsa of Brabant	Lucine Amara (s)
Ortrud	Rita Gorr (ms)
Frederick of Telramund	William Dooley (bt)
King Henry	Jerome Hines (bs)
The Herald	Calvin Marsh (bt)

In televisionese, this absolutely complete set would probably be known as a "spin-off" from the 1965 Berkshire Festival performance at Tanglewood, and it shares the orchestral splendors—and vocal handicaps—of that flawed but memorable production. The Boston Symphony and RCA Victor's sound engineers must share star billing in this album. The orchestra, led with meticulous devotion by Erich Leinsdorf, plays magnificently throughout and has been recorded with almost frightening impact in lifelike Dynagroove stereo.

Next in line for plaudits is Sandor Konya, whose fervor and musicianship make his portrayal of the title role outstanding. The Hungarian tenor stresses the lyric rather than the heroic in his interpretation, but he can fire a stirring volley of sound when the occasion demands. Despite moments of gurgly production, his is far and away the outstanding singing in the album.

His male associates, Jerome Hines (King Henry), William Dooley (Frederick of Telramund) and Calvin Marsh (the Herald), are all better than fair, although I can't say that I like the piercing sound of Dooley's baritone. However, we're not suppose to like Frederick of Telramund, one of opera's most outright Bad Guys, so there's no harm done.

The ladies, on the other hand, do a great deal of harm. Lucine Amara is more to be pitied than censured in the role of Elsa. Her voice sounds thin, shrill and terribly insignificant throughout, but the fault lies not with her so much as with whoever chose her to replace Leontyne Price, originally scheduled to sing the role. Miss Amara is an intelligent, sensitive artist, but the Lord never gave her the vocal tools to sing Elsa.

I hope the voice of Rita Gorr, a distinguished mezzo-soprano with all the credentials for a great Ortrud, is not permanently so frayed as it sounds in this recording. Poor Ortrud has good reason to be distraught in the final scene, but the toneless shrieks emitted by Mme. Gorr leave the listener with an aching throat and a feeling of sadness over the evident deterioration of a once-great voice. One of the candid photographs in the splendid brochure shows Mme. Gorr smiling and looking "gratified." She could not have been—as she seems to be—listening to playbacks of herself at the time.

The Boston Chorus Pro Musica affords the principals admirable support. The once-ubiquitous Bridal Chorus never sounded better—or less bad.

"Lohengrin" is for me a long, tedious opera, illuminated only infrequently by interesting music—the shimmering, mystical Prelude to Act I and the shopworn but still jubilant one to Act III; most of Lohengrin's solo music and less of Elsa's; the Bridal Chamber Scene, and a few soaring choral passages. The fact that Leinsdorf, Konya, the orchestra and chorus, and the sound engineers managed to keep me interested for the better part of this album's nearly four hours' running time is a tribute to their skill and dedication.

A word about the competition. Angel has in its catalog a virtually complete stereo "Lohengrin" (S-3641) that literally bristles with heavy vocal guns—Jess Thomas, Elisabeth Gruemmer, Dietrich Fischer-Dieskau, Christa Ludwig (a superb Ortrud) and Gottlob Frick—but suffers from the plodding direction of Rudolf Kempe and sonics that seem thick and gummy compared to RCA Victor's. And a London monaural set (4502), recorded at an actual Bayreuth production, boasts the radiant Elsa of Eleanor Steber and the sensitive conducting of Joseph Keilberth. Its sound, however, was only tolerable in 1953, the year of its birth, and has certainly not improved with age. On balance, and despite its unattractive Elsa and Ortrud, the new Leinsdorf-led set is clearly preferable.

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 364,362 SUN. 551,968

AUG 14 1966

Classical Records

The Complete, Impressive 'Lohengrin'

By GERALD KLOSS, of The Journal Staff

A MAGNIFICENT five record Victor album of Wagner's "Lohengrin" (LM 6710), with the Boston symphony orchestra and the Boston Chorus Pro Musica conducted by Erich Leinsdorf, establishes a number of impressive "firsts."

It is the first truly complete recording of the opera ever made, removing cuts from the original score that are made even in productions at Bayreuth. It also is the first complete Wagner opera ever recorded in the western hemisphere, and the first time a major American orchestra has recorded a complete opera since the days of Toscanini and the NBC symphony. It is probably the costliest operatic album ever made, with the 104 member orchestra augmented by 25 other players and a chorus of 180. Two-thirds of the first floor seats in Boston's Symphony hall were removed to accommodate these forces for the six day recording session.

So much for statistics. The music is what counts, and in this three and one-half hour recording it is the orchestral and choral sound that makes the greatest impression. There is sufficient weight and mass in both ensembles to achieve the Wagnerian surge without straining, and Leinsdorf also is meticulous in delineating the various musical strands in Wagner's tapestry. A shade too meticulous at times, perhaps, but the occasional feeling of pedantry is forgiveable, considering the grandeur of the total effect.

Tenor Sandor Konya takes the title role, one which he has sung more than 200 times in opera stages over the world, and soprano Lucine Amara portrays his beloved, if too inquisitive, bride. Baritone William Dooley portrays Frederick of Telramund and mezzo Rita Gorr his vengeful wife, Ortrud. Basso Jerome Hines and baritone Calvin Marsh take the roles of Henry the Fowler and the king's herald, respectively.

In general, the soloists are not as impressive as either the orchestra or the chorus. Konya is a more than adequate Lohengrin, but Miss Amara's Elsa seems a bit too lightweight for the role. The others offer good performances, but this side of memorable. The album as a whole is a splendid one, however, and the recorded sound is all that Wagner could have wished—the original production of "Lohengrin," conducted by Franz Liszt at Weimar in 1850, had an orchestra of only 38 players and a chorus of fewer than 30 singers!

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

DUNKIRK GRAPE BELT
Wednesday, October 5, 1966

Wagner F[illegible]

By JOAN CROSBY
Newspaper Enterprise Assn.

NEW YORK — (NEA) —It may take three hours, 35 minutes and 32 seconds to hear, and it may cost $23.99 for the set ($28.99 if you have stereo), but it's the recording event of the year.

It's RCA-Victor's complete, superlative recording of Wagner's Lohengrin, a performance that will enchant even non-Wagnerians. Sandor Konya, Lucine Amara, William Dooley, Rita Gorr and Jerome Hines are in excellent voice and the Boston Symphony under Erich Leinsdorf's direction, is suitably sonorous.

The album is notable in that it is the first opera recorded in the United States

Barber's "Antony"

NEW YORKER
NEW YORK, N.Y.
W. 442,500

NOV. 5 1966

CONCERT RECORDS
Made in U.S.A.

THE "Lohengrin" recently issued by Victor has, among its other distinctions, that of being the first commercial recording of a grand opera to be made in this country in eight years. Labor costs being what they are today, such projects have become increasingly rare (a labor dispute prevented the recording of the Metropolitan Opera's opening attraction this season, Samuel Barber's "Antony and Cleopatra," even though a proposal was made that it be taped pending an agreement), and, for that matter, only Victor, among American firms, has bothered of late to produce operatic recordings anywhere; the other complete opera recordings we get are either produced abroad by foreign companies or taken down by them from radio or stage presentations. "Lohengrin" was recorded in Boston's Symphony Hall with the Boston Symphony Orchestra, under Erich Leinsdorf; the Boston Chorus Pro Musica; and principals associated with the Metropolitan Opera—Sándor Kónya in the title role, Lucine Amara as Elsa, Rita Gorr as Ortrud, William Dooley as Frederick, Jerome Hines as King Henry, and Calvin Marsh as the King's herald.

A product of Wagner's early maturity, "Lohengrin" is one of his most buoyant operas, even if it does have a tragic ending. (This really depends on who it is you're rooting for, though; Elsa drops dead, true enough, when she loses her man, but the man, Lohengrin, eases off in a dove-powered craft to rejoin his dedicated fellow-knights at Monsalvat.) The music is delightful in its vigor and in its rich use of melody and harmony. As music possessing a youthful excitement yet controlled by the hand of a master, it is, in a way, the equivalent in Wagner's career of "La Traviata" in Verdi's. It is also, if we are to accept the late Wieland Wagner's interpretation of his grandfather's works as being, at least in part, exalted interpretations of his personal life, one of the most engaging examples of this elevated autobiography. Like all Wagnerian heroines, from the moon-struck Senta, of "The Flying Dutchman," to the enigmatic, sullied, but still true-blue Kundry, of "Parsifal," Elsa is the dream girl. And Lohengrin, the deliverer and husband who must leave her when his near-godlike identity is revealed through her quaintly feminine insistence, is Wagner himself, with his head in the clouds. (After all, Lohengrin is, as he confides when the secret is finally forced out of him, the son of Parsifal—about as good a name as any son could drop.)

The orchestral performance is excellent throughout—as fine an example of Mr. Leinsdorf's craftsmanship as I have heard—and the choral singing, so important in "Lohengrin," is lovely. Mr. Kónya's creamy tenor is well suited to Lohengrin's music, and he employs it artfully except for the occasional hint of a sob. Miss Amara's Elsa complements Mr. Kónya's hero very well; she floats her soprano accurately and, at times, exquisitely. Mr. Dooley's baritone and Mr. Hines's bass are impressively used—the latter especially—and Mr. Marsh's baritone does justice to the part of the herald. Only Miss Gorr's Ortrud mars the total effect; in this character's more emotional scenes—most notably when she is confronting Elsa—Miss Gorr's mezzo-soprano is inclined to flat and become downright unpleasant through forcing. The opera, by the way, occupies five records.

LAKE CHARLES, LA.
LAKE CHARLES AMERICAN PRESS
D. 30,000 SUN. 30,500
OCT 8 1966

RECOMMENDED CLASSICS

Boston-made 'Lohengrin' sumptuous opera album

WAGNER: LOHENGRIN — Boston Symphony Orchestra; Boston Chorus Pro Musica; Erich Leinsdorf, conductor;
AND
Lohengrin ..... Sandor Konya
Elsa ..... Lucine Amara
Frederick ..... William Dooley
Ortrud ..... Rita Gorr
King Henry ..... Jerome Hines
Herald ..... Calvin Marsh
(RCA Victor, 5-12" records, stereo LSCV-6710; monaural LM-6710.)

This is probably the most costly opera recording ever made in the United States. It may also be the best.

This project, brought to fruition by Conductor Erich Leinsdorf of the Boston Symphony Orchestra and Richard Mohr of the RCA Victor staff, accounts for a number of other firsts.

It was the first full-length opera recording made in the United States since the NBC-Toscanini days. It was the first truly complete "Lohengrin" ever recorded. It is the first opera recording to use one of the major American orchestras.

The project began several years ago as an idea, and about a year and a half ago was put into actual production. In the summer of 1965, the opera was staged in concert form at the Tanglewood Musical Festival, one act at a time.

Then, the last week in August, 1965, the musical forces moved into Symphony Hall at Boston to do the actual recording.

The orchestra was increased from 104 to 120 players (at $50.63 each for two hours of recording). The Boston Chorus Pro Musica was upped from 120 to 180 voices ($65 each for the week).

The singers filled the stage, so the orchestra was moved to the floor of the hall. Four different conductors were needed to synchronize the massed performers. Some 14 portable air conditioners ($7,000 each) were used to cut the heat and to control the moisture in the air.

The result of all this preparation and this veritable army of performers is a joy to hear.

The orchestral work is simply tremendous. It is doubtful if there ever was an orchestral recording to top this one in the fullness, richness and clarity of sound. In fact, the Boston orchestra is far and away the outstanding star of the program.

The cast is an excellent one, and the vocal performances are high grade. Tenor Sandor Konya here sings his 200nd performance of the title role. He must be the world champion, Lohengrin, and his singing here is outstanding.

Konya has all of the qualities necessary for the role — tenderness, beauty of tone, and a spaciousness of voice that can bring out the heroic when it is called for.

Rita Gorr, the big-voiced French mezzo, makes a fine, dark - voiced Ortrud, bristling with menace and evil machinations.

William Dooley, an American baritone new to these ears, is convincing in the heavyweight role of Frederick of Telramund.

Two veterans of the Metropolitan Opera, Jerome Hines and Calvin Marsh, sing the roles of King Henry the Fowler and the Herald. They are in excellent form.

Lucine Amara sings the feminine lead role as Elsa, and about her performance we have reservations, being accustomed to a more robust performance of the role.

Leontyne Price had been announced for the role, but Miss Amara replaced her. Miss Amara's voice sounds a bit lightweight, but she uses it with intelligence, and while it is secure and beautiful, she does not always evoke the kind of dramatic conflicts that one expects from Elsa.

The whole performance carries very much the mark of Conductor Erich Leinsdorf. He conducts with brisk tempos, keeping the action going and the interest high.

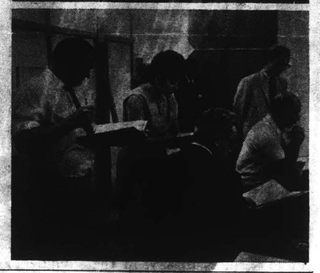
A special note is due the Boston Chorus Pro Musica, which had some of the most important chorus of all. The chorus passages were expertly sung, and they are well recorded.

In fact, the reproduction of both the orchestral and choral work is one of the strong points of the set.

A handsome booklet is enclosed, with notes and libretto, and the album is nicely packaged, decorated with a color portrait of Konya in his costume as Lohengrin.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
AUG 1966

Top to bottom: Lucine Amara and Sandor Konya recording a duet; an aide prepares to cue two BSO trumpeters (all unidentified) for a passage to be recorded offstage; playback—left to right: the principals, Jack Pfeiffer (standing, rear) and Richard Mohr of RCA Victor, and Erich Leinsdorf with his assistant, Andrew Raeburn (all at Symphony Hall, Boston)



By PHILIP L. MILLER

LEINSDORF'S first opera recording with the Boston Symphony—as it happens, this is also the first complete Wagnerian opera recording ever made on this side of the Atlantic—has had the benefit of long and thorough preparation. Richard Mohr, the producer, gives us the details in the accompanying brochure. Not the least important prefatory item was the fact of public performance just before the recording was made. Each of the three acts was presented in concert form last summer at Tanglewood (on August 20, 21, and 22). The entire production was then transported to Boston, where the recording sessions took place.

For the first time on records and, surely, in the experience of most operagoers, *"Lohengrin"* is presented herewith in absolute completeness. Back in the thirties attention was called to the fact that Wagner's original composition of *Lohengrin's Narrative*, in the last act, con-

WAGNER: *"Lohengrin"*; Sandor Konya, tenor (Lohengrin); Lucine Amara, soprano (Elsa); William Dooley, baritone (Telramund); Rita Gorr, mezzo-soprano (Ortrud); Jerome Hines, bass (King Henry); Calvin Marsh, baritone (Herald); William DuPree, John Glenn Paton, William Ledbetter, Eugene Thamon (Brabantian Nobles); Helene Farras, Barbara Smith Conrad, Judith Keller, Batyah Godfrey (Pages); others: augmented Boston Chorus Pro Musica (Alfred Nash Patterson, director); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor set LM-6710, ten sides, $23.95, or Stereo LSC-6710, $28.95.

Kempe, *et al* ..... Angel ®3641

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 146,624 SUN. 215,445
AUG 14 1966

RCA 'Lohengrin' Important Album

The most important opera release of the month is RCA's "Lohengrin," recorded last August in Symphony Hall, Boston, with Erich Leinsdorf and the Boston Symphony. This is the first complete operatic recording the Boston Symphony has ever made, the first American recording of a Wagnerian opera, and the first absolutely complete "Lohengrin" ever put on records.

This album's strongest points are the marvelous playing of the Boston Symphony, clear, brilliant and powerful, the generally accomplished reading of Leinsdorf, though he tends to play down the drama here and there when a little more urgency and drive would have made a difference, and the sterling Lohengrin of Sandor Konya, without a doubt the finest Lohengrin of the day. And RCA's recording is superb.

HOWEVER, there are some major shortcomings. Leontyne Price had been Leinsdorf's original choice to sing Elsa, but an illness prevented her from learning the role in time for the public performance at Tanglewood and the recording. Lucine Amara, of the Metropolitan Opera, took her place. Amara's Elsa is listenable, and it may perhaps be what Leinsdorf wanted, a rather pallid, unemotional Elsa. Still, it's all extremely uninvolved. She never gives you an outpouring of warmth, just a matter-of-fact, barely adequate interpretation that never satisfies.

As for the Ortrud, Rita Gorr is one of the great personalities in the world of opera, but at the time of the recording (and of the public performances, as those who heard the tapes over KMEO will remember) her voice was in sad shape. She is continually a shade sharp, and every so often lets out a wild shriek that is hardly singing. Most of her singing is exciting, but excitement at the expense of pitch is hardly pleasurable.

WILLIAM DOOLEY as Telramund and Jerome Hines as King Henry are both good, though neither is as idiomatic as German singers would have been. Konya, as previously mentioned, steals the show. His is one of the most beautiful tenor voices before the public today, as those present at his recital at Grady Gammage Auditorium last April will testify. His Lohengrin is well thought out, musical, sung with rich and sensuous tone, and, outside of one or two moments when Konya lapses into Italianate crooning, never vulgar. Otherwise, this is the finest Lohengrin on records, and easily the best since Melchior's better days, though Melchior offered a more heroic portrait.

Where then does this leave the prospective purchaser? If he requires brilliant recording and orchestral playing over everything else, he will choose RCA. But as a total experience, I would recommend the Angel set, with Kempe conducting a fine cast including Jess Thomas, Elisabeth Grummer, Christa Ludwig, Dietrich Fischer-Dieskau and Gottlob Frick. These are singers with Wagner in their bones, Thomas is a fine Lohengrin, though not quite a Konya, and Grummer is a lovely voice. The recording is not as resplendent as RCA, but except for the extension of Lohengrin's Narrative, just as complete.

Both sets take five LP's, and will set you back close to $29 for the stereo version, so it might be best to sample the final side, which contains the Narrative and the Final Scene, and perhaps Side Eight with the Act III Prelude and the Bridal Chorus, before making up your own mind. This department would choose Angel as the superior accomplishment, though feeling a tinge of sadness at losing Konya's Lohengrin.

THE TIMES RECORD
TROY, N. Y.
D. 41,720
OCT 1 1966

'Lohengrin'

By TOM THOMAS

The biggest news in opera recordings this year has to be RCA Victor's monumental production of Wagner's Lohengrin, a five-disc set that claims a few "firsts" and, more important for me, a luxurious orchestra sound second to none.

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This is the first Wagnerian opera recorded in the Western Hemisphere, and the first time a major American orchestra has recorded an opera since Toscanini conducted the NBC Symphony.

HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163,400
SEPT 1966

174

RECORDING OF SPECIAL MERIT

Ⓢ Ⓜ WAGNER: *Lohengrin.* Sándor Kónya (tenor), Lohengrin; Jerome Hines (bass), King Henry; William Dooley (baritone), Telramund; Lucine Amara (soprano), Elsa; Rita Gorr (mezzo-soprano), Ortrud; Calvin Marsh (baritone), Herald. Chorus Pro Musica, Boston Symphony Orchestra, Erich Leinsdorf cond. RCA Victor LSC 6710 five discs $28.95, LM 6710* $23.95.

Performance: Good, with reservations
Recording: Very good
Stereo Quality: Very good

Of all of Richard Wagner's operas, *Lohengrin* can least afford the exaggeratedly declamatory kind of singing that for many years passed for the so-called "Wagnerian style." Wagner himself believed in no such thing; in specific reference to *Lohengrin* he insisted (in a letter to Franz Liszt September 8, 1850) that "the singers need only to sing the notes, exactly according to their value in the given tempo, in order to achieve the right declamatory expression." To put this in the plainest possible terms, Wagner's vocal music, like all vocal music, must be *sung* and not, to use W. H. Henderson's phrase, "cackled in the Bayreuth staccato."

Mindful of his grandfather's views when preparing a new production of *Lohengrin* for Bayreuth in 1958, Wieland Wagner assigned the title role to Sándor Kónya, a lyric tenor who had, up to that time, never sung a Wagnerian part. Since then, Kónya has done Lohengrin more than two hundred times, and is generally recognized as its outstanding exponent. Now his eloquent interpretation has been preserved on records, and it is revealed here as a portrayal completely integrated in tone and action, singing and tonal modulations. From the tender *"Nun sei bedankt, mein lieber Schwan"* to the poignant phrases of the Farewell and in the contrasting moods in which the heroic side of the character is accentuated with conviction, Konya's Lohengrin ranks among the most successful total realizations available on records, and that alone is enough to justify acquisition of the set.

This is the first recording of a major opera made in the United States in at least seven years. Its production (undertaken in Boston during the summer of 1965, following a "live" performance at the Tanglewood Festival) was preceded by lengthy and thoughtful preparations. By and large, the casting may be considered appropriate to the magnitude of the task, but the final result—except for Kónya's very solid contribution—falls short of expectations. This is

SÁNDOR KONYA AS LOHENGRIN
A portrayal integrated in song and action

Lucine Amara's first encounter with Elsa, and under the circumstances her achievement is admirable: touchingly phrased, and sensitively interpreted, particularly in the Bridal Chamber scene. But her voice is too light for the role; the fragile impression conveyed is right for the character but frequently insufficient in weight for the music.

Both Jerome Hines and Rita Gorr are seasoned interpreters of their roles, but neither is heard in the best vocal form here. Both artists struggle with the upper reaches of their tessituras, and the shrill tone quality produced by Rita Gorr in her final scene is particularly trying. Still, both are artists of consequence, and their portrayals are redeemed by the weight of interpretive authority. Calvin Marsh does well by the Herald's music, and William Dooley brings forceful dramatic presence to the role of Telramund, though his vocal projection is tonally not pleasurable, particularly when pitted against the weight of the orchestra.

The engineers have allowed a great deal of prominence here to orchestral sound—at times to the disadvantage of the singers—but the textures and sonorities of the Boston Symphony Orchestra are a distinct joy to hear. Leinsdorf's direction has his characteristic virtues of clarity and [illegible] tempos are brisk and, even should a shade hurried in portions of the Ortrud-Telramund scene and in the introduction to Act III, his propulsiveness can be a desirable approach in this long opera. Leinsdorf succeeds in keeping the proceedings from becoming dull, and where expressiveness, color, and power are called for, his leadership is never wanting. Special mention must be made of the exceptionally fine work of the Boston Pro Musica Chorus.

Comparison with the rival stereo set (Angel S 3641 with Jess Thomas, Elisabeth Grümmer, Christa Ludwig, and Dietrich Fischer-Dieskau, Rudolf Kempe conducting) reveals the distinct superiority of Konya's Lohengrin, although Jess Thomas, too, is a very fine interpreter. Both conductors are outstanding, and while my preference is for Leinsdorf, others may be drawn to Kempe's more relaxed view. RCA Victor has a slight edge in recorded sound, but in the other principal singers Angel rates higher. It would seem desirable, under the circumstances, for RCA Victor to make available a single disc of highlights containing the entire Bridal Chamber scene and most of Lohengrin's music in Act III.

It remains to be said that the RCA Victor set includes a passage for tenor and ensemble, immediately following the *Gralserzählung*, that is so seldom given in performance that it cannot even be found in the Schirmer score.

G. J.

The Charlotte Observer
CHARLOTTE, N. C.
D. 172,236 SUN. 196,616
SEP 18 1966

★ ★ ★

MUSIC-LOVERS who heard tenor Sandor Konya in his Community Concert recital in Charlotte will be interested in the RCA-Victor recording of Wagner's "Lohengrin" with the Boston Symphony, directed by Erich Leinsdorf.

Here Konya can be heard in his finest hour. He's known around the world for his portrayal of Lohengrin, a role he has sung more than 200 times. He has the flowing, heroic, romantic phrasing Wagner intended in the part.

Rita Gorr is a fiery mezzo indeed as scheming Ortrud, with Jerome Hines as King Henry, Lucine Amara as gentle Elsa and baritone Calvin Marsh in the demanding role of the king's herald.

NEW REPUBLIC
WASHINGTON, D.C.
W. 46,800
SEPT 24 1966

RECORDS

Listening to Wagner's Lohengrin after many years, I note with interest how much of the writing is still in the old operatic style Wagner was to leave behind, though there are also beginnings of his later declamatory style. But as music I find most of it boring. Leinsdorf conducts it effectively on RCA Victor LM- and LSC-6710; and in a context of superb playing by the Boston Symphony one hears excellent singing by Sandor Konya in the title role, moderately good singing by William Dooley as Telramund and Jerome Hines as King Henry, but almost laughably inadequate singing by Lucine Amara as Elsa, and mostly bad singing by Rita Gorr that includes some downright screaming.

LAKE CHARLES, LA.
LAKE CHARLES AMERICAN PRESS
D. 30,000 SUN. 30,500
OCT 8 1966

RECOMMENDED CLASSICS

Boston-made 'Lohengrin' sumptuous opera album

WAGNER: LOHENGRIN — Boston Symphony Orchestra; Boston Chorus Pro Musica; Erich Leinsdorf, conductor;
AND
Lohengrin .....Sandor Konya
Elsa .....Lucine Amara
Frederick ....William Dooley
Ortrud .....Rita Gorr
King Henry ....Jerome Hines
Herald .....Calvin Marsh
(RCA Victor, 5-12" records, stereo LSCV-6710; monural LM-6710.)

This is probably the most costly opera recording ever made in the United States. It may also be the best.

This project, brought to fruition by Conductor Erich Leinsdorf of the Boston Symphony Orchestra and Richard Mohr, of the RCA Victor staff, accounts for a number of other firsts.

It was the first full-length opera recording made in the United States since the NBC-Toscanini days. It was the first truly complete "Lohengrin" ever recorded. It is the first opera recording to use one of the major American orchestras.

The project began several years ago as an idea, and about a year and a half ago was put into actual production. In the summer of 1965, the opera was staged in concert form at the Tanglewood Musical Festival, one act at a time.

Then, the last week in August, 1965, the musical forces moved into Symphony Hall at Boston to do the actual recording.

The orchestra was increased from 104 to 129 players (at $50.63 each for two hours of recording). The Boston Chorus Pro Musica was upped from 120 to 180 voices ($65 each for the week).

The singers filled the stage, so the orchestra was moved to the floor of the hall. Four different conductors were needed to synchronize the massed performers. Some 14 portable air conditioners ($7,000 each) were used to cut the heat and to control the moisture in the air.

The result of all this preparation and this veritable army of performers is a joy to hear.

The orchestral work is simply tremendous. It is doubtful if there ever was an orchestral recording to top this one in the fullness, richness and clarity of sound. In fact, the Boston orchestra is far and away the outstanding star of the program.

The cast is an excellent one, and the vocal performances are high grade. Tenor Sandor Konya here sings his 202nd performance of the title role. He must be the world champion, Lohengrin, and his singing here is outstanding.

Konya has all of the qualities necessary for the role — tenderness, beauty of tone, and a spaciousness of voice that can bring out the heroic when it is called for.

Rita Gorr, the big-voiced French mezzo, makes a fine, dark - voiced Ortrud, bristling with menace and evil machinations.

William Dooley, an American baritone new to these ears, is convincing in the heavyweight role of Frederick of Telramund.

Two veterans of the Metropolitan Opera, Jerome Hines and Calvin Marsh, sing the roles of King Henry the Fowler and the Herald. They are in excellent form.

Lucine Amara sings the feminine lead role as Elsa, and about her performance we have reservations, being accustomed to a more robust performance of the role.

Leontyne Price had been announced for the role, but Miss Amara replaced her. Miss Amara's voice sounds a bit lightweight, but she uses it with intelligence, and while it is secure and beautiful, she does not always evoke the kind of dramatic conflicts that one expects from Elsa.

The whole performance carries very much the mark of Conductor Erich Leinsdorf. He conducts with brisk tempos, keeping the action going and the interest high.

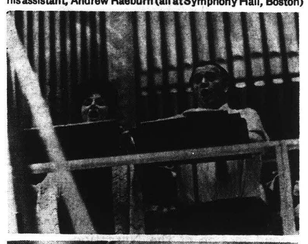
A special note is due the Boston Chorus Pro Musica, which had some of the most important choruses of all. The choral passages were expertly sung, and they are well recorded.

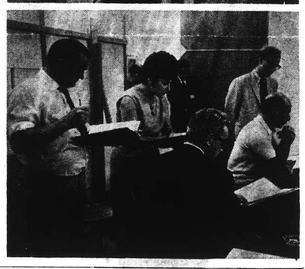
In fact, the reproduction of both the orchestral and choral work is one of the strong points of the set.

A handsome booklet is enclosed, with notes and libretto, and the album is nicely packaged, decorated with a color portrait of Konya in his costume as Lohengrin.

AMERICAN RECORD GUIDE
NEW YORK, N. Y.
MONTHLY 21,100
AUG 1966

By PHILIP L. MILLER





Top to bottom: Lucine Amara and Sandor Konya recording a duet; an aide prepares to cue two BSO trumpeters (all unidentified) for a passage to be recorded offstage; playback—left to right: the principals, Jack Pfeiffer (standing, rear) and Richard Mohr of RCA Victor, and Erich Leinsdorf with his assistant, Andrew Raeburn (all at Symphony Hall, Boston)

LEINSDORF'S first opera recording with the Boston Symphony—as it happens, this is also the first complete Wagnerian opera recording ever made on this side of the Atlantic—has had the benefit of long and thorough preparation. Richard Mohr, the producer, gives us the details in the accompanying brochure. Not the least important prefatory item was the fact of public performance just before the recording was made. Each of the three acts was presented in concert form last summer at Tanglewood (on August 20, 21, and 22). The entire production was then transported to Boston, where the recording sessions took place.

For the first time on records and, surely, in the experience of most operagoers, *"Lohengrin"* is presented herewith in absolute completeness. Back in the thirties attention was called to the fact that Wagner's original composition of *Lohengrin's Narrative*, in the last act, con-

WAGNER: *"Lohengrin"*; Sandor Konya, tenor (Lohengrin); Lucine Amara, soprano (Elsa); William Dooley, baritone (Telramund); Rita Gorr, mezzo-soprano (Ortrud); Jerome Hines, bass (King Henry); Calvin Marsh, baritone (Herald); William DuPree, John Glenn Paton, William Ledbetter, Eugene Thamon (Brabantian Nobles); Helene Farras, Barbara Smith Conrad, Judith Keller, Batyah Godfrey (Pages); others: augmented Boston Chorus Pro Musica (Alfred Nash Patterson, director); Boston Symphony Orchestra conducted by Erich Leinsdorf. RCA Victor set LM-6710, ten sides, $23.95, or Stereo LSC-6710, $28.95.

Kempe, *et al*.....Angel ⓢ3641

THE ARIZONA REPUBLIC
PHOENIX, ARIZ.
D. 146,624 SUN. 215,445
AUG 14 1966

RCA 'Lohengrin' Important Album

The most important opera release of the month is RCA's "Lohengrin," recorded last August in Symphony Hall, Boston, with Erich Leinsdorf and the Boston Symphony. This is the first complete operatic recording the Boston Symphony has ever made, the first American recording of a Wagnerian opera, and the first absolutely complete "Lohengrin" ever put on records.

This album's strongest points are the marvelous playing of the Boston Symphony, clear, brilliant and powerful, the generally accomplished reading of Leinsdorf, though he tends to play down the drama here and there when a little more urgency and drive would have made a difference, and the sterling Lohengrin of Sandor Konya, without a doubt the finest Lohengrin of the day. And RCA's recording is superb.

HOWEVER, there are some major shortcomings. Leontyne Price had been Leinsdorf's original choice to sing Elsa, but an illness prevented her from learning the role in time for the public performance at Tanglewood and the recording. Lucine Amara, of the Metropolitan Opera, took her place. Amara's Elsa is listenable, and it may perhaps be what Leinsdorf wanted, a rather pallid, unemotional Elsa. Still, it's all extremely uninvolved. She never gives you an outpouring of warmth, just a matter-of-fact, barely adequate interpretation that never satisfies.

As for the Ortrud, Rita Gorr is one of the great personalities in the world of opera, but at the time of the recording (and of the public performances, as those who heard the tapes over KMEO will remember) her voice was in sad shape. She is continually a shade sharp, and every so often lets out a wild shriek that is hardly singing. Most of her singing is exciting, but excitement at the expense of pitch is hardly pleasurable.

WILLIAM DOOLEY as Telramund and Jerome Hines as King Henry are both good, though neither is as idiomatic as German singers would have been. Konya, as previously mentioned, steals the show. His is one of the most beautiful tenor voices before the public today, as those present at his recital at Grady Gammage Auditorium last April will testify. His Lohengrin is well thought out, musical, sung with rich and sensuous tone, and, outside of one or two moments when Konya lapses into Italianate crooning, never vulgar. Otherwise, this is the finest Lahengrin on records, and easily the best since Melchior's better days, though Melchior offered a more heroic portrait.

Where then does this leave the prospective purchaser? If he requires brilliant recording and orchestral playing over everything else, he will choose RCA. But as a total experience, I would recommend the Angel set, with Kempe conducting a fine cast including Jess Thomas, Elisabeth Grummer, Christa Ludwig, Dietrich Fischer-Dieskau and Gottlob Frick. These are singers with Wagner in their bones. Thomas is a fine Lohengrin, though not quite a Konya, and Grummer is a lovely voice. The recording is not as resplendent as RCA, but except for the extension of Lohengrin's Narrative, just as complete.

Both sets take five LP's, and will set you back close to $29 for the stereo version, so it might be best to sample the final side, which contains the Narrative and the Final Scene, and perhaps Side Eight with the Act III Prelude and the Bridal Chorus, before making up your own mind. This department would choose Angel as the superior accomplishment, though feeling a tinge of sadness at losing Konya's Lohengrin.

THE TIMES RECORD
TROY, N. Y.
D. 41,720
OCT 1 1966

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HI FI STEREO REVIEW
NEW YORK, N. Y.
MONTHLY 163.400
SEPT 1966

RECORDING OF SPECIAL MERIT

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Performance: Good, with reservations
Recording: Very good
Stereo Quality: Very good

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Mindful of his grandfather's views when preparing a new production of *Lohengrin* for Bayreuth in 1958, Wieland Wagner assigned the title role to Sándor Kónya, a lyric tenor who had, up to that time, never sung a Wagnerian part. Since then, Kónya has done Lohengrin more than two hundred times, and is generally recognized as its outstanding exponent. Now his eloquent interpretation has been preserved on records, and it is revealed here as a portrayal completely integrated in song and action, through of phrasings ranging from legato singing and tonal modulations. From the tender *"Nun sei bedankt, mein lieber Schwan"* to the poignant phrases of the Farewell and in the contrasting moods in which the heroic side of the character is accentuated with conviction, Konya's Lohengrin ranks among the most successful total realizations available on records, and that alone is enough to justify acquisition of the set.

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A portrayal integrated in song and action

Lucine Amara's first encounter with Elsa, and under the circumstances her achievement is admirable: touchingly phrased, and sensitively interpreted, particularly in the Bridal Chamber scene. But her voice is too light for the role; the fragile impression conveyed is right for the character but frequently insufficient in weight for the music.

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Comparison with the rival stereo set (Angel S 3641 with Jess Thomas, Elisabeth Grümmer, Christa Ludwig, and Dietrich Fischer-Dieskau, Rudolf Kempe conducting) reveals the distinct superiority of Kónya's Lohengrin, although Jess Thomas, too, is a very fine interpreter. Both conductors are outstanding, and while my preference is for Leinsdorf, others may be drawn to Kempe's more relaxed view. RCA Victor has a slight edge in recorded sound, but in the other principal singers Angel rates higher. It would seem desirable, under the circumstances, for RCA Victor to make available a single disc of highlights containing the entire Bridal Chamber scene and most of Lohengrin's music in Act III.

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The Charlotte Observer
CHARLOTTE, N. C.
D. 172,236 SUN. 196,616
SEP 18 1966

★ ★ ★

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NEW REPUBLIC
WASHINGTON, D.C.
W. 46,800
SEPT 24 1966

RECORDS

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REPORTER
NEW YORK, N.Y.
E. O. WEEK 170,200

SEPT 8 1966

Opera Notes

ROLAND GELATT

ALONG with football and politics, the autumn season traditionally brings a flood of new opera recordings. Three early arrivals are *Lohengrin, Nabucco,* and *Cav. & Pag.*

First attention goes to *Lohengrin* (RCA Victor 6710; five discs, mono or stereo) in deference to the well-meaning largess that brought this recording into being. Nothing was stinted in its production. Rather than go to Europe, where union rates are lower and working conditions more permissive, RCA elected to record the opera in America with the most extravagant "pit orchestra" imaginable—the Boston Symphony at full strength, conducted by Erich Leinsdorf. The work was rehearsed to a fare-thee-well and recorded painstakingly over twelve three-hour sessions. Tons of helpful paraphernalia were brought in: closed-circuit television to relay the conductor's beat to the stage musicians; portable air-conditioning units to immunize Boston's Symphony Hall from an August heat wave; extra tape machines to forestall interruptions. All told, about $180,000 was spent from start to finish, which makes this *Lohengrin* far and away the most costly opera recording in history. That is, alas, its chief distinction. As an artistic recreation, the production is no great shakes.

Admittedly, an uncut *Lohengrin* has plenty of built-in hurdles to clear—and this recording is complete to the last note, even including material ordinarily omitted at Bayreuth. The work cuts a poor figure next to *Der Ring, Tristan,* and *Meistersinger.* It is an old-fashioned opera consisting of recitatives, arias, duets, and choruses strung along one after another. Among them we encounter some marvelous tunes (millions of brides have not appeared to the strains of the Wedding Chorus for nothing), but we also encounter some interminably tedious patches, and nowhere do we find that engrossing symphonic development of motives which Wagner achieved a mere seven years later in the first of the *Ring* dramas. Nevertheless, despite these very real shortcomings, *Lohengrin* is not a hopeless cause. I remember being enthralled by its fairy-tale atmosphere in my early opera-going days, and though this may be partially ascribed to the good-natured tolerance of youth, it had also to do with the fact that I heard *Lohengrin* performed by great artists. The Elsas of my youth were Elisabeth Rethberg, Lotte Lehmann, and Kirsten Flagstad; the Lohengrins were René Maison and Lauritz Melchior. Their like is no longer to be found.

SANDOR KONYA, the Lohengrin of this new recording, comes closest to matching the standards set by his predecessors. He has sung the role more than two hundred times in opera houses throughout the world and makes a magnificent appearance on stage, a truly radiant knight in shining armor. Heard but not seen, Kónya is less impressive. There is an occasional whine in his singing that conflicts with Lohengrin's strength of character (it seems particularly detrimental in the *Höchstes vertrau'n* episode), and he displays a whitening of tone at high climaxes that lessens the heroic effect intended. Still, this is a distinguished and often vocally sumptuous portrayal.

The same cannot be said for any of the other performances. Lucine Amara is completely miscast as Elsa, a light soprano endowed with neither the fullness of tone nor the mystical rapture to do justice to the part. Rita Gorr has some compelling moments as Ortrud, enough to show that she is basically right for this imperious and difficult role, but most of the sessions caught her in poor vocal form. William Dooley as Telramund and Jerome Hines as King Henry give performances that are best described as workmanlike.

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AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

OCT 1966

Book-and-Record Spectaculars

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by Edward Canby
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The prime listening factor here, then, is the orchestra itself, not an opera orchestra but a first-class symphony ensemble. The whole production is built around this factor, which is vital in Wag- [illegible] dorf. That in itself is enough [illegible] the production to many of us—for nothing can match the sound of the Wagner orchestra, rightly directed.

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OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

NOV 5 1966

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NEWPORT NEWS, VA.
PRESS
D. 45,000 S. 65,500
OCT 9 1966

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D. 20,932
DEC 10 1966

The Record
HACKENSACK, N. J.
D. 137,868
DEC 10 1966

THE CLASSICS

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Birgit Nilsson isn't on this recording, but besides Mr. Konya we have a stellar cast consisting of Lucine Amara as Elsa of Brabant, William Dooley as Frederick of Telramund, Rita Gorr as Ortrud, Jerome Hines as Henry the Fowler, and Calvin Marsh as the King's Herald. The interesting thing about this cast is that it's distinctly American. There was a time when getting an American into a Wagnerian role was like fitting a chihuahua into a great dane's collar. Now it appears as if the better Wagnerian singers come from these here parts.

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St. Petersburg Times
ST. PETERSBURG, FLA.
D. 144,948 SUN. 155,094

SEP 25 1966

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The vocal cast is headed by Sandor Konya, tenor, who has sung the title role on opera stages all over the world more than 200 times.

Other vocal stars of the five-LP album include: Lucine Amara, soprano, as Elsa; William Dooley, bari- [illegible] 180-member Boston Chorus Pro Musica.

For the recording, which requires 3 hours, 35 minutes to play, the 104 regular members of the Boston Symphony were augmented by 25 additional instrumentalists.

The vocal accolades belong to Konya. Miss Amara's voice is a bit thin for her role. William Dooley's performance has merit, and Jerome Hines is right for the difficult role he portrays, but occasionally lacks freshness. The Pro Musica vocalizing is outstanding, blending well with the inspired Leinsdorf instrumentation.

175

REPORTER
NEW YORK, N.Y.
E. O. WEEK 170,200

SEPT 8 1966

Opera Notes

ROLAND GELATT

ALONG with football and politics, the autumn season traditionally brings a flood of new opera recordings. Three early arrivals are *Lohengrin, Nabucco,* and *Cav. & Pag.*

First attention goes to *Lohengrin* (RCA Victor 6710; five discs, mono or stereo) in deference to the well-meaning largess that brought this recording into being. Nothing was stinted in its production. Rather than go to Europe, where union rates are lower and working conditions more permissive, RCA elected to record the opera in America with the most extravagant "pit orchestra" imaginable—the Boston Symphony at full strength, conducted by Erich Leinsdorf. The work was rehearsed to a fare-thee-well and recorded painstakingly over twelve three-hour sessions. Tons of helpful paraphernalia were brought in: closed-circuit television to relay the conductor's beat to off-stage musicians; portable air-conditioning units to immunize Boston's Symphony Hall from an August heat wave; extra tape machines to forestall interruptions. All told, about $180,000 was spent from start to finish, which makes this *Lohengrin* far and away the most costly opera recording in history. That is, alas, its chief distinction. As an artistic recreation, the production is no great shakes.

Admittedly, an uncut *Lohengrin* has plenty of built-in hurdles to clear—and this recording is complete to the last note, even including material ordinarily omitted at Bayreuth. The work cuts a poor figure next to *Der Ring, Tristan,* and *Meistersinger.* It is an old-fashioned opera consisting of recitatives, arias, duets, and choruses strung along one after another. Among them we encounter some marvelous tunes (millions of brides have not appeared to the strains of the Wedding Chorus for nothing), but we also encounter some interminably tedious patches, and nowhere do we find that engrossing symphonic development of motive which Wagner achieved a mere seven years later in the first of the *Ring* dramas. Nevertheless, despite these very real shortcomings, *Lohengrin* is not a hopeless cause. I remember being enthralled by its fairy-tale atmosphere in my early opera-going days, and though this may be partially ascribed to the good-natured tolerance of youth, it had also to do with the fact that I heard *Lohengrin* performed by great artists. The Elsas of my youth were Elisabeth Rethberg, Lotte Lehmann, and Kirsten Flagstad; the Lohengrins were René Maison and Lauritz Melchior. Their like is no longer to be found.

SANDOR KONYA, the Lohengrin of this new recording, comes closest to matching the standards set by his predecessors. He has sung the role more than two hundred times in opera houses throughout the world and makes a magnificent appearance on stage, a truly radiant knight in shining armor. Heard but not seen, Kónya is less impressive. There is an occasional whine in his singing that conflicts with Lohengrin's strength of character (it seems particularly detrimental in the *Höchstes vertrau'n* episode), and he displays a whitening of tone at high climaxes that lessens the heroic effect intended. Still, this is a distinguished and often vocally sumptuous portrayal.

The same cannot be said for any of the other performances. Lucine Amara is completely miscast as Elsa, a light soprano endowed with neither the fullness of tone nor the mystical rapture to do justice to the part. Rita Gorr has some compelling moments as Ortrud, enough to show that she is basically right for this imperious and difficult role, but most of the sessions caught her in poor vocal form. William Dooley as Telramund and Jerome Hines as King Henry give performances that are best described as workmanlike.

This leaves the Boston Symphony as the hero of the occasion. It makes a wonderful sound in this music (even though its brass does not have the rich, plummy character which Wagner ideally demands), and to give this sound its full due RCA's engineers pulled out all the stereo stops. There are some stunning effects—the opening of Scene IV in the second act, for instance, with the shimmer of high violins arching over a velvety chorus, or the opening of Scene III in the third act, as the Brabantian army enters to the bray of proclamatory trumpets from all directions. But to my ears the recording as a whole has too much resonance. The voices glare with a souped-up brilliance that blurs clarity and eventually tires the senses.

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AUDIO
MINEOLA, N. Y.
MONTHLY 26,100

OCT 1966

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The prime listening factor here, then, is the orchestra itself, not an opera orchestra but a first-class symphony ensemble. The whole production is built around this factor, which is vital in Wagnerian music, and with the predominant sound of the 10 LP sides, voices or no, is that of the superb BSO [illegible] dorf. That in itself is enough [illegible] the production to many of us—for nothing can match the sound of the Wagner orchestra, rightly directed.

The solo voices are plenty good enough, if oddly assorted in background (an old American opera tradition). Lohengrin is Hungarian, his lady friend, Elsa, is Armenian-American; from there we move onwards to a Belgian and three Americans, two from California. Lohengrin is just fine; so are the other more massive males who back him up. The modest Elsa, shy maiden ever-so-determined, is not quite so good for my ears but her deficiencies are not dramatically serious in the whole—just a rather unsteady production, more wobbly than the ear can easily follow.

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OPERA NEWS
NEW YORK, N.Y.
23 TI. A YR. 70,700

NOV 5 1966

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NEWPORT NEWS, VA.
PRESS
D. 45,000 S. 65,500
OCT 9 1966

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The Record
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SEP 25 1966

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Sunday Republican
WATERBURY, Conn.
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AUG 28 1966

Opera Star Missed The Boat

Wagner's opera. Tenor Leo Slezak said is one night when he lingered too long after singing his farewell. The swan and raft which are supposed to bear Lohengrin away pulled into the wings on schedule, without him, and Slezak asked, "What time does the next swan boat leave?"

And the most talked-about one of the recording sessions of "Lohengrin" isn't on the record. There were Lucine Amara and Sandor Konya singing on the stage of Symphony Hall in Boston, getting more and more lyrical, more and more impassioned. As Elsa and Lohengrin, they have just been married; she wants to know his name; he doesn't want to tell her.

Just as the few spectators were thinking they'd never heard it sung better conductor Erich Leinsdorf's voice cut through the music:

"Where's the man with the sword? Sabotage! Sabotage! You're all a bunch of dilettantes!" Then Leindorf phased out of English and into another of the many languages he knows.

A "Lohengrin" recording doesn't need a swan but it does need the sound of steel as Frederick breaks into the bridal chamber, sword drawn, where he is run through on Lohengrin's sword.

The offending scene was, of course, done again, this time with "the man with the sword" on a box in front of a microphone facing his own assistant conductor, and bobbing his entire body up and down to the beat, to express his zealous concentration.

The rest of the recording went smoothly. It was hot in Boston, but nobody got sick, or temperamental; "good voice" was the general rule; recording sessions were all the serious business of making music but without undue tension; moments in between sessions were a mixture of studying the music and light-hearted banter.

Cheaper in Europe

Opera recordings are nearly always done in Europe — because they are so much chesper there. A record company pays a soloist his fee no matter where the recording is done and as for everybody else — in Europe they don't belong to the American Federation of Musicians.

But RCA Victor decided to record an opera in America anyway. It picked a big one "Lohengrin," and a giant of an orchestra, the Boston Symphony.

George R. Marek, head of RCA Victor Records, said, "There are some things which just must be done. Wagner more than any other operatic composer used the orchestra in the widest sense of its capacities. Thus unless one had the opportunity to hear, one would always be curious to know how Wagner would sound performed by one of the world's finest orchestras.

"It is an instance when artistic curiosity overcame the natural barriers — notably cost. Of course 'Lohengrin' could have been recorded less expensively in Europe. But not the 'Lohengrin' I feel we have achieved with the Boston Symphony."

The president of the AFM, Herman D. Kenin, found the occasion so auspicious that he flew from Chicago to attend one of the recording sessions. (He was carrying a newspaper folded so that the first half of a headline, "LBJ Conducts," could be read. After formal words of greeting and mutual congratulations, conductor Leinsdorf quipped, "Be sure that he takes out a card.")

Released This Month

This month, the 104-member Boston Symphony, plus 25 extra players (50.63 each for tow hours of recording), the 160-voice semi - professional Chorus Pro Musica of Boston ($65 each for the week) and the Metropolitan Opera's Lucine Amara, Sandor Konya, Rita Gorr, William Dooley, Jerome Hines and Calvin Marsh made music in the superb acoustics of Symphony Hall, Boston, for six days, six hours a day. They were creating the five-record, three hour and 45 minute, complete "Lohengrin," put on the market this month.

Conductor Leinsdorf said, "Our major intent is to do the work as I think it stands in all its romantic grandeur. My concept is a real romantic fairy tale and as such I am hoping that the recording will come out."

Season patrons of Symphony Hall would hardly have recognized the place. Chairs, on fingers crossed on both hands. most of the state. The soloists stood in front of them.

Miss Amara sang with wide, caressing sweeps of her arms, dingers crossed on both hands. Konya pumped his right hand up and down, fist clenched. Miss Gorr opened her arms wide. Dooley stood, looking lean and alert as a sailor on leave, arms folded across his chest.

The front half of the seats had been removed from the hall's main floor, and the orchestra sat there, facing Erich Leinsdorf who sat on a red leather stool atop a red-carpeted podium. A tripod at his right held a telephone on which he talked with the men in the upstairs control room.

Long plywood panels leaned side by side against the balconies, making two side walls; long maroon dropcloths hung from the balconies at back, making a rear wall. Seven balcony doors had been removed at each side and 14 air - conditioning units ($7,000 each) thrust through the door jams were running during each hour's 20-minute break from recording. Because they made noise, they could'nt operate during the re[illegible] itself.

The units also co[illegible] midity from the hall and dumped the water in buckets in the outside corridor.

The recording was done in large segments; sometimes an entire 40-minute period would be spent recording without interruption.

In a typical exchange after Leinsdorf stopped the music and before he started the retake, he told one instrumentalist that his B flat was a little high in the fourth bar of 48B; RCA producer Richard Mohr suggested by telephone that 48A be a little softer and Leinsdorf ordered 48A cut from two harps to one.

Miss Amara said, "Can we do from the entrance of 55?" Leinsdorf replied, "I'd be delighted.

"I don't want to tire her out; she's so brave. Everybody watch it."

In French, he told Miss Gorr, who is Belgian, that this retake did not include any singing by her.

Leinsdorf spoke in English to Miss Amara who is of Armenian heritage, born in Hartford, Conn., reared in California. He spoke in German to Konya, who is Hungarian, and Konya answered in English. He spoke in English to Californian Dooley, who answered in German, or, for Gorr's benefit, French.

Konya was singing Lohengrin for the 202nd time. He said, "Wieland Wagner (the composer's grandson) is calling me the world's champion Lohengrin.

"But recording is much different. Everything has to be projected and perfect. The finest little notes have to be projected. We're magnificently organized here. I wish I could do all my recording with so much rehearsal and with Mr. Leinsdorf. I think we are getting a very good recording."

Konya made his debut at Bayreuth and at the Met as Lohengrin. However, he made [illegible] Fran- [illegible] the girl of the [illegible]

One critic wrote that I was a big success but I didn't walk like a cowboy."

Miss Amara had never sung her role before. She explained to Dooley with the vivacity she maintained all week, "I'm not that gullible. Why should I sing the role of a gullible person?"

JOPLIN, MO.
GLOBE
D. 31,500 S. 35,000

AUG 21 1966

OFF THE RECORD

-by-
Dave Gragg

On the classical [illegible] is a large helping of Wagner. For devotees of this master's music, the Boston Symphony Orchestra offers "Wagner: Lohengrin (complete.)"

The orchestra is conducted by Erich Leinsdorf, and the Boston Chorus Pro Musica — Sandor Konya, Lucine Amara, William Dooley, Rita Gorr, Jerome Hines and Calvin Marsh — also performs.

This marks the first American recording of the Wagner opera. It is the first complete recording of an opera by a major symphony orchestra since the days of Toscanini and the NBC Symphony.

The Courier-Journal
LOUISVILLE, KY.
D. 229,925 SUN. 338,841

SEP 18 1966

THE RECORD SHELF

Leinsdorf's 'Lohengrin' Puts Opera in a Fresh Perspective

By WILLIAM MOOTZ, Courier-Journal Music Critic

ON THE TOP of a stack of new recordings that had piled up during a recent vacation were two of the big entries of the upcoming fall season—RCA Victor's five-disc recording of Wagner's "Lohengrin" and London's three-disc album of Verdi's "Nabucco."

Both operas represent unusual accomplishments for their companies. "Lohengrin" is not only the first opera recorded in the United States in many years (Erich Leinsdorf and the Boston Symphony are the *raison d'etre* for the performance), but it is also the first absolutely complete "Lohengrin" to reach record counters. "Nabucco" is the first stereo recording of the opera that made Verdi famous and established him permanently in the affections of his fellow countrymen.

Both recordings have major assets to perk up an opera fan's ears, although neither is without shortcomings. But that's the way it goes when record companies undertake so complex an operation as a complete opera.

'Lohengrin' Has Assets

To take up first the more-complex, and in some respects the more-exciting of the two recordings, "Lohengrin" has going for it the magnificent Boston Symphony, brilliant recorded sound from Victor's engineers, and Leinsdorf, who delivers a beautifully balanced performance of Wagner's lyrical score. Leinsdorf does not belong to the "wallow and groan" school of Wagner conductors. I have sometimes complained about his clinical conducting in the past. But for "Lohengrin," it seems to me that his restraint throws the opera into a fresh perspective. I like hearing it without every emotion driven home with leaden psychological overtones.

It was probably Leinsdorf's idea to restore the second verse of "In fernem Land," so universally cut in the opera house that I couldn't find a score of the opera that included it. But since Sandor Konya is his Lohengrin, and sings beautifully throughout, it is nice to have the short passage restored.

The rest of the cast fails to measure up to their Lohengrin. Lucina Amara sings prettily as Elsa, but sings without character. Rita Gorr, however, is much worse. Her Ortrud is shrill, rough and painfully strained whenever she must climb to the top registers of the role. Jerome Hines' King and William Dooley's Telramund are commonplace.

So the Boston Orchestra, its conductor, and the authoritative Lohengrin of Konya are the recording's top blessings.

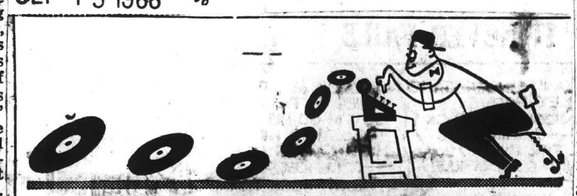
With "Nabucco," we also get a soaring performance from conductor Lamberto Gardelli, who is in charge of the Vienna Opera Orchestra. But here, also, the singing is not always up to the standards set by the conductor.

Of primary interest, perhaps, is the recording debut of Elena Suliotis, a 22-year old Greek soprano cast in the cruelly difficult role of Abigaille. Hers is a faxcinating voice, uneven and immature, but conveying a raw power that can be exciting. If she doesn't destroy her voice by bad vocal habits, she may have a big future.

Tito Gobbi, beyond his vocal prime, is nevertheless an illuminating Nabucco. Bruno Prevedi sings appealingly as Ismaele. Carlo Cava is an uninteresting Zaccaria; but the chorus, so important in this opera, is splendid. For lovers of this wonderfully tuneful Verdi score, London's "Nabucco" is a satisfying performance, and probably will remain the only stereo "Nabucco" in the catalogue.

EAST SAN DIEGO, CALIF.
PRESS
W. 659

SEP 15 1966



RECORD NOTES

By Barney Glazer

Eric Leinsdorf conducts the Boston Symphony Orchestra and Sandor Konya, Lucine Amara, Rita Gorr, William Dooley, Jerome Hines and Calvin Marsh sing the main roles of Wagner's "Lohengrin represented the most tragicgic situation of his times, the misunderstanding that separates the souls of the chosen from the obscure towards which they are propelled by the impulse of an irresistible affection.

Lohengrin is Wagner himself, who feels that he is isolated and powerless in the midst of contemporary society, which is unintelligent and inimical. Wagner suffered from this isolation. He wanted to be loved without being compelled to state his origin, his plans, his name.

But Wagner is not loved and he returns to his solitude.

At the time that he wrote "Lohengrin," Wagner perhaps most bitterly felt his moral isolation. He had to suffer at the same time from the injustice of critics, who t eated him as a charlatan.

Omaha World-Herald
OMAHA, NEBR.
(MORNING)
D. 126,435 SUN. 273,599

AUG 21 1966

By Vernon L. Hoyt

IF EVIL old Richard Wagner had never written a piece of orchestral music other than the "Prelude" to the Third Act of "Lohengrin" his fame would be forever. This particular segment of the opera is only one of the brilliant performances in RCA Victor's (LSC-6710) production.

The Boston Symphony under Erich Leinsdorf and the Boston Chorus Pro Musica are heard along with a cast of soloists rarely matched on records: Sandor Konya as Lohengrin, Lucine Amara, soprano, as Elsa; William Dooley, baritone, as Frederick; the monumental Jerome Hines, whose bass is magnificent, as Henry the Fowler, and Rita Gorr, mezzo, as Ortrud.

Besides the 10-side album, the package includes a brochure which contains a sensible translation of the German text, a synopsis of the libretto, reasonable illustrations of the action and an outline of the career of each performer.

Leinsdorf keeps a tight rein on the entire proceeding.

GREAT NECK, N. Y.
NEWS
W. 5,000

NOV 11 1966

Best Recordings This Week

By J. Albert Fracht

Mention the name Richard Wagner and Freudians leap with joy, realists stiffen with revulsion, romanticists girate in ecstatic sensualities and Brahmsians die in agonized jolts. All the man wanted to do and he was the first to do it, was to write in one lump sum, the libretto, words and music about epic productions. One of these, "Lohengrin," has just been produced with remarkable success on RCA Victor Stereo/LSC-6710, Mono/LM-6710. Five LP records.

Pinpoint for this amazing achievement is Conductor Erich Leinsdorf (formerly principal Wagner conductor of the Met) who with the Boston Symphony Orchestra finalizes the argument that a great conductor and a superb orchestra can round out a word or a phrase into far greater depths than can be found in the printed text.

If ever a case for this argument was clearly stated, Leinsdorf has made it. Lyrics that are incredibly poor (Wagner wrote them) are caressed and trumpeted into heaven and hell. This fairy tale about magic with its princely knight, swan, dove and even a virgin besides other peculiar accidents, is transformed into a musical drama whose beginning leads with inexorable intensity to a heartbreak ending.

Sandor Konya, tenor, is an excellent Lohengrin, and should make history as one of the greats. Lucine Amara, soprano, is a good Elsa with some outstanding moments. She bears watching. The rest of the stars are too numerous to detail and are matched more or less in other recordings. We would be remiss in not placing special emphasis on the Boston Chorus Pro Musica. This is an outstanding vocal ensemble that is pliable and always beautiful. Director Alfred Nash Patterson, has molded a fine complement to the Boston Symphony Orchestra.

Here then is Wagner's dream about dreams fully realized. Music and words are perfectly welded with each other, the pure "pure" and evil "evil" become a believability and a good reason for more Wagner on RCA Victor.

Freudians, realists, romanticists and Brahmsians — take over!

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

OCT 2 1966

Accolade Renewed

A letter from Harold Thompson of the Boston Symphony percussion sections provides the opportunity to correct an injustice unwittingly perpetrated in the review of the new RCA Victor recording of Wagner's "Lohengrin" last July 31st.

That review said: "The Globe's own Grand Prix du Disque goes to BSO percussionist Arthur Press for his glorious imitation of a king smiting a shield with his sword."

Mr. Thompson writes: "The sound of sword struck against shield was the result of more than a routine effort that I personally pupt forth . . . (and which) consisted of many hours of experiment. The fact that my effort is successful is sufficient. Our dear friend and colleague Arthur Press produced the sword sounds of the duel scene and for these he deserves your best possible accolade. At my age I am becoming somewhat egocentric, but cannot help hoping that you will be somewhat amused at my position."

I had attended a recording session in August 1965. When I heard the album ten months later I retained a vivid memory of Arthur Press standing on a chair banging something to splendid effect, and then telescoped that memory with the sound that was so impressive on the record. My apologies and a renewed grand accolade to Messrs. Thompson and Press.

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THE BOSTON HERALD
D. 167,765 SUN. 280,099
AUG 2 1 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Saturday, September 3, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

HUDSON REGISTER STAR
Friday, September 2, 1966

Sing Major Roles: Soprano Lucine Amara is the Elsa and tenor Sandor Konya is the Lohengrin in RCA Victor's recording of Wagner's "Lohengrin," released in August. Here, they record a duet. The recording, directed by Erich Leinsdorf, marks the first time the Boston Symphony Orchestra has recorded an opera.

—RCA Victor Records photo

The Detroit News
D. 682,834 SUN. 917,360
AUG 1 4 1966

On the Re

By JAY CARR
Detroit News Drama and Music Critic

As graphic evidence that records are a year-round proposition, two major labels have issued key opera releases during the summer months.

First there is the long-awaited Victor "Lohengrin" under the baton of **Erich Leinsdorf** (LSC 6710, five stereo records). It is not meant as a backing-into of the discussion of the performance to point out that the sound (a combination of the superb acoustics of Boston's Symphony Hall and sensitive engineering) is excellent, because sound is an important part of any Wagnerian enterprise.

The production enjoys a high if not complete incidence of success. As he did in the Victor "Don Giovanni," Leinsdorf has restored all the traditional cuts. And Leinsdorf's careful approach, which has made him one of the world's first-echelon opera conductors, results in a copious outpouring of brilliantly executed measures. Having the Boston Symphony as your orchestra doesn't hurt, either.

But certain portions, usually the more lyric ones, seem to suffer from a deficiency of pulse. **Rudolf Kempe** fashions a more thrust-conscious performance on Angel, although Victor's sound leaves Angel's behind.

As for the singers, **Sandor Konya**'s stylish singing of the title role clearly outdistances the Angel Lohengrin, **Jess Thomas.** But Angel's Ortrud, **Christa Ludwig,** is to be preferred over **Rita Gorr,** who is surprisingly shrill here. **Lucine Amara,** the Victor Elsa, sings well enough, but unlike Angel's Elisabeth Grummer, is on the pallid side dramatically. **William Dooley** is a satisfactory Telramund; Dietrich-Dieskau on Angel is mannered. **Jerome Hines** is a richer-voiced Henry than Angel's Gottlob Frick.

The Boston Chorus Pro Musica contributes some appealing open-toned choral support. Angel's Vienna State Opera Chorus sings with less authority than one would expect. I'd give Victor the edge in sound, Angel the edge in conductor and call the singing a standoff, with Angel taking female honors, Victor male. Neither set eclipses the other. Both are estimable and each scores higher than the mono competition on London and DGG.

* * *

THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693
SEP 4 1966

Sampling Records

Entire 'Lohengrin'

By LOUIS NICHOLAS

RCA VICTOR'S just released recording of "Lohengrin" by the Boston Symphony Orchestra under Erich Leinsdorf (LSC-6710, also Mono) is said to be the costliest opera recording ever made. It would be nice to be able to say it is also the finest; but, in spite of many excellencies, it is by no means that.

This is the first complete opera recording made in this country since Toscanini's recordings with the NBC Symphony, and the only entirely complete recording of "Lohengrin" ever made. The enormous pains taken with the recording paid off in magnificent sound, superb performance from the orchestra, fine, solid singing from the augmented 180-voice Boston Chorus Pro Musica, Alfred Nash Patterson, director, and a very high level of singing from the men of the cast.

Sandor Konya is the very embodiment of Lohengrin, romantic in tone, secure in technique. William Dooley will doubtless sing Telramund with more subtlety and insight in years to come, but it is not likely that he will sing it with greater beauty and opulence of tone, or with more musicianly approach, accuracy of pitch, or solid satisfaction throughout than he achieves here.

Jerome Hines is still a very impressive King Henry, and Calvin Marsh as the Herald (as Boris Goldovsky says, "by no means a comprimario part") is perfection itself, and the finest Herald I've ever heard.

Only the two women are not entirely satisfactory. Lucine Amara, who was a substitute for the announced Leontyne Price as Elsa, has not quite enough voice for the part, and is sorely taxed in portions of the score.

Rita Gorr should be one of the best Ortruds around, but she evidently was not in her best condition when the recording was made, for some of her top notes, too, are exceedingly effortful.

Even so, this is a highly impressive recording, and one not likely to be duplicated for some time to come.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 246,714
SEP 1 7 1966

OFF THE RECORD

RCA, Columbia Lead Off With Blockbuster Albums

By DURWOOD McALISTER

Two major recording companies have kicked off their fall campaigns with blockbuster albums that demand a space on the shelf of any good music library.

RCA Victor turned to opera with an excitingly successful experiment. The opera, Wagner's "Lohengrin," is the first Wagnerian opera ever recorded in America and the result is most impressive.

Columbia chose to display one of its star performers, Eugene Ormandy's Philadelphia Orchestra, in a complete recording of the greatest symphonic vehicle, the nine symphonies of Beethoven. The choice was a fortunate one.

RCA's "Lohengrin" (Stereo LSC-6710) uses the Boston Symphony Orchestra and a cast of superb singers under the direction of Erich Leinsdorf. The chorus is the Boston Chorus Pro Musica.

The album represents a considerable financial gamble for RCA. Opera recordings are generally made in Europe because of the very high cost of producing them in the United States, but for this album, the producers pulled out all stops.

THE 104 REGULAR members of the Boston orchestra were augmented by 25 additional instruments. The 120-voice Pro Musica chorus was increased to 180 voices, a move that gives the opera a spaciousness lacking in previous recordings.

The recording was done in Boston's Symphony Hall after concert performances by the cast at Tanglewood. Elaborate technical preparations were required to maintain proper temperature in the sweltering August weather (air conditioners had to be turned off, of course, during the actual takes) and Maestro Leinsdorf had to keep his cast "up" for twelve two-a-day recording sessions. The album attests to the fact that he did his job well.

SANDOR KONYA'S brilliant Lohengrin is matched by outstanding performances by other members of the cast — Lucine Amara as Elsa, Jerome Hines as Henry the Fowler, William Dooley as Frederick, Rita Gorr as Ortrud and Calvin Marsh as the herald.

RCA's "Lohengrin" is unique in that it is a complete, uncut performance.

RCA deserves success in this venture, a success which may encourage more American-recorded opera albums.

Columbia's recording of Beethoven's nine symphonies is everything you would expect from the Philadelphians —plus.

The El Paso Times
D. 58,290 SUN. 82,050
SEPT 1 1 1966

The second masterpiece, this one recorded first, is RCA Victor's Lohengrin, the first un-cut recording of this great work by Richard Wagner, the first major opera recorded in this country since 1958, the first time a major American orchestra has recorded a complete opera since the days of Toscanini and the NBC symphony and the first recording of a complete Wagner opera in the western hemisphere (LSC 6710).

It is by the Boston Symphony Orchestra under the direction of Erich Leinsdorf. In the major roles are Sandor Konya, tenor, as Lohengrin; Lucine Amara, soprano, as Elsa of Brabant; William Dooley, baritone, as Frederick of Telramund; Rita Gorr, mezzo-soprano, as Frederick's wife, Ortrud; Jerome Hines, bass, as Henry the Fowler, king of German, and Calvin March, baritone, as the king's herald.

The Brabantian nobles' roles are sung by William DuPree, John Glenn Paton, William Ledbetter and Eugene Thamon and in the roles of the pages are Helen Farras, Barbara Smith Conrad, Judith Keller and Batyah Godrey, plus 180 singer of the augmented Boston Chorus Pro Musica directed by Alfred Nash Patterson.

The beautifully packaged album consists of five long-play records providing more than three and one-half hours of listening accompanied by a beautifully prepared book with biographies of the stars, an historical discussion of Wagner and his "Lohengrin," an illustrated description of the unusual score, an article on Leinsdorf as related to this opera, a description of the recording sessions, a resume of the plot of each of the three acts and, finally and most enjoyable, the complete German-English libretto, properly noted in relation to the recording.

It is a majestic recording, all leading roles being sung by Metropolitan Opera stars, the consistently most distinguished voice being that of Konya who brought to this session more than 200 previous performances as Lohengrin, [illegible] his [illegible] reputation [illegible]

A great strength of this [illegible] recording is that the Boston Symphony Orchestra fulfills its opportunity to achieve the sometimes lengthy but always beautiful musical passages including the opening Prelude, as written by Wagner. Thus, Leinsdorf and the Boston Symphony share star honors in this work which is both great music and great drama.

The Dallas Morning News
DALLAS, TEXAS
D. 237,192 SUN. 262,441
SEP 1 8 1966

Records in Review

By JOHN ARDOIN

'Lohengrin' in Boston

The new recording of "Lohengrin" just issued by RCA Victor (LSC 6710) is the sixth recording of the opera. The first two (on Urania and DGG) were routine affairs, but the third version was the charm. Recorded by London live during a performance at Bayreuth in 1953, it boasted a cast still unequalled for uniformity and excitement: Eleanor Steber, Astrid Varnay, Wolfgang Windgassen, Hermann Uhde and Josef Greindl.

The fourth set came from EMI and was distinguished primarily by the Lohengrin of Rudolf Shock. The next set was also from EMI, and it was the first stereo "Lohengrin," with a cast including Elisabeth Gruemmer, Christa Ludwig, Jess Thomas and Dietrich Fischer-Dieskau. Rudolf Kempe's flesh and blood conducting and much of the solo work made this set the first serious challenge to the London set.

Now we have a sixth "Lohengrin," the second in stereo and one of the most expensive operatic recordings ever made. The reason for this is that it was recorded in America (usually a prohibitive practice) utilizing the Boston Symphony Orchestra.

IT WAS, IN fact, the first repertory opera recorded on these shores since RCA persevered the Met production of "Macbeth" in 1958. The Victor set has the distinction of being the first completely uncut "Lohengrin" on record (it even restores the extension of Lohengrin's "In Fernam Land" which had been cut by Wagner).

The virtue of completeness is something each listener must solve to his own satisfaction. What is more notable here is the contribution of the Boston men. Rarely does one hear Wagner played so full-bodied and lyrically. It was quite a surprise, for under conductor Erich Leinsdorf the BSO has taken on an extremely tight, dry sound in recent seasons, but none plagues this recording. The answer must be Leinsdorf's tremendous affinity for the score, for he has rarely conducted with such expansiveness and love.

The cast is headed by tenor Sandor Konya in the title part, and his Lohengrin is a superb achievement: Noble, youthful and shining. His singing is the sort of Wagner belcanto one hears about but rarely hears.

FROM HERE on the story is a less happy one. Soprano Lucine Amara (an 11th-hour replacement for Leontyne Price) brings little presence or personality to Elsa. She gives us a drooping lily of a girl rather than a woman torn by doubt and distrust.

The singing of mezzo-soprano Rita Gorr as Ortrud is simply painful above the staff where so much of the role lies. There can be no doubt that Miss Gorr caught the dramatic message of the role, but she is not vocally up to delivering it.

Another important role which was poorly cast was that of Telramund. American baritone William Dooley brings less vocal weight and malevolence to the part than even the light-weight Fischer-Dieskau for EMI. RCA would have been better advised to have used Calvin Marsh (who sings the Herald) as Telramund. Finally, King Henry is sung by bass Jerome Hines who sounds disinterested in the whole proceedings.

On the positive side, however, the singing of the Boston Chorus Pro Musica is all one could want. It is a pity that what could have been a major phonographic contribution is flawed in many important areas. As far as "Lohengrin" is concerned one must continue to set a course by the old London set.

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THE BOSTON HERALD
D. 167,765 SUN. 280,099
AUG 2 1 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

TROY TIMES RECORD
Saturday, September 3, 1966

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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HUDSON REGISTER STAR
Friday, September 2, 1966

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—RCA Victor Records photo

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AUG 1 4 1966

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Detroit News Drama and Music Critic

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* * *

THE NASHVILLE TENNESSEAN
D. 137,900 SUN. 222,693
SEP 4 1966

Sampling Records

Entire 'Lohengrin'

By LOUIS NICHOLAS

RCA VICTOR'S just released recording of "Lohengrin" by the Boston Symphony Orchestra under Erich Leinsdorf (LSC-6710, also Mono) is said to be the costliest opera recording ever made. It would be nice to be able to say it is also the finest; but, in spite of many excellencies, it is by no means that.

This is the first complete opera recording made in this country since Toscanini's recordings with the NBC Symphony, and the only entirely complete recording of "Lohengrin" ever made. The enormous pains taken with the recording paid off in magnificent sound, superb performance from the orchestra, fine, solid singing from the augmented 180-voice Boston Chorus Pro Musica, Alfred Nash Patterson, director, and a very high level of singing from the men of the cast.

Sandor Konya is the very embodiment of Lohengrin, romantic in tone, secure in technique. William Dooley will doubtless sing Telramund with more subtlety and insight in years to come, but it is not likely that he will sing it with greater beauty and opulence of tone, or with more musicianly approach, accuracy of pitch, or solid satisfaction throughout than he achieves here.

Jerome Hines is still a very impressive King Henry, and Calvin Marsh as the Herald (as Boris Goldovsky says, "by no means a comprimario part") is perfection itself, and the finest Herald I've ever heard.

Only the two women are not entirely satisfactory. Lucine Amara, who was a substitute for the announced Leontyne Price as Elsa, has not quite enough voice for the part, and is sorely taxed in portions of the score.

Rita Gorr should be one of the best Ortruds around, but she evidently was not in her best condition when the recording was made, for some of her top notes, too, are exceedingly effortful.

Even so, this is a highly impressive recording, and one not likely to be duplicated for some time to come.

The El Paso Times
D. 58,250 SUN. 82,050
SEPT 1 1 1966

The second masterpiece, this one released in this August, is RCA Victor's Lohengrin, the first un-cut recording of this great work by Richard Wagner, the first major opera recorded in this country since 1958, the first time a major American orchestra has recorded a complete opera since the days of Toscanini and the NBC symphony and the first recording of a complete Wagner opera in the western hemisphere (LSC 6710).

It is by the Boston Symphony Orchestra under the direction of Erich Leinsdorf. In the major roles are Sandor Konya, tenor, as Lohengrin; Lucine Amara, soprano, as Elsa of Brabant; William Dooley, baritone, as Frederick of Telramund; Rita Gorr, mezzo-soprano, as Frederick's wife, Ortrud; Jerome Hines, bass, as Henry the Fowler, king of German, and Calvin March, baritone, as the king's herald.

The Brabantian nobles' roles are sung by William DuPree, John Glenn Paton, William Ledbetter and Eugene Thamon and in the roles of the pages are Helen Farras, Barbara Smith Conrad, Judith Keller and Batyah Godrey, plus 180 singer of the augmented Boston Chorus Pro Musica directed by Alfred Nash Patterson.

The beautifully packaged album consists of five long-play records providing more than three and one-half hours of listening accompanied by a beautifully prepared book with biographies of the stars, an historical discussion of Wagner and his "Lohengrin," an illustrated description of the unusual score, an article on Leinsdorf as related to this opera, a description of the recording sessions, a resume of the plot of each of the three acts and, finally and most enjoyable, the complete German-English libretto, properly noted in relation to the recording.

It is a majestic recording, all leading roles being sung by Metropolitan Opera stars, the consistently most distinguished voice being that of Konya who brought to this session more than 200 previous performances as Lohengrin, upon which his international reputation is based.

A great strength of this full recording is that the Boston Symphony Orchestra fulfills its opportunity to achieve the sometimes lengthy but always beautiful musical passages including the opening Prelude, as written by Wagner. Thus, Leinsdorf and the Boston Symphony share star honors in this work which is both great music and great drama.

The Atlanta Journal
"COVERS DIXIE LIKE THE DEW"
D. 246,714
SEP 1 7 1966

OFF THE RECORD

RCA, Columbia Lead Off With Blockbuster Albums

By DURWOOD McALISTER

Two major recording companies have kicked off their fall campaigns with blockbuster albums that demand a space on the shelf of any good music library.

RCA Victor turned to opera with an excitingly successful experiment. The opera, Wagner's "Lohengrin," is the first Wagnerian opera ever recorded in America and the result is most impressive.

Columbia chose to display one of its star performers, Eugene Ormandy's Philadelphia Orchestra, in a complete recording of the greatest symphonic vehicle, the nine symphonies of Beethoven. The choice was a fortunate one.

RCA's "Lohengrin" (Stereo LSC-6710) uses the Boston Symphony Orchestra and a cast of superb singers under the direction of Erich Leinsdorf. The chorus is the Boston Chorus Pro Musica.

The album represents a considerable financial gamble for RCA. Opera recordings are generally made in Europe because of the very high cost of producing them in the United States, but for this album, the producers pulled out all stops.

THE 104 REGULAR members of the Boston orchestra were augmented by 25 additional instruments. The 120-voice Pro Musica chorus was increased to 180 voices, a move that gives the opera a spaciousness lacking in previous recordings.

The recording was done in Boston's Symphony Hall after concert performances by the cast at Tanglewood. Elaborate technical preparations were required to maintain proper temperature in the sweltering August weather (air conditioners had to be turned off, of course, during the actual takes) and Maestro Leinsdorf had to keep his cast "up" for twelve two-a-day recording sessions. The album attests to the fact that he did his job well.

SANDOR KONYA'S brilliant Lohengrin is matched by outstanding performances by other members of the cast — Lucine Amara as Elsa, Jerome Hines as Henry the Fowler, William Dooley as Frederick, Rita Gorr as Ortrud and Calvin Marsh as the herald.

RCA's "Lohengrin" is unique in that it is a complete, uncut performance.

RCA deserves success in this venture, a success which may encourage more American-recorded opera albums.

Columbia's recording of Beethoven's nine symphonies is everything you would expect from the Philadelphians —plus.

The Dallas Morning News
DALLAS, TEXAS
D. 237,192 SUN. 262,441
SEP 1 8 1966

Records in Review

By JOHN ARDOIN

'Lohengrin' in Boston

The new recording of "Lohengrin" just issued by RCA Victor (LSC 6710) is the sixth recording of the opera. The first two (on Urania and DGG) were routine affairs, but the third version was the charm. Recorded by London live during a performance at Bayreuth in 1953, it boasted a cast still unequalled for uniformity and excitement: Eleanor Steber, Astrid Varnay, Wolfgang Windgassen, Hermann Uhde and Josef Greindl.

The fourth set came from EMI and was distinguished primarily by the Lohengrin of Rudolf Shock. The next set was also from EMI, and it was the first stereo "Lohengrin," with a cast including Elisabeth Gruemmer, Christa Ludwig, Jess Thomas and Dietrich Fischer-Dieskau. Rudolf Kempe's flesh and blood conducting and much of the solo work made this set the first serious challenge to the London set.

Now we have a sixth "Lohengrin," the second in stereo and one of the most expensive operatic recordings ever made. The reason for this is that it was recorded in America (usually a prohibitive practice) utilizing the Boston Symphony Orchestra.

IT WAS, IN fact, the first repertory opera recorded on these shores since RCA persevered the Met production of "Macbeth" in 1958. The Victor set has the distinction of being the first completely uncut "Lohengrin" on record (it even restores the extension of Lohengrin's "In Fernam Land" which had been cut by Wagner).

The virtue of completeness is something each listener must solve to his own satisfaction. What is more notable here is the contribution of the Boston men. Rarely does one hear Wagner played so full-bodied and lyrically. It was quite a surprise, for under conductor Erich Leinsdorf the BSO has taken on an extremely tight, dry sound in recent seasons, but none plagues this recording. The answer must be Leinsdorf's tremendous affinity for the score, for he has rarely conducted with such expansiveness and love.

The cast is headed by tenor Sandor Konya in the title part, and his Lohengrin is a superb achievement: Noble, youthful and shining. His singing is the sort of Wagner belcanto one hears about but rarely hears.

FROM HERE on the story is a less happy one. Soprano Lucine Amara (an 11th-hour replacement for Leontyne Price) brings little presence or personality to Elsa. She gives us a drooping lily of a girl rather than a woman torn by doubt and distrust.

The singing of mezzo-soprano Rita Gorr as Ortrud is simply painful above the staff where so much of the role lies. There can be no doubt that Miss Gorr caught the dramatic message of the role, but she is not vocally up to delivering it.

Another important role which was poorly cast was that of Telramund. American baritone William Dooley brings less vocal weight and malevolence to the part than even the light-weight Fischer-Dieskau for EMI. RCA would have been better advised to have used Calvin Marsh (who sings the Herald) as Telramund. Finally, King Henry is sung by bass Jerome Hines who sounds disinterested in the whole proceedings.

On the positive side, however, the singing of the Boston Chorus Pro Musica is all one could want. It is a pity that what could have been a major phonographic contribution is flawed in many important areas. As far as "Lohengrin" is concerned one must continue to set a course by the old London set.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
AUG 22 1966

The Christian Science Monitor
BOSTON, MASS.
D. 177,755
AUG 2 2 1966

Boston Symphony's

By Richard J. Cattani

We tend to think of opera in terms of the histronics — the trumpery, the overblown sentiments, the posturing. Yet, it is always the gentler qualities that make it winning. Bravura style becomes grotesque without genuineness, without a trueness in the feelings expressed.

Happily, in the discs reviewed below, not only does the music reach toward the heart, but the artistry is such that it gets there.

Wagner, "Lohengrin": Kónya, Amara, Gorr, Dooley, Hines, Marsh; Boston Chorus Pro Musica; Boston Symphony Orchestra, Erich Leinsdorf, conducting. (RCA, stereo LSC-6710).

The Boston Symphony's new "Lohengrin" is an important recording event. It is not only highly listenable on its own, but it also marks the first complete opera recording in America since the Toscanini-NBC days. Will there be more?

The project began several years ago as an idea, and a year and a half ago in detail. A live run was made in August, 1965, at Tanglewood. It was done then in three parts. A 12-day recording session followed at once at Boston's Symphony Hall.

The preparations were sizable. The orchestra was increased from 104 to 129 players, and the Boston Chorus Pro Musica from 120 to 180 voices. With the singers filling the stage, the orchestra was moved to the floor of the house. Four separate conductors synchronized the efforts of the mass of performers. Fourteen portable air conditioners were used to cut the August heat and to control the amount of water in the air. Plywood sound baffles were installed.

The successes of the efforts are notably:

- The singing of Sándor Kónya as Lohengrin. From the mement the Hungarian tenor arrives with the swan, we hear a rare moment in opera history. No other modern singer brings such mystery and tenderness, such sustained vocal light and spaciousness to the role.
- The superb amplitude and clarity of the Boston Symphony Orchestra are here grandly put to operatic use. Also the reproductive dynamics of the discs are surprisingly full and distinct.
- The musical direction of conductor Erich Leinsdorf is sound. So much of the Boston maestro's career has been devoted to the German operatic repertoire that there is a fine logic to his undertaking this "Lohengrin."

The singing, particularly of American baritones William Dooley (Telramund) and Calvin Marsh (Herald) is excellent. However, if it is true, as Wagner said, that the substance of the opera lies in Elsa's heart, we should have misgivings. Lucine Amara's singing of the role, secure as it is vocally, does not reflect the dramatic conflicts Elsa undergoes—let alone sustain the richness of Wagner's entire conception.

The Birmingham News
BIRMINGHAM, ALA.
D. 177,433 SUN. 221,429
AUG 1 4 1966

New 'Lohengrin' as done by Leinsdorf is moving experience

BY LILY MAY CALDWELL
News music editor

"LOHENGRIN" — A profoundly moving musical and emotional experience awaits music lovers in the magnificent new recording of Wagner's opera, released this month by RCA-Victor. The five-record album, with a running time of three hours and 35 minutes, is the first absolutely completely recording ever made of "Lohengrin," to my knowledge.

It is the first American recording of the Wagner opera. And the first complete opera recording by a major American orchestra since the days of Toscanini and the NBC Symphony.

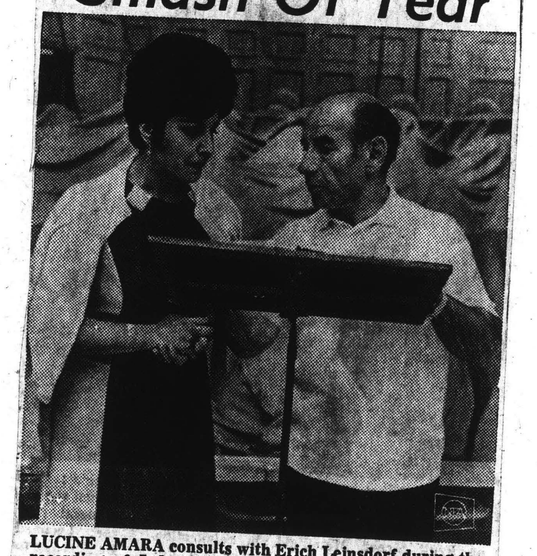
And it is sung by a distinguished cast, with Sandor Konya, probably the best of the contemporary Lohengrins, in the title part, singing with soprano Lucine Amara as Elsa, Rita Gorr as Ortrud, Jerome Hines as the King of Germany, William Dooley as Frederick of Telramund, and others from the Metropolitan and other leading opera companies.

Under the direction of Erich Leinsdorf, the cast, 180-voice chorus and Boston Symphony Orchestra bring some glorious moments of Wagner's powerfully rich and dramatic music, enhanced by the Dynagroove stereo process. Deluxe edition with handsome book enclosures, a work of art. This surely will take its place as one of the major recordings of today.—(RCA-VICTOR).

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,785
AUG 30 1966

record shop

Wagner Record Smash Of Year



LUCINE AMARA consults with Erich Leinsdorf during the recording of Lohengrin, with Leinsdorf conducting the Boston Symphony.

By JOAN CROSBY

NEW YORK — It may take three hours, 35 minutes and 32 seconds to hear, and it may cost $23.99 for the set ($28.99 if you have stereo), but it's the recording event of the year.

It's RCA-Victor's complete, superlative recording of Wagner's Lohengrin, a performance that will enchant even non-Wagnerians. Sandor Konya, Lucine Amara, William Dooley, Rita Gorr and Jerome Hines are in excellent voice and the Boston Symphony, under Erich Leinsdorf's direction, is suitably sonorous.

The album is notable in that it is the first opera recorded in the United States since 1958 (costs are lower in Europe), and it is also the first time since the days of Toscanini and the NBC Symphony, that a major American orchestra has recorded a complete opera.

Wagner once wrote to Liszt, "If cuts are made, the chain of comprehension will be torn asunder." The chain of comprehension is not torn asunder in this set. Neither is total enjoyment.

Buffalo Evening News
D. 279,780 SAT. 292,741
AUG 1 3 1966

Disc Data

A New, Thrilling 'Lohengrin'

Sets Standard for Excellence

By NELL LAWSON

Excellent news for opera lovers, a major release in the summertime — a stunning RCA Victor five-record album of Wagner's "Lohengrin," recorded by the Boston Symphony Orchestra under Eric Leinsdorf, who proves again his magnificent versatility.

When the "bests" of the year are totted up, this is certain to be among them, even offering the first complete version of the "Anhang" following the third act Grail narrative, as Wagner originally intended.

It also sets a new standard of excellence in the quality of vocalists and recording techniques.

American soprano Lucine Amara gives a lyrical performance as Elsa, a character often tiresome to this listener. She stresses pure lyricism in the Italian opera style.

Sandor Konya in the title role is inspired. Others: Baritone William Dooley, mezzo Rita Gorr, bass Jerome Hines and baritone Calvin March.

Others in the huge cast are nothing less than brilliant, especially the Boston Pro Musica Chorus under Alfred Nash. A boxed album with huge accompanying libretto, etc. with full-color cover-photograph of the participants during rehearsal. Stereo LSC-6710. Mono also.

LOS ANGELES EVENING & SUNDAY
HERALD EXAMINER
D. 718,221 SUN. 699,943
SEP 1 8 1966

First Complete 'Lohengrin'

Records

Another "Lohengrin?"

RCA Victor has released a five-disk complete album (LM 6710).

And it is another "Lohengrin"—one of great importance for years to come. As the first complete recording of the opera, even omitted lines of the hero's "In fernem Land" of Act III have been restored.

This would have delighted the composer. In a letter to Liszt, Wagner wrote, "If cuts are made, the chain of comprehension will be torn asunder."

It has not been torn asunder, a tribute to Erich Leinsdorf.

The 104 regular members of the Boston Symphony were augmented by 25 instrumentalists, and the Boston Pro Musica Chorus of 120 members, under direction of Alfred Nash Patterson, was increased to 180.

Then there were the principals. Hungarian tenor Sandor Konya sang Lohengrin. Lucine Amara was Elsa; William Dooley sang Frederick; Rita Gorr was Ortud; Jerome Hines was Henry, and Calvin Marsh was the King's herald.

Leinsdorf never lets them out of hand. He said of the opera, "My concept is that Lohengrin is a romantic fairy tale." And that is what has been created here.

* * *

The Cleveland Press
D. 370,759
AUG 5 1966

Boston's "Lohengrin" Praised for Insights

By Jim Frankel

RCA Victor's new recording of **"Lohengrin"** is the fourth complete edition on LP records, and in several essential respects, the best.

Its strongest feature is the Boston Symphony Orchestra under Erich Leinsdorf, who once tarried at Severance Hall for a couple of years. Over and over throughout the 3 hours and 35½ minutes of this meandering masterwork, the richness and brilliance of the BSO provides new insights and musical delights.

This BSO recording is a major event. It has been eight years since the last complete opera was recorded on commercial discs in the U. S. That, too, was an RCA product, Verdi's "Macbeth," with the Met Opera.

"LOHENGRIN" WAS RECORDED just one year ago following a rather controversial weekend performance at the Berkshire Festival. Critics complained because RCA and the BSO were "using" Tanglewood as a rehearsal for a recording.

THIS IS AN ABSURD ARGUMENT. This sort of thing is always being done, including here at Severance Hall. Certainly, no first class musical organization is going to give a rehearsal-type performance. It is going to perform the very best it can.

The new "Lohengrin" is also the best aurally, I think. The sound is very good, although it needn't have been so faithful at Lohengrin's entrance which is via swan at the back of the stage.

THE NEW "LOHENGRIN" is more complete than the other "complete" versions, for it contains a beautiful bonus passage at the end of Lohengrin's name-naming narrative, "In Fernem Land." This section, called the "Anhang" by Composer **Richard Wagner,** has been cut because it is dramatically anti-climactic, coming after our hero tells his identity. This may be so, but the public has been denied a lovely chunk of music—until now. This includes the Bayreuth recording.

NOW TO THE WEAKNESSES: Some of the principals are not effective. Lucine Amara is just not the right Elsa. Her rich voice is too small and intimate for the broad dramatic singing required. Full power is needed, and full power she lacks.

As Lohengrin, however, Sandor Konya, is as good as you will hear these days. A Melchior he is not, but his heldentenor has steel power which he projects ably and without shouting.

AS THE VILLAINS, Baritone William Dooley is a dull and not very wicked Telramund, while Rita Gorr is a first-rate vixen as his wife, Ortrud. She tends to shout a bit when she gets excited, however. Jerome Hines is just competent as King Henry of Brabant.

THE CLASSICS

Despite the several weakness of the principals, this is a memorable recording if only to hear Wagner played in all the glory it deserves.

Perhaps Columbia will answer its competitor with a George Szell-Cleveland Orchestra Wagner production. Someone should record Szell's magnificent "Meistersinger" before it is too late. Sure it's expensive, but one man who can sell Wagner is Szell.

179

The Sacramento Union
California's Oldest Daily Newspaper
D. 55,423 SUN. 50,580

SEP 25 1966

Opera Pressing Sets Precedent

As the first recording in the United States of a major opera since the end of World War II, a recording of "Lohengrin" by Richard Wagner (RCA Victor LM/LSC-6710) is worthy of special consideration for a number of reasons.

The fact that it was recorded in the United States rather than abroad makes it the most expensive opera recording in history.

With the Boston Symphony Orchestra as "the pit orchestra" for the occasion, this performance offers a standard of orchestral playing not likely ever to be encountered in the opera house.

Complete Work

A third feature of this recording that sets it apart from both live performances and other recordings is its completeness. Sections traditionally cut in the opera house have been restored.

So far, so good, but what about the performance? Does it justify the expense and the obviously painstaking care that went into it? For the most part, the answer is yes.

Erich Leinsdorf, the regular conductor of the Boston and a veteran of a quarter of a century in directing Wagner's operas, has a wonderful way with the score.

Steady Pace

Eschewing the easy approach of playing up the mid-19th century rhetoric of the opera, he offers a reading that stresses the formal structure and moves along with a firm and steady pace.

The orchestra plays sumptuously in the big, showy scenes and with finesse in the smaller-scaled episodes.

Sandor Konya, in the title role, is magnificent. He is a superb heldentenor with a fine, ringing voice that negotiates easily the tessitura of the part.

Not only is he fine as the knight in shining armor when he makes his entrance as Elsa's champion, but he is equally at home in the more poignant episodes.

Take for example, the beautifully-nuanced mezzo-voice singing in "Ihr Hortet Alle," when he denounces Elsa for breaking her vow to him.

If Konya is the strongest member of the cast, his leading lady is the weakest.

Out Of Place

Elsa is a lyric soprano, but she is a more complex heroine than Lucinne Amara projects in her performance. Neither vocally or dramatically is she convincing as the pure and radiant maiden. She is Mimi, forever Mimi, and she is out of place in Wagner's Brabant.

As King Henry, Jerome Hines produces a basso that is full of authority, beautifully-colored and dramatically convincing.

Calvin Marsh, who sings the Herald, and Rita Gorr, who sings Ortrud, have one thing in common. Both reveal a sense of strain in the upper registers. Miss Gorr, however, produces some good singing in the lower registers and is dramatically alert, while Marsh is just adequate.

As Frederick, William Dooley offers consistently acceptable singing but reveals a characterization not entirely formed.

Boston Chorus

Some splendid choral singing is offered by the Boston Chorus Pro Musica—precise in intonation, rhythmically alive and well-blended in music.

Since the chorus is an important element in this opera, it adds another distinction to the many inherent in this offering.

The Dynagroove sound is wonderfully alive and brilliant.

R. D. S.

CEDAR RAPIDS, IOWA
GAZETTE
D. 68,000 S. 72,000

SEPT. 25 1966

New Records in

By Les Zacheis

Classical

The very first recording in America of a complete reading of **Wagner's "Lohengrin"** can only be acclaimed as an artistic triumph of the highest quality. Crowded into the grooves of 5 LPs, the set is by the Boston Symphony, the Boston Pro Musica chorus and soloists, all under the brilliant direction of Erich Leinsdorf.

ZACHEIS

The recording was made in Boston's Symphony Hall, following hard on the heels of a concert performance at Tanglewood.

Singing the title role is the fine tenor, **Sandor Konya**, supported by **Lucine Amara** as Elsa, Baritone **William Dooley** as **Frederick of Telramund**, Mezzo **Rita Gorr** as Ortrud and **Jerome Hines** as Henry, King of Germany.

It has been known for some time that European orchestras were being eclipsed in quality by American orchestras. It may now be pointed out that this recording sets a new high standard for opera that the continental opera mills will be hard pressed to equal.

The sound is absolutely sumptuous, and the soloists come through with amazing clarity, with the intense Wagnerian orchestral score bursting with a richness and color that sets new standards.

The more familiar passages like the Procession into the cathedral, the wedding march and the Act 3 prelude offer the listener new and unsuspected beauty of shadings and tonal tapestries.

A lavish libretto book in blazing color accompanies the plushy boxed set. (RCA-Victor).

* * *

The New Haven Register
NEW HAVEN, CONN.
D. 102,218 SUN. 115,186

AUG 21 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 115,186
AUG 21 1966

RECORDS

Boston 'Lohengrin' Superlative

WAGNER: LOHENGRIN, The Boston Symphony Orchestra, Erich Leinsdorf, conductor; Sandor Konya, Lucine Amara, Rita Gorr, William Dooley, Jerome Hines, Calvin Marsh, Boston Chorus Pro Musica. (RCA LM 6710; Stereo LSC 6710).

Franz Liszt conducted the premiere performance of "Lohengrin" 166 years ago this August 28 in Weimer, Germany. His forces included an "augmented" orchestra of 38 musicians and a chorus of less than 30. Erich Leinsdorf's re-creation of the work for RCA Victor includes an augmented Boston Symphony of some 129 players and the Boston Chorus Pro-Musica enlarged for the occasion to 160 voices.

When one considers the fact that in the score Wagner asks

ARTS

for 32 off-stage players alone in Act III (aside from the main orchestra) one must wonder how Liszt ever managed to get through the premiere of this mammoth work at all. The orchestral writing is symphonic in its largest meaning, and Wagner's choral writing is both sumptuous and grand in conception.

The Boston Symphony, for the most part, is magnificent—and herein lies the personality of this RCA version. The orchestra is the musical core of this work, and the Boston Symphony gives the music a spaciousness and nobility which is really quite singular in terms of either live or recorded performances heretofore. Leinsdorf is a first rate opera conductor (he was a specialist in German repertoire at the "Met" before going to Boston) and his conception of this music contains a coolness and almost detached objectivity which gives the performance a silvery fairy-tale quality that is quite moving, and only occasionally a let-down in its lack of intensity or fire.

The soloists are for the most part disappointing, however, with the exception of Sandor Konya, who is well known for his interpretation of the title role. His singing is the vocal high point of the album, and aside from his fine voice and good intonation he gives the added dividend of projecting a point of view of the character he portrays. Even with the obvious limitation of a recorded performance one feels a sense of character through his "vocal acting." Miss Amara, as Elsa, is disappointing in this latter respect, although her voice is generally well controlled, and Rita Gorr, who portrays Ortrud's hatefulness admirably, exhibits a pinched sound and bad intonation in the upper register which is difficult to take even in the dramatic context of her part.

The only comparable "Lohengrin" on the market is Rudolf Kempe's version on Angel. For excitement and overall vocal quality—both soloists and chorus—Kempe's version is on the whole better. The soloists are uniformly good in this version, recorded in Vienna, and the chorus of the Vienna State Opera is really quite superior to the Boston Pro Musica for this music. Their diction is magnificent and their familiarity with the Wagnerian style obvious.

On the other hand, the warmth and presence in the Leindorf recording is far superior to the Angel version. It was recorded in Boston's Symphony Hall, and although there is occasionally too much echo, the overall technical job is excellent with some wonderful synchronization of off-stage effects. Also, the Boston Symphony, though not trained in the Wagnerian style, has a sheen and transparency that sets it quite apart from the Vienna Orchestra. For magnificance of sound, orchestral supremacy, and Sandor Konya's Lohengrin, this new RCA Victor version (which is the first completely uncut version ever recorded) has much to recommend it. It is certainly a qualified—if not definitive—success.

Gordon Emerson

CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178

AUG 1 1966

ROBERT MARSH

Stereo And Hi-Fi

'LOHENGRIN' IN BOSTON

The new RCA-Victor album of Wagner's "Lohengrin," LSC 6710, is one of the most perfectly achieved operatic recordings to appear in several seasons. The cast is a fine one—you would be lucky to do as well in any major opera house of the world today. The level of orchestral performance is exceptional in every respect, and why not, it's the Boston Symphony on home ground in all its glory.

But the real victory goes to the recording crew, headed by Richard Mohr, and conductor Erich Leinsdorf, who reminds us forcefully, that he can control the development of 3½-hour music drama with a security and authority unsurpassed since the death of his sometime mentor, Arturo Toscanini.

This is a beautiful set, both in its format and its sound. For opera collectors it is clearly one of the major events of the year. Historically it is of interest on two very substantial counts. First, although we have had four previous "Lohengrin" recordings that gave the complete text as generally presented in the theater, this is the first absolutely complete version with the "Anhang" following the third act Grail narrative as Wagner originally intended.

The Wichita Sunday
Eagle and Beacon
WICHITA, KANS.
SUN. 158,842

SEP 18 1966

Checking the Records

'Lohengrin' Could Be Top Recording of 1966

By DEWEY ANDERSON

When major American recording events for the year are tallied up, the Boston Symphony may well walk off with top honors.

Foremost in the BSO's fall lineup is the first American recording of a Wagner opera, "Lohengrin" (RCA Victor LM-LSC-6710). It is in addition the first opera to be recorded at all in this country since 1958, the first complete opera since Toscanini, and the first complete Wagner opera to be recorded in this hemisphere.

RECORDED following live performances at the Tanglewood Festival, "Lohengrin" features Sandor Konya in the title role, Lucine Amara as Elsa, Rita Gorr as Ortrud, William Dooley as Frederick and basso Jerome Hines in the role of King Henry. The augmented Boston Chorus Pro Musica furnishes the massive choral sections and Erich Leinsdorf conducts the 300 participants.

Let there be no mistake that the gigantic undertaking meets with major success! Leinsdorf pulls the performance through at a pace that never lags and with a generally high level of musical accomplishment. Konya steals every honor for seasoned reading as Lohengrin. Throughout his range the production is even, lyric and yet dramatic. The other male roles are uniformly in character.

THE LADIES of the cast deserve a special word, however. Amara at first seems a strange choice for Elsa. The lyric quality for which she is famed is unusually light in terms of the usual Elsas one hears. Yet as the role deepens she calls upon dramatic qualities that serve doubly to convey the difficult role of a young girl caught in a web of intrigue that at last destroys both her innocence and her life.

Rita Gorr, sad to relate, is shrill and inflexible as Ortrud. Little of the dramatic possibility of the role is revealed, and her appearances become more bothersome as the opera progresses.

The Boston Chorus Pro Musica sings with spirit, good pitch and clarity, and excellent diction. Their sound is quiet young and without question superior to the average opera chorus.

RECORDING SESSIONS took place in Boston's Symphony Hall where most of the chairs on the main floor were removed to accommodate the orchestra while the chorus and soloists sang from the stage. A major reservation of the entire recording is that under these conditions the reverberation in the hall is too great. Quiet passages profit from the live sound, but the heavy sections become muddied and generally unclear.

Perhaps the best reason to recommend the recording, however, is just to hear what one of the world's great orchestras can do with a complete opera and Wagner at that.

ANOTHER COUP from Boston reveals "The Boston Symphony Chamber Players" (RCA Victor LM-LSC-6167). After the titanic size of Lohengrin," the eight chamber works played by 11 first desk men of the same orchestra demonstrate the virtuosity of the individuals lost in such an engulfing sound.

Prominent among the players here are violinist Joseph Silverstein, cellist Jules Eskin, Doriot Anthony Dwyer flute, Ralph Gomberg oboe, Gino Cioffi clarinet, and James Stagliano horn. Claude Frank is the pianist.

Two quartets of Mozart begin the "concert," one for flute and strings, the other for oboe and strings. Both are miracles of clarity and ensemble. The slow movement of the first is particularly memorable.

THE BRAHMS "Quartet in C Minor for Piano and Strings" follows with a virile reading. The piano part is at times unnecessarily prominent, but in general balance is good. The Beethoven "Serenade in D for Flute, Violin and Viola" offers an excellent contrast to the program; it is light and superbly played.

Four shorter contemporary works complete the three-record set. Irving Fine's "Fantasia for String Trio" is a handsome and listenable 12-tone work. Copland's "Vitebsk - Study on a Jewish Theme" is little-known, but reaches expressive depths often missing in his larger works. Elliot Carter's "Woodwind Quintet" is classic in essence and pungently contemporary in language.

The largest work in terms of numbers of players is the concluding one, Piston's "Divertimento for Nine Instruments." It bubbles and flows with an easy grace and leaves the listener asking for more.

PROGRAM commentary is written by Peter Ustinov. His observations are throughtful and non-technical. A 10-inch "bonus" record offers conversation on the project with Ustinov, musical director Erich Leinsdorf and concertmaster Silverstein. The "conversation" somewhat pompous and repetitious, and Silverstein serves as little more than a disc-jockey for interspersed musical excerpts. The idea is basically a good one, but such excellent performances of such masterful works leave little room for an unnecessary sales pitch.

* * *

The Phoenix Gazette
D. 87,288

SEPT 2 1966

FOR THE FIRST time, Wagner's "Lohengrin" has been placed completely on wax. RCA Victor is proud of a new 5-LP version of the great opera that features the Boston Symphony and the 180-member Boston Chorus Pro Musica. The 3-hour, 35-minute production is the first U.S. recording of a Wagner opera, the first complete opera waxing by a major American symphony since the days of Toscanini and the NBC Symphony. A jewel.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607
AUG 21 1966

RECORDS: A 'Lohengrin' With Every Note Wagner Wrote

By SUE YAGER

The eagerly awaited LOHENGRIN released this month by RCA Victor was two years in the planning and in many respects is a superb realization of Richard Wagner's exquisitely lyrical, stirringly romantic music-drama (mono and stero)

This is our first absolutely complete LOHENGRIN, containing every note Wagner wrote. Some of the prodigious vital statistics of the present recording: it covers 10 LP sides, runs three hours, thirty-five minutes, thirty-two seconds and involves more than 300 musicians (106 men of the Boston Sumphony Orchestra, chorus of 180 voices and 32 off-stage players) with nearly another 100 technicians. This compared to the debut performance of a hundred and sixteen years ago when Liszt gave LOHENGRIN in Weimar with 39 musicians!

Several 'Firsts'

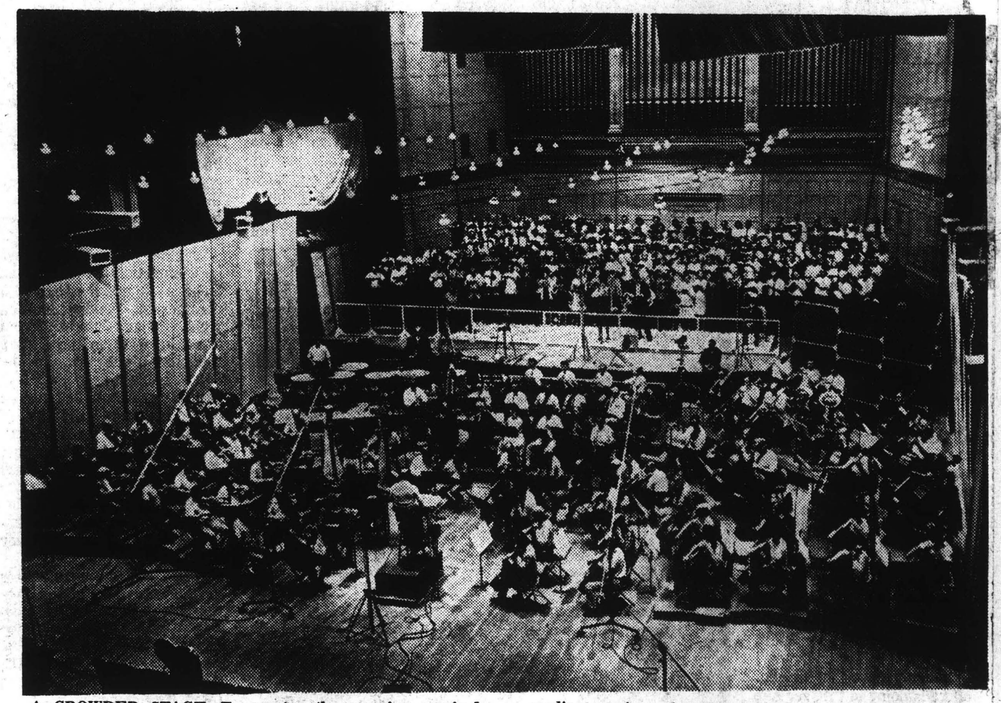
This is the first major opera recorded in this country since RCA recorded Verdi's MACBETH with the Metropolitan Opera Association in 1959; the first time a major American orchestra has recorded a complete opera since Toscanini and the NBC Symphony; and marks the first American recording of a Wagner opera. The high cost of production is the answer to why companies must record in Europe, often with inferior musical forces. RCA Victor is to be generously applauded and appreciated for undertaking the enormous costs involved in the present recording.

On the heels of performances at Tanglewood where each of the three acts constituted a separate performance, the cast was moved to Symphony Hall in Boston where the recording took place in twelve three-hour sessions, taking six consecutive days to complete, August 1965. (Leinsdorf conducts the Boston Symphony Orchestra with Amara, Konya, Dooley, Gorr, Hines and Marsh in principal roles.)

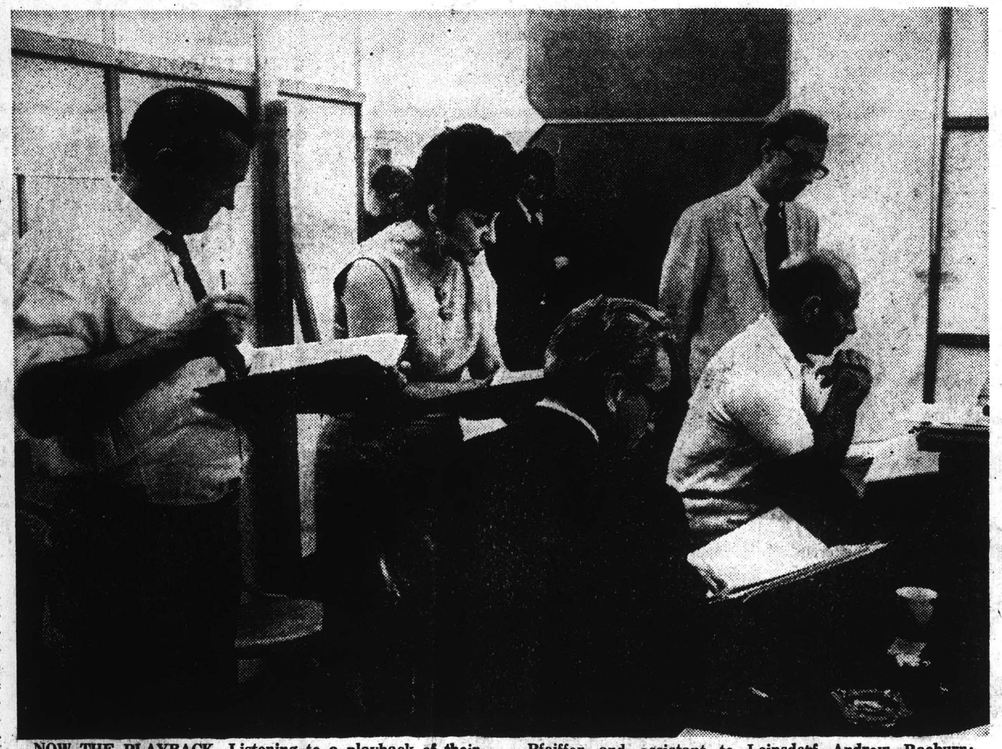
In the handsome accompanying booklet other fascinating details on the physical side of making the album are included in an article titled "Lohengrin in Weimar and in Boston" by album producer, Richard Mohr.

Boris Goldowsky contributes an informative and entertaining look into the symbolism contained in the libretto and brief analysis of the musical merits that make LOHENGRIN "a major landmark in the history of orchestral and harmonic development."

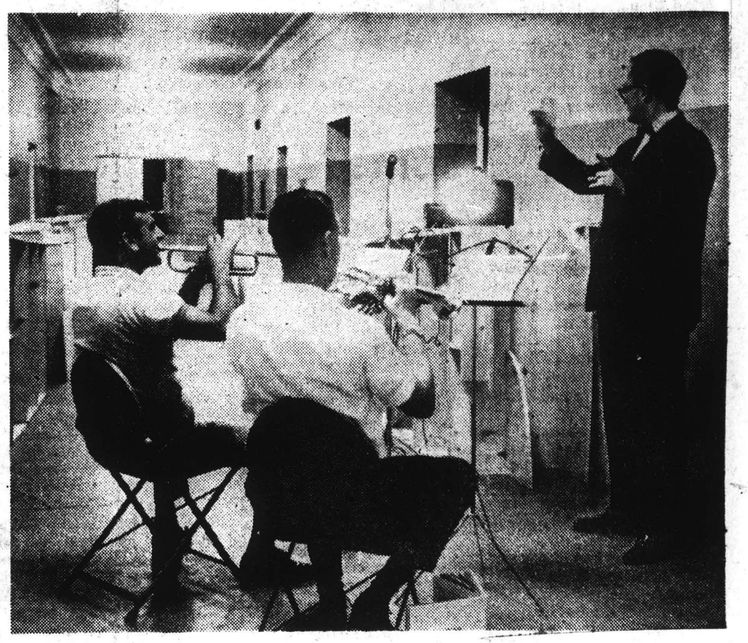
IN STARRING ROLES—Lucine Amara and Sandor Konya sing one of the duets of Wagner's massive "Lohengrin" during one of the many recording sessions necessary to complete the three-and-one-half-hour, five-disc RCA album.



A CROWDED STAGE—To muster the massive musical might necessary for the marathon "Lohengrin" recording takes a bit of doing. Here, an aerial view gives an idea of the size of the ensemble gathered for the recording session: the 106-member Boston Symphony, the 180-voice Symphony Choir, a host of soloists—and, off-stage, 32 more musicians.



NOW THE PLAYBACK—Listening to a playback of their masterpiece are, from left, standing: tenor Sandor Konya, soprano Lucine Amara, audio coordinator Jack Pfeiffer and assistant to Leinsdorf Andrew Raeburn; seated are Richard Mohr, RCA producer, and Erich Leinsdorf.



TV CUE—Meanwhile, out in a corridor, an assistant conductor gives a brace of trumpeters their cue while he follows Leinsdorf via a TV monitor. In order to bring the brass into the act at precisely the right moment, the assistant had to conduct a fraction of a second ahead of the Boston Symphony maestro.

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The Hartford Times
HARTFORD, CONN.
D. 132,266

AUG 27 1966

This Week's Scene in Records

'Lohengrin' on Victor

By GEORGE W. STOWE

Last summer at Tanglewood Erich Leinsdorf presented the first uncut performance in America of Wagner's "Lohengrin" and now Victor has released the whole thing in a five-pocket set (LM or LSC-6710) with the same participants.

Needless to say, it represents one of the most ambitious projects ever attempted in this country and on several counts it is quite a stunning success. Certainly no opera house can boast an orchestra of the caliber of the Boston Symphony, which gives a magnificent account of itself. And the Boston Pro Musica Chorus is in superb form, singing throughout with both weight and clarity of texture.

Sandor Konya, I'm sure, is the finest Lohengrin of this generation. While he lacks the clarion tenor of Melchior, his tone is warmly and smoothly projected and he is always musicianly. I still have reservations about Lucine Amara's Puccini-like voice for Elsa, although she sounds better here than she did in the Tanglewood performance.

As Ortrud Rita Gorr has the vocal timbre for the part and does extremely well in the Second Act; in the Third Act she sometimes pushes the voice unmercifully. William Dooley's Telramund is not nearly as effective here as it was in the Music Shed. Jerome Hines is exactly right for King Henry, though he was not in particularly good voice at the time he was singing the role.

Leinsdorf, who considers Wagner "the greatest musical genius of the 19th Century," has evidently performed a labor of love and there is an attention to detail here worth of admiration. Sometimes, however, I miss the sweeping grandeur that one finds in Solti's Wagner recordings for London.

Victor's stereo sound has a breadth and warmth that will please the most demanding of stereophiles. Listen, for instance, to the double choruses of the Saxons and Brabantians.

* * *

ORFF: Carmina Burana, with Lucia Popp, Gerhard Unger, Raymond Wolansky, John Noble, and the New Philharmonia Chorus and Orchestra under Rafael Fruhbeck de Burgos (Angel 36333, mono or stereo). Carl Orff's popular neo-primitive score gets a highly disciplined performance under the young Spanish conductor. His fine rhythmic control, the excellent work of the Philharmonia chorus directed by Wilhelm Pitz, a brace of first-rate soloists, make this a recommendable version of "The Worldly Songs of the Benediktbeuren Monastery" (as the work is subtitled). The sound is spacious, rather than closely miked, which gives the whole thing a concert hall aura.

SONGS OF GRANADOS: with Montserrat Caballe, soprano, and a Symphony Orchestra under Rafael Ferrer (Victor LM or LSC-2910). As she was in the earlier disc of zarsuela airs, Caballe is completely at home here and brings both understanding and vocal beauty to this brace of 17 songs by her countryman. Entitled "Canciones Amatorios" and "Tonadillas," they are an ingratiating cross-section of the composer's output. The conductor and an unnamed orchestra give her sympathetic support and the sound is first-rate.

BIZET: "L'Arlesienne" Suite No. 1, with the Cleveland Orchestra under George Szell (Columbia MS-6877, ML-6277). Szell gives highly burnished readings of the Bizet suite and the even more popular Grieg "Peer Gynt" Suite. His sympathies seem to incline toward the Bizet, rather than the Grieg, which is given a more charming performance on the older Angel disc conducted by Sir Thomas Beecham (Angel 35445). However, Columbia's sound is silken on this new release.

BACH: Lute Suites No. 1 and 2, with Julian Bream, guitar (Victor LM or LSC-2896). Although these suites were written for the Baroque lute, Bream believes that the music "falls happier" on the guitar and he argues his case with impeccable musicianship and a communicative warmth that make this one of his most treasurable phonographic contributions. Victor has accorded him intimate reproduction that misses no subtle detail of interpretation.

THE MOLDAU AND OTHER FAVORITES: with the New York Philharmonic under Leonard Bernstein (Columbia MS-6879, ML-6279). Dvorak and Smetana are Bernstein's musical predilection in this disc that includes, besides Smetana's Moldau, Dances from "The Bartered Bride," Dvorak's "Carnival" Overture and two of the "Slavonic Dances." My favorite is the conductor's dynamic reading of the "Carnival" Overture.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378

AUG 21 1966

ONE YEAR AGO this week conductor Erich Leinsdorf and the Boston symphony made musical history by recording the first complete version of the Wagner musical drama, "Lohengrin" (RCA Victor, LSC-6710, stereo; LM-6710, monaural). The lengthy work (3 hours, 35 minutes, 32 seconds) is now released on five long-playing records, boxed, containing a booklet with German-English libretto and a good deal of tasteful annotation. The production was deemed worthy of being preceded by a press packet, hailing it as the first American recording of a Wagner opera.

Why is it such a big deal? Because of the cost of recording in this country, opera generally, and Wagnerian opera particularly, has been commercially unfeasible. The field, therefore, has been left largely to the European orchestras, and not since the mid-1950s has there been a long opera recorded by a major American orchestra under its resident conductor.

The dress rehearsal for the six days of 2-a-day recording sessions was a Berkshire festival performance at Tanglewood, in which each of "Lohengrin's" three acts was given as a separate concert. After the last one, on August 22, 1965, the recording sessions began in Boston's Symphony hall the following day. Two-thirds of the seats on the hall's first floor were removed for the recording, and the 104 players of the Boston Symphony were set up there in their usual concert formation. On the stage was the Boston Chorus Pro Musica, augmented for the recording to 180 voices, and carefully prepared by Alfred Nash Patterson. Offstage—and sometimes out of the hall—were 25 additional musicians, brought into the action by closed circuit television monitors and led by assistant conductors (who picked up Leinsdorf's beat and brought them in ahead of their cues to avoid distressing time-lag caused by distance).

GIVEN THIS impressive array of musical talent, including a cast of principal singers who would do credit to any opera house; given, too, a master chef d'orchestre who had refined his techniques of conducting opera under Bruno Walter and Arturo Toscanini to make the work go; given, finally, a technical team of the first rank directed by Richard Mohr, and how could the project fail to be a major event in operatic recording? It could not fail, and it does not; this is a "Lohengrin" to make converts of the most hardened anti-Wagnerians.

The Boston symphony is a glorious instrument of many voices, and under Leinsdorf's ardent direction it sets forth the beauties of this opulent score with a distinction that has been captured superbly on the recording. At all times the chorus is extremely eloquent, but especially so in Act II. The sound of orchestra alone or with chorus and principals in full ensemble has at times a kind of radiance perfectly expressive of Leinsdorf's comment on the music: "It is almost as if there is a silver scrim over the whole score, and we are transported with no apparent effort to this never-never land of Swan Knights and magical transformations and a kind of pure 'good' and pure 'bad'."

SANDOR KONYA, a tenor of warmth and lyric intensity, sings the title role of the Knight of the Grail who appears in answer to her prayer to be Elsa's champion and husband. He projects his words with remarkable clarity, and brings a splendid fervor to the love scenes. Lucine Amara, soprano, sings—not quite conventionally, but effectively—the role of Elsa, the unfortunate girl who cannot keep her pledge that she will not ask Lohengrin to reveal his identity. The heavy role of Frederick of Telramund, the accuser of Elsa who finally is killed by Lohengrin, is sung somewhat unevenly by William Dooley, a baritone whose voice is lighter in Act I than it is in the other two acts.

Ortrud, the evil wife of Frederick, is sung with sufficient menace by Rita Gorr, mezzo-soprano, though she does a little screaming in the final pages of the score, where the tessitura is fiendishly difficult. Jerome Hines is vocally mighty and profound in the bass role of Henry the Fowler, king of Germany, who seeks to unite Saxony, Thuringia and Brabant against the eastern hordes. Calvin Marsh, a baritone of elegance and strength, sings the important role of the King's herald.

The accompanying booklet uses as motto a quotation from Franz Liszt, who brought off the premiere of "Lohengrin" with hopelessly inadequate performing forces at Weimar in August, 1850. Boris Goldovsky in an essay sets the work into historical perspective, adding a brief harmonic analysis of Wagner's technique of accomplishing harmonic movement through the use of pivot tones that is a little gem of exposition. His essay is followed by a brief interview of Erich Leinsdorf written by Warren B. Syer; then there is a note on the recording sessions by producer Richard Mohr, the standard synopsis, and the German-English libretto. Stewart Robb did the English version which is published by Schirmer, and it is in most respects an indifferent job.

This "Lohengrin" makes its mark as an engineering triumph and a precedent-setting historical event. Its claim to be the first complete version on discs is justified by inclusion of the section following the Grail narrative in the final scene (called the "Anhang" in the score) which is normally omitted in performance. Sandor Konya sings it beautifully. It is icing on the cake, another element contributing to the musical triumph of the recording.

RECORDING IN BOSTON'S SYMPHONY HALL—With two-thirds of the orchestra floor seats removed, the Boston Symphony surrounds conductor Erich Leinsdorf on the floor before the stage. Onstage, principal singers are disposed before a chorus of 180 voices. Unseen offstage are some 25 additional musicians led by assistant conductors. Closed-circuit television helped keep things in hand.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 183,929 SUN. 337,721

AUG 21 1966

New Records

Majestic Wagnerian Roll

By FLORESTAN CROCHE

AT the end of last August, as the concluding event in the Tanglewood Festival given by the Boston Symphony Orchestra, Erich Leinsdorf conducted the first uncut version in the United States of Wagner's "Lohengrin." Utilizing his famous orchestra and an assemblage of world-famous operatic soloists, Leinsdorf presented (in concert performance) one act of the opera on each day of the final weekend of the Berkshire season. A few weeks later, with the same cast, he began the recording of the massive work.

ERICH LEINSDORF

It has now become available in a majestic five-record album released by R.C.A. Victor. Soloists are Sandor Konya as *Lohengrin*, Lucine Amara as *Elsa*, William Dooley as *Frederick*, Rita Gorr as *Ortrud*, Jerome Hines as *Henry*, and Calvin Marsh as the *Herald*, joined by the Boston Pro Musica Chorus (Alfred Nash Petterson, director), and the Boston Symphony Orchestra (R.C.A. Victor LSC 6710).

As in his Tanglewood performance, Leinsdorf's approach to "Lohengrin" is a brisk one. In the belief, perhaps, that slow and deliberate tempi are possible only in the opera house, graced by the presence of visual elements, of costume and dramatic action, he keeps the tempi going at a consistently quick pace. Never are the singers permitted to dawdle, and never are there instrumental passages which are exploited for their textural effects alone.

Instead everything is conceived in terms of the over-all structure of the opera, of the interplay of part, of the harmonic and contrapuntal schemes which have been so subtlely exploited by Wagner.

No Easy Task

And this is no easy task, for "Lohengrin" is written for a gargantuan orchestra and a huge chorus used antiphonally, as well as for 32 off-stage brasses. Yet so great are Leinsdorf's gifts of technical authority that the performance is one notable for its clarity of individual line, and for its well-controlled and judicious balance of the various vocal and instrumental sections.

There will be some, to be sure, who will criticize this reasoned and lucid approach to the score, and who will want a more expansive and passionate exposition of the emotional characteristics of Wagner's masterpiece which has been called the last of the great German Romantic operas.

Among the singers it is Konya whose performance is the most artistically convincing. Now at the height of his powers, he is probably the foremost Wagnerian tenor before the footlights today. Interestingly he is at his most impressive in moments of powerful outburst and over-declamation, where his voice soars forth with majesty and golden power.

Of comparable authority is the performance of William Dooley, his voice dark and richly sonorous.

Female Singer

The situation is less felicitous in the performance of the female singers. Lucine Amara as *Elsa* is appealingly lyrical, but there is a lightness and restraint in her tone quality and performance which seem inappropriate to the requirements of the role. Rita Gorr, while properly sensual and powerful in her portrayal, unfortunately occasionally produces phrases which are marred by inaccuracy of intonation or inconsistency of texture.

The true heroes of the performance are the orchestra, the chorus, and the off-stage groups under their conductors, Richard Woitach, Melvin Strauss, and Paul Calloway. (Calloway also performs the various organ parts in the score). Everything is crystal-clear, and in the massed moments of chorus and orchestra, there is a marvelous delineation of part between the instrumental and vocal forces, while retaining a sense of speciousness and dramatic urgency. The recorded sound is vibrant. This is, therefore, an important release, a significant addition to the LP catalogue.

Oregon Journal
PORTLAND, ORE.
D. 146,403 SAT. 134,613

AUG 20 1966

These We Like..

By ANTHONY CRESWELL
Journal Staff Writer

Concert

An important addition to the few available complete editions of Wagner's "Lohengrin" is that released a few days ago by RCA Victor. It has a number of things to commend it, not the least of which is an excellent cast, including Sandor Konya, Lucine Amara, William Dooley, Rita Gore, Jerome Hines and Calvin Marsh. However, greatest credit for a truly outstanding performance must go to Erich Leinsdorf, music director of the Boston Symphony, who not only conducted sensitively and understandingly but also carried the burden of responsibility for the entire project. And a massive project Lohengrin is, this edition occupying five records and playing for more than three hours and a half. The chorus is the Boston Pro Musica, a group of 180 voices. Technically the sound is unusually clean and natural, the result, we are told, of the use of improved recording tape and advanced recording techniques. RCA Victor, LM-LSC 6710.

ROANOKE, VA.
WORLD NEWS
D. 47,000

AUG 27 1966

Sight-n-Sounds

Recordings

RCA-Victor has released a new recording of Lohengrin, in which Wagner's endless yet rich score is played with perfection and little imagination by the Boston Symphony under Leinsdorf. According to critics, this album is brisk and businesslike, quite lacking in warmth. Singing by the principals, **Sandra Kenya, Jerome Hines, Lucine Amara, and Rita Gorr** ranges from good to very, very poor.

CHICAGO, ILL.
COMMUNITY REPORTER
W.-CIRC.N.AVAIL.

AUG 24 1966

PLATTER CHATTER

Victor has some superb and unusual offerings this week, starting with a magnificent five-disc complete recording of Wagner's "Lohengrin," the first opera recorded in this country in the past seven years, and at Symphony Hall in Boston with the great Boston Symphony under Leinsdorf. The sonics are spinetingling, as is Sandor Konya's heroic and beautiful projection of the title role. Rita Gorr's "Ortud" is a powerful characterization as well. This album is the first in disc history to give virtually the entire opera without the usual cuts, especially Lohengrin's explanation of his background. A gem!

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ELECTRONIC AGE

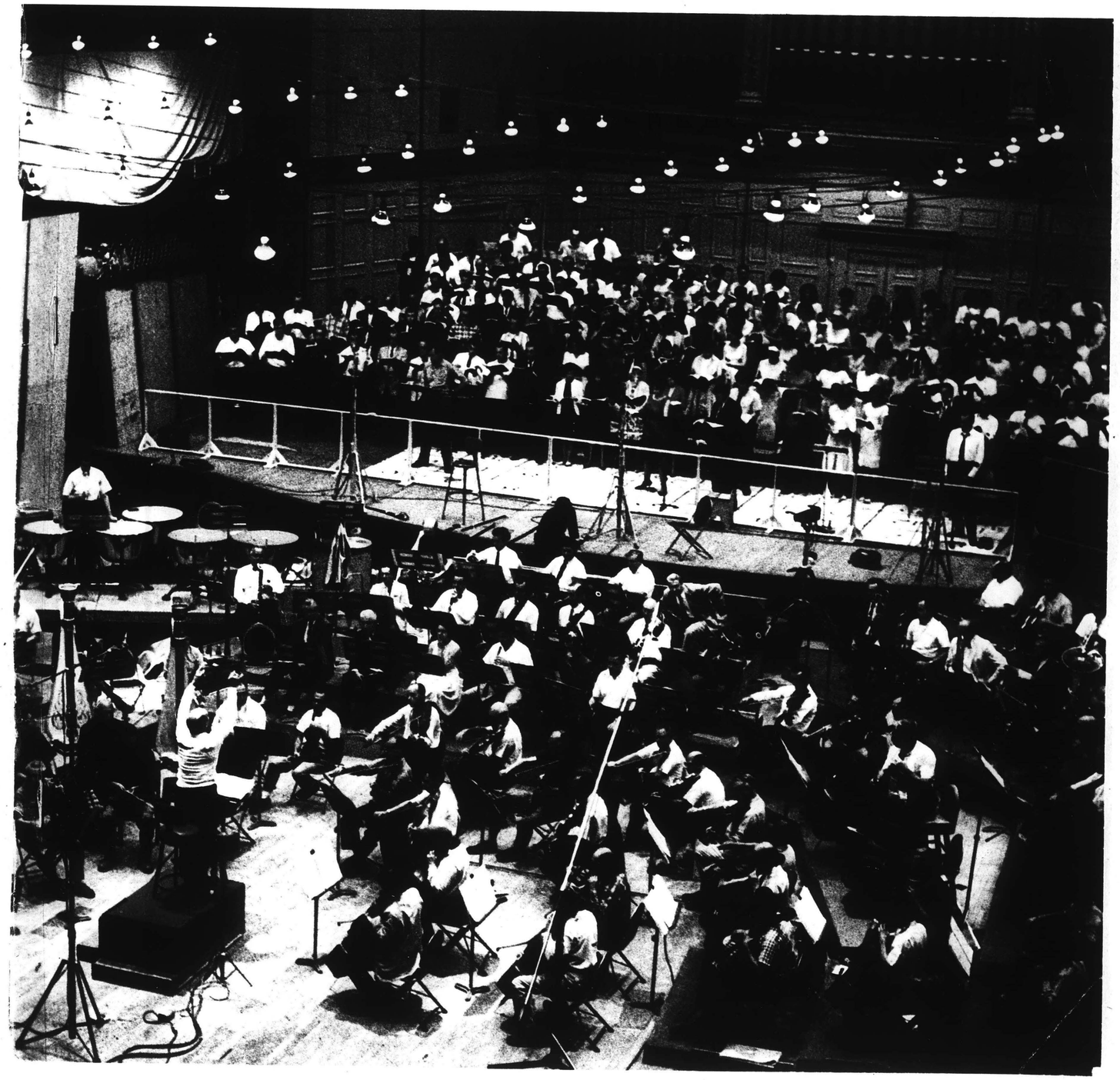
RCA *Autumn 1965*

The Boston Symphony Orchestra recording "Lohengrin" for RCA Victor

ELECTRONIC AGE

RCA Autumn 1965

The Boston Symphony Orchestra recording "Lohengrin" for RCA Victor



"Fisheye" camera lens view of New York's downtown financial district. To cope with the flood of paperwork that daily threatens to inundate them, businesses have turned to the computer. The Chase Manhattan Bank, for example, at 1 Chase Manhattan Plaza (largest structure in left foreground), employs 21 RCA computer systems to help process 2.5 million checks a day and to handle routine banking operations.

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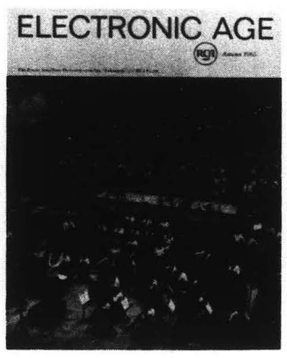


Cover: At Symphony Hall in Boston, Erich Leinsdorf conduc as the Boston Symphony Orchestra records "Lohengrin" for RCA Victor. "Lohengrin" is the first major opera to be recorded in the United States in several years and the first Wagnerian opera ever recorded in this country. For more about this noteworthy musical event, *turn to page 6.*

plete distribution and promotional programs ever undertaken in the field.

The recorders are scheduled to be merchandised by RCA Victor dealers, many of whom have never been in the tape recorder business. To simplify their entry into this untapped market, the company is making available some imaginative merchandising and promotional aids, including "instant-demonstration" display centers that can help prove to the public — and the dealer — just how simple and adaptable today's tape recorder actually is.

Perhaps the most significant part of the program is the budgeting of an unprecedented $1 million for advertising and sales promotion during the September–December period when one-half of the total annual recorder sales normally are made. The magnitude of this campaign — which will use network TV, magazines, and newspapers — becomes apparent when it is pointed out that industry-wide sales of tape recorders last year totaled only $100 million. This saturation ad campaign has already been hailed by rival manufacturers as a major step in accustoming the public to the concept of the tape recorder itself.

RCA's total commitment to the recorder as the fourth major electronic instrument for the home — after television, radio, and the phonograph — has interesting connotations for the future. Home taping today is an aural medium, but already the imagination of the public is being stirred by the arrival of relatively high-priced "home video recorders" which record picture as well as sound.

More than 10 years ago, RCA demonstrated a developmental version of what some day may be a moderately priced home color video tape recorder. There has been considerable industry speculation that the company, in seeking to build an identity as a leader in home tape recorders, may be preparing for the day when this status complements its leadership in the field of television.

Tape has come a long way from its start as a secret weapon. Nevertheless, its versatility and appeal as a mass-market home instrument have been kept secret too long. ■

The Recording of an Opera

Behind the scenes with the Boston Symphony Orchestra during the recording of "Lohengrin."

by Mary Campbell

Soprano Lucine Amara and tenor Sandor Konya.

For nearly an entire week last August, Symphony Hall in Boston looked as though some bustling housewife had decided to clean the closets in her house, had put everything out all over the floor, and left it just like that.

The lobby was an untidy grove of potted artificial trees with white blooms, a few statues such as found around small pools, and superfluous maroon doors leaning on the walls, each marked for its proper place by a stuck-on piece of paper — "Mass Ave Side Center Door Left Side."

Hallways were no better. Head-high fans turned the side halls into hot-air tunnels, and thick cables snaked along the floor. Inside the refined, elegant hall, tall plyboard strips rested on the floor and leaned against the first balcony, forming makeshift side walls. A huge, red, faded dropcloth hung from the back of the balcony, and another dropcloth covered a stage full of empty folding chairs. Seats in the orchestra section were missing all the way back to Row X.

But in that space of missing seats from Row X forward sat the Boston Symphony, in shirtsleeves, with their conductor Erich Leinsdorf facing them on a podium. Across the front of the stage, facing two microphones, stood four soloists from the Metropolitan Opera — a soprano with a heldentenor and a mezzo-soprano with a baritone.

In the midst of apparent chaos and a few onlookers in the balcony, these artists knew exactly what they were doing and, ignoring their surroundings, they were expertly going about doing it. They were recording the full, uncut "Lohengrin," the first major opera to be recorded in America in several years (how many years depends on which of several modern operas recorded here are considered of major importance) and the first Wagnerian opera ever recorded in this country.

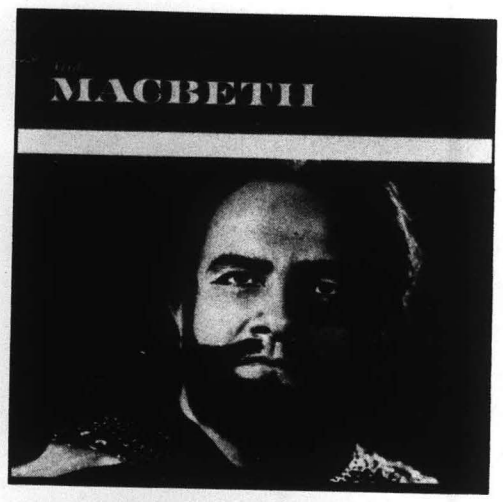
Herman D. Kenin, president of the American Federation of Musicians, found the occasion so auspicious that he came from Chicago on one of the six days of recording to listen. He made a brief speech congratulating RCA Victor and the participants on the undertaking, saying that he hoped the general argument for recording operas in Europe instead of America — that orchestral musicians are paid less in Europe — will be refuted by sales of made-in-America "Lohengrin."

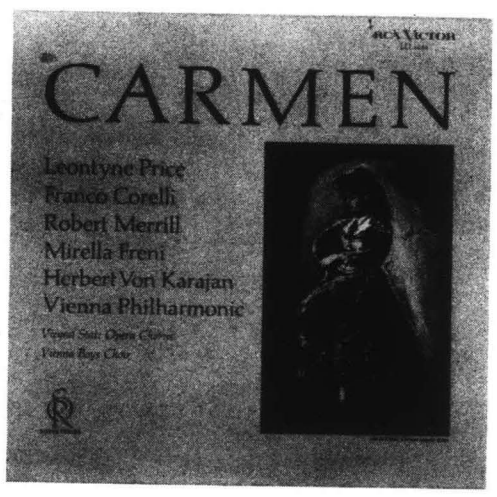
Soprano Lucine Amara and tenor Sandor Konya, both with feet astride and firmly planted, stood facing a microphone at stage left — she with outstretched arms gracefully waving in time to the music, fingers crossed on both hands, and he with right hand pumping up and down, right hand in a fist, knit shirt pulled up to midchest, revealing an expanse of undershirt. Although they stood side by side, they never looked at each other; they were completely intent on singing the opera's first love duet by Elsa and Lohengrin.

In the opera, beautiful, blonde Elsa is accused, on a riverbank, before a king, of having murdered her brother. Lohengrin, in silver armor, riding a boat pulled by a swan, arrives to say that he will fight Elsa's accuser, thus proving her innocent. And he will marry her — if she will trust him completely and never ask his name or origin. She promises, but soon after the marriage ceremony is enticed to ask the forbidden questions. Lohengrin then reveals that he is a knight of the Grail, who now must leave her, and the swan is her brother, who had been put under a spell.

Recording an opera, like shooting a movie, is not done from beginning to end. "Lohengrin," whose three acts are divided into 11 scenes, was recorded by scene. Three hours

Erich Leinsdorf and some members of the Boston Symphony Orchestra.





RCA Victor, long the leader in the field of classical music, offers one of the industry's most impressive lists of opera recordings. Displayed here are some of the notable opera albums RCA Victor has released.

in the afternoon and three in the evening were scheduled, Monday through Saturday — 36 hours of recording for a 3-hour-and-45-minute opera.

When Miss Amara and Konya finish their duet, baritone William Dooley, as Elsa's accuser, Telramund, and mezzo Rita Gorr, as Ortrud, his wife, who later gets Elsa into trouble, begin to sing. They face a mike at stage right, since, on a stage at that moment, the two couples would not be near each other. On the stereo record, their voices will come from separate speakers. Jerome Hines also will be heard on the recording, as the king, and Calvin Marsh, as the king's herald.

The scene finished, conductor Leinsdorf settles back on the high red leather chair on his red felt-topped podium and turns to a little box on a tripod at his right side. The red light on the box goes out, indicating that sounds in Symphony Hall are no longer being recorded. Leinsdorf picks up a telephone, also on the box, to talk with Richard Mohr, RCA Victor's producer for the "Lohengrin" recording, whose background in opera record production extends back to work with Toscanini. Mohr and Leinsdorf's musical assistant Andrew Raeburn have been sitting in the control room, simultaneously listening, poring over orchestral scores, conferring and making notes on the score to indicate why and how a certain passage has to be rerecorded.

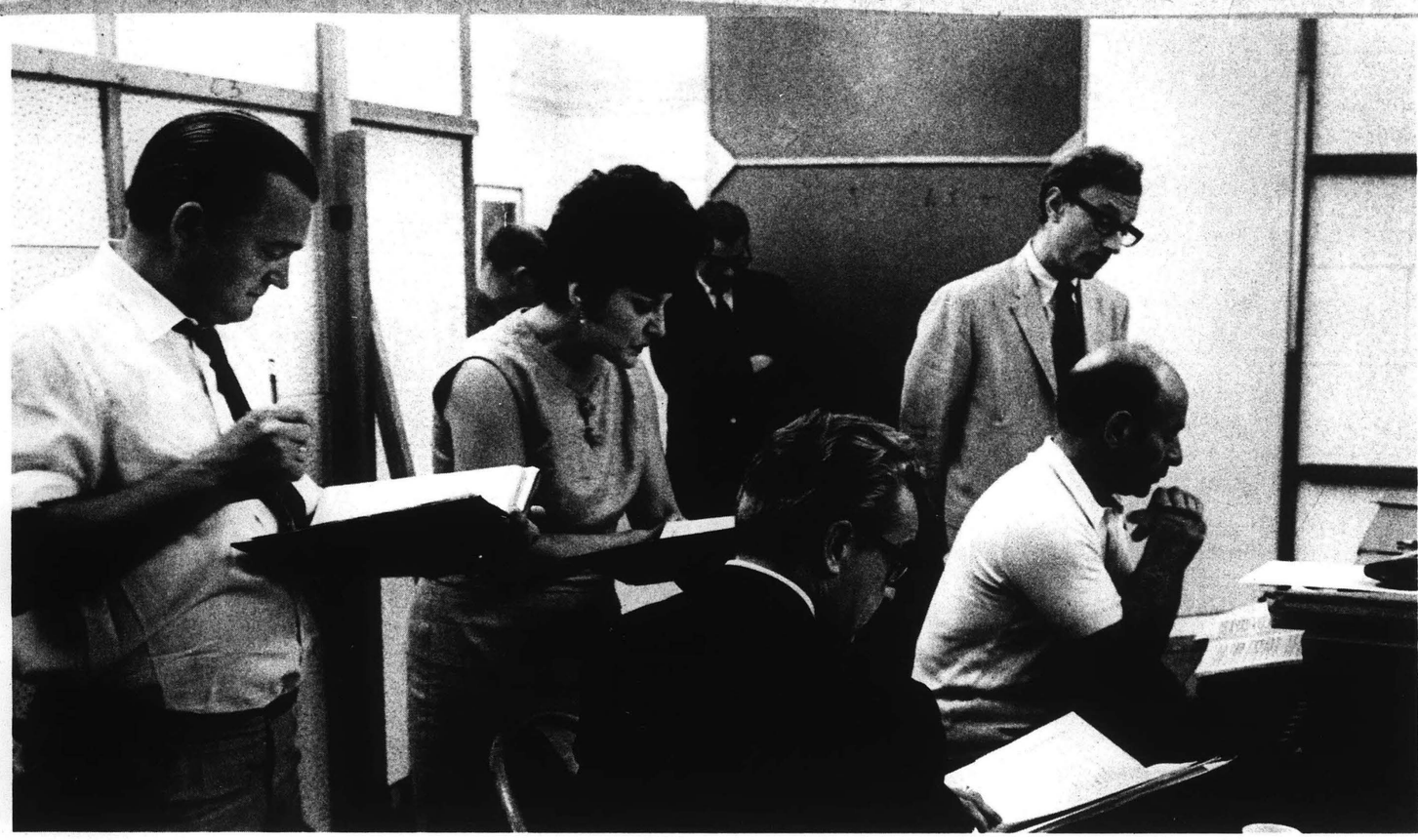
Mohr says that measure 48A should be "a little softer in the harp part," and Leinsdorf tells the harpists they'll "play it with one harp instead of two." He also tells one instrumentalist that his "B flat is a little high in the fourth bar of 48B." They all get set to do it again, from the measure in the score marked "47" to the end of the scene.

However, it is clear that, over-all, "Lohengrin" is not being conducted by committee. Leinsdorf is definitely in charge. Once, stopping the music to correct a singer's tempo for the second time, he says, "I know you are singing it at the traditional tempo, but that is not what I consider the right tempo, and we are going to do it over until we get it the way I say."

Only a linguist, however, could understand all of the Vienna-born conductor's statements. He speaks to Miss Amara and Dooley, both Californians, in English. She answers in English, and Dooley, who has done most of his singing for the past eight years in Germany, answers in German. Leinsdorf speaks to Konya, who is Hungarian, in German, and Konya answers in English. He speaks to Miss Gorr, who is Belgian, sometimes in German and sometimes in French, and she answers in French.

The soloists talk to each other in English, except Miss Gorr and Dooley, who converse in French. Leinsdorf is apt to speak a few words of Italian to his orchestra, chide them with "Now you know you don't understand German" when they laugh at one of Dooley's remarks, and make himself the butt of his own joke when his heavily accented English is misunderstood and the orchestra starts playing in the wrong place in the score. He says, "Thirty-eight . . . thirty-eight. I'm going to take diction lessons, I promise you, probably from Shakespeare in the park."

Finally, Leinsdorf calls a 20-minute break and everybody scatters. Leinsdorf and soloists climb to the back upstairs room, which serves as the control room, to listen to



Listening to playback are (left to right) Sandor Konya, Lucine Amara, producer Richard Mohr, and musical director Erich Leinsdorf and his musical assistant, Andrew Raeburn. Dynagroove expert Jack Pfeiffer is in background.

the playback. There, amid piles of boxes of vinyl tape reels, two technicians operate tape machines, recording on 30-inch-per-second tape. A roll lasts 15 minutes. Most scenes to be recorded run longer than that, so the second man starts his machine before the first has completely filled his tape.

An engineer has been sitting at a large console watching pointers on dials that indicate the sound level at each microphone and turning knobs to regulate the sound levels and to mix or not mix sound for stereo separation.

During the playback, Leinsdorf makes suggestions to the soloists. He tells Miss Amara that she sang a part of the score too passionately. When Richard Woitach, assistant conductor of the Metropolitan Opera, in Boston to help with the recording by conducting off-stage musicians and coaching Miss Amara on her part, walks into the room, she explains, "I sang this too dark; I must sing it more maidenly."

Before they go out to rehearse the lines, less passionately, with a piano, Miss Amara and Konya pose for photographers. "Don't be afraid to hold her," Miss Amara's manager tells Konya. And somebody makes a pun, "What do you want him to be? A holdentenor?"

At break time, orchestra members might go to one of three rooms — a large one behind the stage for tuning up and practicing, a hall-like space half a flight down where concertmaster Joseph Silverstein could be found with his violin resting against his lap and chest while he reached around it to play cards, and a basement room where a waitress dispensed coffee and doughnuts. The basement is otherwise stacked with instrument cases and boxes for traveling and a metal cabinet plastered with the sign, "Happy Birthday, Beethoven."

Also during the breaks, 14 air-conditioning units are turned on to combat the late summer heat. These had been thrust, seven on each side, into doorjambs on the first balcony after the doors had been labeled and removed. The units could not operate during the recording because of noise of the motors but during breaks they ran at top speed, complete with hoses to drain condensed humidity into buckets in the halls and with powerful fans to blow the hot air down the corridors, away from the stage end and toward the back of the hall. The temperature in one of the business offices opening off a balcony hall registered 106 degrees F. one afternoon during a recording break.

Concertmaster Silverstein remembers a scientific test conducted one season on the Boston Symphony which indicated that the orchestra's sound is best in an atmosphere of between 71 and 78 degrees F. Above 78, metal instruments tend to go sharp, and, when humidity accompanies the heat, stringed instruments go flat.

Conscious of the optimum temperature, orchestra members kept a thermometer with them all during the recording. Sessions usually lasted 40 minutes, with a 20-minute rest every hour, but during one 80-minute-straight session, which was followed by a 40-minute break, they noted a temperature increase from 68 to 83 degrees F. in the hall.

The 104 members of the orchestra were augmented for the recording by 25 additional musicians, most of them performing as off-stage instruments. These people, of course, could not see Leinsdorf's conducting, so a TV camera set up behind the French-horn players automatically photographed him. Closed-circuit TV sets were watched by two "tower trumpets" on folding chairs in the nearly dark left hall, and two "vassal trumpets" in the right hall upstairs.

Beyond a door at the left rear of the stage sat two flutists and two oboists. When it is almost time for them to play, conductor Woitach quietly opens the door — Symphony Hall acoustics are so good they will be heard as

off-stage instruments without the use of a mike — and himself facing Leinsdorf on the TV monitor, he conducts his four men. Their part over, he cautiously shuts the door to the stage. As he starts up a back stairway to listen from the control room, one of the oboists forlornly calls, "Keep in touch."

Woitach's conducting was designed to solve one of the problems of recording — the time lag of sound. If off-stage musicians simply had followed Leinsdorf's beat, by the time their sound had traveled through the door onto the stage and then across the stage to the microphones, they would have sounded hopelessly behind. As it was, Woitach had to figure out how to conduct ahead of Leinsdorf, so that off-stage sound would arrive precisely at the correct time.

The relatively slow speed of sound also was a big problem facing the Chorus Pro Musica of Boston, which sang the choral parts of the opera. Soloists' scenes were scheduled for the 2 to 5 P.M. sessions, and all scenes requiring chorus were scheduled for 7 to 10 P.M., since the Chorus Pro Musica is a semiprofessional group whose members are employed as everything from typists to radiologists during the daytime.

As the chorus — which has recorded and has sung the Verdi "Requiem" with the Boston Symphony and has sung premieres of Britten's "War Requiem" in Tanglewood, Boston, and New York — stands on the stage and sings, it is some 75 feet from Leinsdorf and 30 feet behind the orchestra. When its sound arrives late, Leinsdorf stops the chorus for immediate retakes.

While the chorus sings the last 10 minutes of Act I, chorus director Alfred Nash Patterson explains that the normally 120-voice group was increased — by diligently advertising and screening 460 persons — to 180. They not only had to be able to sing, practice, and study German with Irmgard Zeitler nightly since April but they also had to be able to spend the week before the recording week at Tanglewood, where the same people making the record performed "Lohengrin" an act at a time for three nights.

The schedule set up for the week of recording was maintained, as chorus and orchestra strived mightily to perform without errors, and soloists remained in remarkably good voice all through the week.

Miss Amara also seemed to be in constant good spirits, charming some girls in the chorus during a break with an animated description of a pair of slacks, asking Mrs. Konya at a playback whether her enunciation was all right, admitting that not only does she sing with her fingers crossed but she listens to her own recordings the same way, brightly explaining to Dooley why she has never sung the part of Elsa before. "I'm not that gullible, why should I sing the role of such a gullible person?"

She asks Leinsdorf after one scene has been recorded whether she can try it again from No. 55. Leinsdorf replies, "I didn't like to ask you, but I'd be delighted." Then to the orchestra, "I don't want to tire her out, she is so brave. Everybody watch it."

Dooley, currently in his third season at the Met, is singing Telramund for the first time and also participating in his first opera recording. Telramund, he says, is still too heavy a role for him at 31, and he does not intend to sing it on stage for several more years. "Recording is a new discipline and type of work for me," he says, "more difficult than the stage. It is almost humanly impossible to sing six hours a day. But I'm enjoying it very much. I'm delighted working with Mr. Leinsdorf. He is a great inspiration and a powerhouse of energy."

Miss Gorr, who has recorded many times and who most likes to sing in the operas of Wagner and Verdi, also considers recording more difficult than singing opera on stage. "This is more difficult, much more. It makes me very nervous. You haven't the warmth of the public; the atmosphere is not the same. I've sung Ortrud many times on the stage, including the Met, Bayreuth, and Covent Garden. It helps to have sung it before." Miss Gorr prefers the afternoon sessions, when she is more rested and her voice is clearer.

Konya has sung the title role of "Lohengrin" 202 times, including this recording, many of those performances with Miss Gorr in the cast. He would rather sing at night, when his voice has warmed up.

One of the most noted and in-demand Wagnerian tenors in the world, Konya arranged during the week for his car to be driven from the port of New York to San Francisco where he would need it during his September-through-November appearances with the San Francisco Opera, before he returned to the Met for the opera season. During the summer, the Konyas and car had been on a busy schedule in Europe, with performances and recordings scheduled in several countries.

"Wieland Wagner [the composer's grandson] is calling me the world's champion in 'Lohengrin,' " he says. Konya was hired by Wieland Wagner to sing "Lohengrin" in Bayreuth and gave six performances each summer during 1958, 1959, and 1960. He made his debut in the same role at the Met in 1961, but his American debut had been the year before, in San Francisco, in "The Girl of the Golden West." He recalls, "A critic wrote, 'Konya was a big success but he didn't walk like a cowboy.'

"I think it is magnificently organized here," Konya continues. He pauses for a moment, reflects, and then comments: "In recording, a singer must concentrate more. Everything has to be perfect, and the finest little notes have to be projected."

Plans for the American recording of "Lohengrin" have been under way for two years. Maestro Leinsdorf says, "To get a good cast together for two weeks is not the easiest thing in the world. There are very few casts that can be got together in 1965 for 1966."

As for the opera's release to the public, that will not be until March of 1966 at the earliest and probably not until the early fall of that year.

"Lohengrin" is uncut, including a portion that was restored in Bayreuth in 1936 and 1937 but never performed in this country. Leinsdorf says, "That has always been the principle of my recording with RCA, that portions never done in performance are included, making a complete record in two senses of the word.

"Our major intent," the conductor explains, "is to do the work as I think it stands in all its romantic grandeur. My concept is a real romantic fairy tale and, as such, I'm hoping that the recording will come out." ■

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Even now, with the actual recording sessions over, no one is quite sure of who thought of having the Boston do *Lohengrin* in the first place. George R. Marek, general manager of the RCA Victor Record Division, says that the Boston Symphony wanted to do it, and adds: "We seldom argue." Erich Leinsdorf, the Boston's conductor, remembers the original suggestion as coming from another RCA Victor executive, although he himself, he says, eagerly accepted the idea.

Whoever originated the project, it quickly ran into complications. The first, and perhaps most serious, occurred when Leontyne Price, after being announced to star in the role of Elsa, withdrew for reasons which were never specified. "First she said she would, then she said she wouldn't," explains Mr. Marek, in as succinct a summation as has ever been uttered of the vagaries of sopranos and the frustrations of recording executives.

Lucine Amara, another Metropolitan Opera soprano, was quickly engaged to replace Miss Price. Miss Amara had never sung the part of Elsa on the stage (neither had Miss Price, for that matter), and although she is a soprano held in wide respect, she is not known as one whose name "sells" operatic recordings. Nevertheless, her rather distinctive vocal quality of pristine innocence was deemed just right for Wagner's aloof and maidenly heroine. Besides, the main sales push is expected to come from the presence of the Boston and Mr. Leinsdorf, who was renowned as a Wagnerian conductor in his years at the Metropolitan Opera. "We're thinking of calling it 'The Boston Symphony Plays *Lohengrin*' or something like that," says one RCA Victor executive, only half jokingly.

With its personnel problems settled, the Victor *Lohengrin* then proceeded to cast a long Wagnerian shadow over the Berkshire Music Festival. Usually the Boston Symphony's summers in the Tanglewood shed are devoted to symphonic music. This year, however, the final weekend in late August was given over to a concert version of *Lohengrin* in what was obviously a preliminary, not to say a rehearsal, for the recording sessions just ahead. Furthermore, instead of presenting the opera intact, the Tanglewood authorities put on one act a night, a procedure which led to the suggestion that the successive presentations be called "Low," "Hen," and "Grin." With a $6.50 nightly top, the cost of attending the complete opera came to $19.50, making it one of the most expensive *Lohengrins* on record. Attendance, not surprisingly, was noticeably below normal for Tanglewood's final weekend of the summer.

Nevertheless, when Mr. Leinsdorf and his performers, along with a large delegation of RCA engineers and executives, gathered the next day in Symphony Hall, Boston, all was serenity and confidence. In fact, it seemed almost as natural for the Boston to be recording *Lohengrin* in Symphony Hall as for the swan boats to be gliding across the lake in the not-too-distant Public Gardens. Mr. Leinsdorf, nattily clad in dark trousers and a white long-sleeved polo shirt, began the first of what was to prove a solid week of sessions by thanking the orchestra for its work at Tanglewood. "By your great skill and flexibility you liberated me to concentrate on the people who really needed me," he said, in an allusion to the singers and choristers especially imported for the production.

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Without Konya, the stage was left to Miss Amara as Elsa, and the two villains of the piece, Ortrud, sung by the Belgian mezzo Rita Gorr, and Frederick of Telramund, sung by the young American baritone William Dooley. It seemed a long way from Symphony Hall, Boston, with its battery of electronic equipment and its casually clad singers and musicians, to the citadel of Antwerp, with its armored knights and regally garbed ladies, but Wagner's orchestral colors and motives gradually began to work the transformation. The voices of Ortrud amd Telramund blended in their sinister duet of intrigue, vengefulness, and evil.

Mr. Leinsdorf played the scene almost to the end, but there were a few interruptions. Once he had to stop when the power momentarily failed; another time it was decided to defer temporarily a passage Miss Gorr was having trouble with. But a good twenty minutes of the act had been consigned to tape when the conductor announced a half-hour intermission. With Mr. Marek, the solo singers, and recording director Richard Mohr, he went upstairs to hear a playback on tape equipment which had been set up, of all places, in Symphony Hall's Ancient Instruments Room. All listened, following the score as intently as if they had never seen it before. When it was over, Mr. Marek was asked how much of the "take" he expected to use in the final recording. "None of it," he replied. "Not a bar."

"Why not?" the startled questioner asked.

"Because it's no good," said Mr. Marek firmly. "It's not a performance. There's no menace, no emotion, no contrast, no pronouncing of the text. They're not *performing* it."

Not everybody had repaired to the playback room. During the recess a pinochle game — a musicians' specialty — quickly started backstage. Several orchestra members began planning a golfing weekend after the recording sessions. Others wandered about, instruments in hand. Joseph Silverstein, who became concertmaster of the Boston three years ago, soon after Leinsdorf succeeded Charles Munch as conductor, was encountered in a corridor. He was wearing a horizontally striped sport shirt and was playing violin figurations. He stopped to talk about *Lohengrin* and the problems of recording it.

"We'll develop drive and excitement as we get going," he said. "A recording is always harder to play than an actual concert. The singers are a distance from the conductor; there's also a space between the orchestra and the conductor. It takes time to get acclimated; you find the balances as you go along. There's a kind of antiseptic atmosphere at a recording, with less excitement and less emotional involvement. Leinsdorf is very good at maintaining concert-hall tension. That's why he tries to record in long segments. Otherwise you record a lab specimen, not a performance."

The problem of distance was demonstrated as soon as the chorus joined in the recording session. Seated on the stage, perhaps seventy-five feet from the conductor and with the full orchestra interposed between them, the choristers kept lagging behind Leinsdorf's beat. Rather, they were following the sound of the orchestra as it reached their ears. Leinsdorf kept chiding them with growing impatience. Finally he put aside his baton and said sharply, "Light is faster than sound. Sound gets delayed. Watch me, please, for the beat, ladies and gentlemen. Don't believe your ear, believe your eye."

There were other increasingly testy exchanges as the day wore on and the afternoon proceedings gave way to a night session. The control room reported that the F-sharp on the kettledrums at the start of the scene was coming through as "a low rumble," and adjustments were made. "Drums, make the *diminuendo* longer," said Leinsdorf, calling out a moment afterward: "Horns, take more time for the grace notes." Later on, after slight lapses of intonation in the orchestra had occasioned several repetitions, Leinsdorf told his men: "With singers you can't repeat it five times because of these little inattentions. Now, this time is for keeps."

And so the music-making grew serious and the interruptions fewer. Scenes began to build, personalities to emerge, and the musical contours of the opera to take shape. However it had sounded in Tanglewood the day before, however it might sound in the finished recording a year hence, in Symphony Hall that day *Lohengrin* seemed to fill the empty auditorium with lyric radiance, making the early difficulties, the casting crisis, the Tanglewood controversy all seem remote and unimportant.

"Now that you're really under way, is there anything you would like to say?" Mr. Leinsdorf was asked.

"Well, yes," he said. "Listen to it." It seemed a reasonable request.

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His introductory speech over, Mr. Leinsdorf called out in a businesslike voice: "We begin Act Two, Scene One." A voice from the control booth echoed from a loudspeaker: "Opening of Act Two. Stand by. Take number one"; the tape machines began to turn, and the sessions were officially under way. It is almost axiomatic that operatic recordings nowadays are never made straight through, beginning with the overture and ending with the finale. Instead, the sessions are planned to conform to singers' schedules and engineering requirements.

Sandor Konya, the Hungarian tenor who sings the title role in the recording, was nowhere on the scene when the sessions began. His turn would come later in the week, and an unprecedented turn it would be, for no *Lohengrin* before has ever been recorded completely uncut. Among the passages restored are a fifty-six bar addition to Lohengrin's narrative, "*In fernem Land*," which Wagner, in a rare burst of self-discipline, permitted to be excised to shorten the first production in 1850.

Without Konya, the stage was left to Miss Amara as Elsa, and the two villains of the piece, Ortrud, sung by the Belgian mezzo Rita Gorr, and Frederick of Telramund, sung by the young American baritone William Dooley. It seemed a long way from Symphony Hall, Boston, with its battery of electronic equipment and its casually clad singers and musicians, to the citadel of Antwerp, with its armored knights and regally garbed ladies, but Wagner's orchestral colors and motives gradually began to work the transformation. The voices of Ortrud amd Telramund blended in their sinister duet of intrigue, vengefulness, and evil.

Mr. Leinsdorf played the scene almost to the end, but there were a few interruptions. Once he had to stop when the power momentarily failed; another time it was decided to defer temporarily a passage Miss Gorr was having trouble with. But a good twenty minutes of the act had been consigned to tape when the conductor announced a half-hour intermission. With Mr. Marek, the solo singers, and recording director Richard Mohr, he went upstairs to hear a playback on tape equipment which had been set up, of all places, in Symphony Hall's Ancient Instruments Room. All listened, following the score as intently as if they had never seen it before. When it was over, Mr. Marek was asked how much of the "take" he expected to use in the final recording. "None of it," he replied. "Not a bar."

"Why not?" the startled questioner asked.

"Because it's no good," said Mr. Marek firmly. "It's not a performance. There's no menace, no emotion, no contrast, no pronouncing of the text. They're not *performing* it."

Not everybody had repaired to the playback room. During the recess a pinochle game — a musicians' specialty — quickly started backstage. Several orchestra members began planning a golfing weekend after the recording sessions. Others wandered about, instruments in hand. Joseph Silverstein, who became concertmaster of the Boston three years ago, soon after Leinsdorf succeeded Charles Munch as conductor, was encountered in a corridor. He was wearing a horizontally striped sport shirt and was playing violin figurations. He stopped to talk about *Lohengrin* and the problems of recording it.

"We'll develop drive and excitement as we get going," he said. "A recording is always harder to play than an actual concert. The singers are a distance from the conductor; there's also a space between the orchestra and the conductor. It takes time to get acclimated; you find the balances as you go along. There's a kind of antiseptic atmosphere at a recording, with less excitement and less emotional involvement. Leinsdorf is very good at maintaining concert-hall tension. That's why he tries to record in long segments. Otherwise you record a lab specimen, not a performance."

The problem of distance was demonstrated as soon as the chorus joined in the recording session. Seated on the stage, perhaps seventy-five feet from the conductor and with the full orchestra interposed between them, the choristers kept lagging behind Leinsdorf's beat. Rather, they were following the sound of the orchestra as it reached their ears. Leinsdorf kept chiding them with growing impatience. Finally he put aside his baton and said sharply, "Light is faster than sound. Sound gets delayed. Watch me, please, for the beat, ladies and gentlemen. Don't believe your ear, believe your eye."

There were other increasingly testy exchanges as the day wore on and the afternoon proceedings gave way to a night session. The control room reported that the F-sharp on the kettledrums at the start of the scene was coming through as "a low rumble," and adjustments were made. "Drums, make the *diminuendo* longer," said Leinsdorf, calling out a moment afterward: "Horns, take more time for the grace notes." Later on, after slight lapses of intonation in the orchestra had occasioned several repetitions, Leinsdorf told his men: "With singers you can't repeat it five times because of these little inattentions. Now, this time is for keeps."

And so the music-making grew serious and the interruptions fewer. Scenes began to build, personalities to emerge, and the musical contours of the opera to take shape. However it had sounded in Tanglewood the day before, however it might sound in the finished recording a year hence, in Symphony Hall that day *Lohengrin* seemed to fill the empty auditorium with lyric radiance, making the early difficulties, the casting crisis, the Tanglewood controversy all seem remote and unimportant.

"Now that you're really under way, is there anything you would like to say?" Mr. Leinsdorf was asked.

"Well, yes," he said. "Listen to it." It seemed a reasonable request.

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AUG 12 1966

'Lohengrin' Recording Session In Boston Done in Grand Style

BOSTON (AP) — The most quoted line from "Lohengrin" isn't in Wagner's opera. Tenor Leo Slezak said it one night when he lingered too long after singing his farewell. The swan and raft which bear Lohengrin away pulled into the wings on schedule, without him, and Slezak asked, "What time does the next swan boat leave."

And the most talked about line at the recording sessions of "Lohengrin" isn't on the record. There were Lucine Amara and Sandor Konya singing on the stage of Symphony Hall in Boston, getting more and more lyrical, more and more impassioned. As Elsa and Lohengrin, they have just been married; she wants to know his name; he doesn't want to tell her.

Just as the few spectators were thinking they'd never heard it sung better, conductor Erich Leindorf's voice cut through the music:

"Where is the man with the sword" Sabotage! Sabotage! You're all a bunch of dilettantes!" Then Leinsdorf phased out of English and into another of the many languages he knows.

A "Lohengrin" recording doesn't need a swan but it does need the sound of steel as Frederick breaks into the bridal chamber, sword drawn, where he is run through on Lohengrin's sword.

The offending scene was, of course, done again, this time with "the man with the sword" on a box in front of the microphone, facing his own assistant conductor, and bobbing his entire body up and down to the beat, to express his zealous concentration.

The rest of the recording went smoothly. It was hot in Boston, but nobody got sick, or tempermental; "good voice" was the general rule; recording sessions were all the serious business of making music but without undue tension; moments in between sessions were a mixture of studying the music and light-hearted banter.

CHEAPER IN EUROPE

Opera recordings are nearly always done in Europe — because they are so much cheaper there. A record company pays a soloist his fee no matter where the recording is done and as for everybody else — in Europe they don't belong to the American Federation of Musicians.

But RCA Victor decided to record an opera in America anyway. It picked a big one, "Logehgrin," and a giant of an orchestra, the Boston Symphony.

George R. Marek, head of RCA Victor Records said, "There are some things which just must be done. Wagner more than any other operatic composer used the orchestra in the widest sense of its capacities. Thus unless one had the opportunity to hear, one would always be curious to know how Wagner would sound performed by one of the world's finest orchestras.

"It is an instance when artistic curiosity overcame the natural barriers — notable cost. Of course 'Lohengrin' could have been recorded less expensively in Europe, but not the 'Lohengrin' I feel we have achieved with the Boston Symphony."

The president of the AFM, Herman D. Kenin, found the occasion so auspicious that he flew from Chicago to attend one of the recording sessions. (He was carrying a newspaper folded so that the first half of a headline, "LBJ Conducts," could be read. After formal words of greeting and mutual congratulations, conductor Leinsdorf quipped, "Be sure that he takes out a card."

RELEASE IN AUGUST

The last week in August 1965, the 104 member Boston Symphony, plus 25 extra players ($50.63 each for two hours of recording), the 160 voice semi-professional Chorus Pro Musica of Boston ($65 each for the week) and the Metropolitan Opera's Lucine Amara, Sandor Konya, Rita Gorr, William Dooley, Jerome Hines and Calvin Marsh made music in the superb acoustics of Symphony Hall, Boston, for six days, six hours a day. There were creating the five-record, three hour and 45 minute complete 'Lohengrin," put on the market this month.

Conductor Leinsdorf said, "Our major intent is to do the work as I think it stands in all its romantic grandeur. My concept is a real romantic fairy tale and as such I am hoping that the recording will come out."

Season patrons of Symphony Hall would hardly have recognized the place. Chairs on risers, for the chorus covered most of the stage. The soloists stood in front of them.

Miss Amara sang with wide, caressing sweeps of her arms, fingers crossed on both hands. Konya pumped his right hand up and down, fist clenched. Miss Gorr opened her arms wide. Dooley stood, looking lean, and alert as a sailor on leave, arms folded across his chest.

The front half of the seats had been removed from the hall's main floor, and the orchestra sat there, facing Erich Leinsdorf who sat on a red leather stool atop a red-carpeted podium. A tripod at his right held a telephone on which he talked with the men in the upstairs control room.

Long plywood panels leaned side by side against the balconies, making two side walls; long maroon dropcloths hung from the balconies at back, making a rear wall. Seven balcony doors had been removed at each side and 14 air-conditioning units ($7,000 each) thrust through the door jams were running during each hour's 20-minute break from recording. Because they made noise, they couldn't operate during the recording itself.

The units also condensed humidity from the hall and dumped the water in buckets in the outside corridor.

The recording was done in large segments; sometimes an entire 40-minute period would be spent recording without interruption.

REPEAT PROCEDURE

In a typical passage after Leinsdorf stopped the music and before he started the retake, he told one instrumentalist that his B flat was a little high in the fourth bar of 48B; RCA producer Richard Mohr suggested by telephone that 48A cut from two harps to one.

Miss Amara said, "Can we do from the entrance of 55" Leinsdorf replied, "I'd be delighted. I don't want to tire her out. She is so brave. Everybody loves it."

In French, he told Miss Gorr, who is Belgian, that this retake did not include any singing.

Leinsdorf spoke in English to Miss Amara who is of Armenian heritage, born in Hartford, Conn., reared in California. He spoke in German to Konya, who is Hungarian, and Konya answered in English. He spoke English to Californian Dooley who answered in German, or, for Miss Gorr's benefit, French.

Konya was singing Lohengrin for the 202nd time. He said Wieland Wagner (the composer's grandson) is calling him the world's champion Lohengrin.

But recording is much different. Everything has to be perfected and perfect: The first little notes have to be projected. We're magnificently organized here. I wish I could do all recording with so much rehearsal and with Mr. Leinsdorf. I think we are getting a very good recording."

Konya made his debut at Bayreuth and at the Met as Lohengrin. However, he made his U.S. debut in San Francisco in 1[illegible] a year before the Met, in "The Girl of the Golden West."

"One critic wrote that I was a big success but I didn't walk like a cowboy."

Miss Amara had never sung her role before. She explained to Dooley with the vivacity she maintained all week, "I'm not that gullible. Why should I sing the role of a gullible person"

Dooley had never sung Frederick before, either. At 31 the part is still extremely heavy for him.

He said, "I've never recorded before, either. It's a new discipline for me, more difficult, but I'm enjoying it very much."

Miss Gorr, who has sung Ortrud many times, doesn't enjoy recording nearly as much as singing during a performance. "This makes me cery nervous. You haven't the warmth of the public."

CLOSED CIRCUIT TV

Concertmaster Joseph Silverstein said that symphony members were concerned that musicians out in the halls and in the balconies (distant tower trumpets, etc.) come in on the beat. This was difficult because of the longer time it took their sound to reach the microphones. They played watching closed-circuit TV (The camera was set up behind the French horns.) or following an assistant conductor who watched closed-circuit TV.

Silverstein also cited a study that a music professor had done on the Boston Symphony one summer at Tanglewood. He told them that their sound was best when temperatures were between 71 and 78 degrees. At higher temperatures, the metal instruments went sharp, and with heat plus humidity, the strings went flat.

A few members of the orchestra kept thermometers under their chairs throughout the "Lohengrin" sessions. At one session they recorded a rise of 68 to 83 degrees. Usually it didn't get that hot in the hall but the corridors outside, where the air-conditioning units pushed the hot air, were sweltering.

The swords, which hadn't been forthcoming at a critical moment, belonged to the orchestra's tuba player, K. Vinal Smith, who had brought them up from his home in Vinalhaven, Maine. "They're of Civil War vintage," he explained eagerly. "We tried a theatrical agency, but their swords had no tips. We need the rasp of the blade coming out of the scabbard. They had iron in those days. We had to be square with people buying the record."

ATHENS, GA.
BANNER-HERALD
D. 7,500 S. 8,000

AUG 28 1966

Disc Data

Victor Releases New 'Lohengrin'

By PAUL DEE

The end of the normally torpid summer season for classical recordings is marked by RCA Victor's big, bright performance of **Lohengrin** (LM-LSC 6710, mono or stereo), in every regard a major effort. It is a must for the operaphile and highly recommended for others, especially those who think Wagner's music oppresive.

Above all, this new **Lohengrin** is lyrical in both conception and execution. Sandor Konya in the title role handles the vocal line with great sweetness and beauty. He makes his points musically rather than through the dramatic declamation essayed by the recent generation of Wagerian tenors. For the first time on records, Konya gives evidence that his enormous European reputation is based more on fact than on press-agentry.

Leinsdorf, the conductor, also stresses the lyrical elements in the score. Some may feel that this blunts the dramatic impact, but even the most feverish Wagnerian will be impressed with the unfalteringly crystalline flow of the music under Leinsdorf's hands. The Boston Symphony responds sensitively, making this one of the best played operas on records. RCA Victor's technical staff clothes all in bright, clear, superbly balanced sound.

Things scale down after these points of excellence are mentioned. Lucine Amara's light voiced Elsa is appropriate to the girlishness of the character in the early pages of the opera, but cannot sustain the dramatic requirements of the later ones. In general, however, she makes an important contribution to the lyric quality of the performance, turning her participation into an advantage rather than a defect. Other singers, including the great Rita Gorr, seem in bad voice and do detract.

It should be noted that the role of King Henry is taken by the American basso, Jerome Hines. Hines is scheduled for personal appearances in Atlanta, Athens, and other centers in the Southeast during the coming concert season. His voice remains impressive, except for an apparently growing difficulty at top.

Deutsche Grammophon's season opener is a two-disc survey of Hans Werner Henze's symphonic writings from the **Symphony No. 1** of 1947 to the **Symphony No. 5** of 1962 (DGG LPM 39203, mono; SLPM 139203, stereo). The composer himself leads the Berlin Philharmonic through these scores and, hence, they must be assumed to be definitive.

There is no question that Henze's is a major voice among contemporary composers. The present release strengthens that conviction. The voice is entirely his n. It is neither derivative nor experimental. The music could not have been written without Stravinsky, Schoenberg, or, especially, Messaien pointing the way, but it is unlike any of these. From the early work to the last, Henze sustains a unified and consistent view of the world. The terror and the confusion of our times are there and, obviously, deeply felt by the compassion. For all their moderism, these symphonies emerge almost as classical in feeling. In all, this is a richly rewarding release.

Angel's curtain raiser is nothing less than Beethoven's monumental **Missa Solemnis** (3679, mono or stereo). Otto Klemperer is at the helm of the New Philharmonia Orchestra and Chorus, along with a magnificent quartet of soloists—the standout of

which is Marti Talvela, the bass whose meteoric progress has been increasingly noted in these columns.

I have heard Klemperer's statement of the **Missa Solemnis**, both in performance and on records, for a quarter of a century. My impression is that there has been remarkably little change in overall conception. There has, on the other hand, been a progressive ripening. This version is firmer in outline, freer in choice of tempos, and more sustained in grandeur. It is among the finest of Klemperer's achievements for the phonograph. As such, it is the recording of the **Missa Solemnis** to acquire, for it is easily supercedes all others in the catalog.

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Courier EXPRESS
BUFFALO
Western New York's Greatest Newspaper
D. 158,172 SUN. 299,377
AUG 28 1966

On the Records

Leinsdorf Conducts Boston Symphony, Chorus and Soloists In Brilliant Recording of Complete Wagner Opera 'Lohengrin'

By CHARLES F. KINZLY

SEVERAL WELL-SUBSTANTIATED CLAIMS have been made by RCA Victor for its brilliant new recording of the complete Wagner opera "Lohengrin" with Erich Leinsdorf conducting the Boston Symphony Orchestra, the Boston Chorus Pro Musica and a cast headed by the Hungarian tenor, Sandor Konya.

This is the first American recording of a Wagner opera and it is the first complete opera recording by a major American symphony orchestra since the heyday of Arturo Toscanini and the NBC Symphony. It is the first complete "Lohengrin" recording. The principal "cut" restored is the continuation of Lohengrin's Act III narrative in which the hero explains why he came to Elsa's rescue and the role of the swan.

THE RECORDING was made in Boston's Symphony Hall during the last week of August last year after completion of a three-part concert performance with the same artists at Tanglewood. The concerts were attended by a total of 20,465 persons. For the recording, the 104 regular members of the orchestra were augmented by 25 additional instrumentalists and the Pro Musica Chorus of 120 members was increased to 180. On five Dynagroove LPs, the opera required three hours and 35 minutes to play. Details are outlined below.

JUST IN TIME for announcement this week is news from Alan W. Livingston, Capitol Records president, that he has signed a contract with the Soviet Union giving Capitol first rights to manufacture, license and distribute in the Western Hemisphere all recordings by Russian artists.

The recordings, primarily classical, will be released on a new label, "Melodiya/Angel," early next year. Among many celebrated artists and organizations whose recordings are included in the contract are Emil Gilels, Sviatoslav Richter, David and Igor Oistrakh, Mstislav Rostropovich, Moscow Philharmonic and Moscow Chamber Orchestras, the Bolshoi Theater Orchestra, Leonid Kogan, Galina Vishnevskaya, Rudolf Barshai, Kirill Kondrashin, Ivan Petrov and Grigori Sokolov.

Opera

RICHARD WAGNER: "LOHENGRIN" with SANDOR KONYA, tenor; LUCINE AMARA, soprano; WILLIAM DOOLEY, baritone; RITA GORR, mezzo-soprano; JEROME HINES, bass; CALVIN MARSH, baritone; BOSTON SYMPHONY ORCHESTRA, BOSTON CHORUS PRO MUSICA, ERICH LEINSDORF, conductor—RCA VICTOR LSC/LM-6710 (Five LPs boxed with notes and German-English text).

Complexities of undertaking such a task as this complete recording of "Lohengrin" are so manifold for conductor, producer and sound engineer that it is a marvel that the opera even approaches the magnificence with which it abounds.

Erich Leinsdorf, the man assuredly most responsible for success of the effort, skated on rather thin ice in his choice of singers in one or two instances but performances were so grandly dedicated by the vocalists as to modify satisfactorily most impressions of inadequacy.

The choice of Sandor Konya's tenor for the role of "Lohengrin" could not be better. This man's far-ranging voice, smooth and clear in all his registers and coupled with his vast experience in the part (more than 200 performances) is reason enough to rate the five-record set a valuable asset to any collection.

THE PRINCIPAL GAMBLE for Leinsdorf, as it appears to us, was in the selection of Lucine Amara for Elsa's soprano role. It was her first appearance in the part and it is certain that but for concentrated preparation, much of it coached by Leinsdorf, her delicate voice would not have measured up to the demands.

As it was, her vocal quality exactly fitted the characterization of Elsa, a young, dreamy girl with a vision of a fair knight in shining armor coming to realization. Pure, lovely tone and consummate grasp of the characterization transformed her slight strength into memorable beauty.

It might have been taken for granted that other members of the cast would be more than adequate and the results prove the point, generally. Jerome Hines as King Henry, William Dooley as Telramund, Rita Gorr as Ortrud and Calvin Marsh as the herald all are experienced and valuable operatic performers. For some reason, however, possibly because of the vastly augmented orchestral and choral forces arrayed with them, Jerome Hines and Rita Gorr sounded somewhat strained in their higher reaches but without seriously flawing the wonderful production.

IN EVERY OTHER RESPECT this "Lohengrin" is superb. Conductor Leinsdorf's genius for organization and control is everywhere in evidence. Orchestral and choral response are without peer, marvelously well cued and showing the benefit of concentrated rehearsal and the Tanglewood performances. Engineering was kept in pace with the artistic triumph, resulting in sound production and stereo separation of extraordinary brilliance even in the massive sequences when all musical forces were engaged.

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Sunday Herald
BOSTON, Mass.
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AUG 21 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Armenian Mirror-Spectator
WATERTOWN, Mass.
Weekly Circ. 3,000
AUG 6 1966

Two Operas are Broadcast

Even before its general release to the public, the new RCA-Victor recording of "Lohengrin" by the Boston Symphony under Erich Leinsdorf with Lucine Amara as Elsa—as presented at Tanglewood last summer, will be heard over WGBH-FM in Boston on Sunday August 7 at 7:30 pm.

On Saturday, August 6 at 8 pm, the Tanglewood presentation of "The Magic Flute" with Ara Berberian as one of the soloists, will be heard live over WGBH.

BILLBOARD
NEW YORK, N. Y.
W. 50,000
AUG 27 1966

CLASSICAL SPOTLIGHT

WAGNER: LOHENGRIN
(5 12" LP's)
Various Artists / Boston Symphony (Leinsdorf). RCA Victor LM 6710 (M); LSC 6710 (S)

The Boston Symphony under Erich Leinsdorf shines in this first Wagnerian opera to be recorded in the United States. Tenor Sandor Konya is probably the finest Lohengrin around. The expanded "In fernam Land" is a high spot of Konya's performance.

New England Newsclip Agency, Inc.
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Sunday Globe
BOSTON, Mass.
Circ. 532,600
MR 31 1966

Discology: 'Lohengrin'

BSO's Newest Release Reveals Its Stature

By MICHAEL STEINBERG

The concert performance of Wagner's "Lohengrin" that ended the 1965 season at Tanglewood was made possible by RCA's desire for a recording, and that recording, made in Symphony Hall right after Tanglewood, is now released (RCA Victor LM/LSC 6710, 5 records).

The conductor is Erich Leinsdorf, the orchestra the Boston Symphony, the chorus the Pro Musica, prepared by Alfred Nash Patterson, and the singers are Sandor Konya (Lohengrin), Lucine Amara (Elsa), William Dooley (Telramund), Rita Gorr (Ortrud), Jerome Hines (King), Calvin Marsh (Herald), William DuPree, John Glenn Paton, William Ledbetter, Eugene Thamon (Nobles), and Helene Farras, Barbara Smith Conrad, Judith Keller, Batyah Godfrey (Pages).

A word about "Lohengrin" itself: while it has a reputation for dullness, it seems to me that only a few pages, mostly associated with the king, are boring.

There is, on the contrary, much that is strikingly inventive, original, and powerful. One finds good things even where the language is at its most conventional, in the beautiful bridal chamber scene, the entrance of the nobles later with its harmonic energy, even such a thing as the third act Prelude when heard in context and played as well as it is here.

The second act, which is unflawed, is dominated by the dark sounds and supple declamation of the Ortrud-Telramund music (what a moment Ortrud's "Elsa"! is after "Euch Luften"!). And there is what Leinsdorf calls the silver scrim, the unique and astonishing timbre that characterizes so much of "Lohengrin" and whose most intense and perfect realization occurs in the Prelude. And while Wagner was to use off-stage spatial effects more subtly in "Tristan," nowhere, not even in "Meistersinger" or "Goetterdaemmerung" did he use them more effectively for sheer magnificence and excitement than in "Lohengrin."

"Lohengrin" is worth knowing, and knowing well. Given the scarcity of even tolerable performances in the opera house, a good recording is important, and the new performance, in spite of certain limitations, is of a quality to reveal the nature and the stature of the work.

Leinsdorf's command of the whole shape of "Lohengrin" is masterful and so is most of the actual conducting. There are a few moments of rhythmic slackness, for example, in the lifeless playing of the Prelude, a certain confusion about the "Welch ein Geheimniss" ensemble near the end of Act II, the vagueness of some of the Bridal Chamber duet. But these, though important, are exceptional flaws in an impressive achievement.

Konya has his moments. In the third act, from "Mein Herr und Koenig" to the end of his narrative (whose usually omitted second stanza is included, and to excellent effect), he is tremendously impressive, and his voice is beautiful. Musically he is a primitive. Modulations and chromaticisms throw his pitch off, and he is apt at any moment to fall into strange howling, sobbing, crooning. Technique and taste are erratic: what comes out is not necessarily bad, but as with most performers not easily reached through their brains, it is haphazard. In spite of the good moments and his experience, Konya is insufficiently musical or knightly to be a good Lohengrin.

Amara, though just a little monotonous and too tremulously suggestive of Lillian Gish, is a good Elsa, musical, attentive, and able to build a convincing and consistent characterization.

Gorr has just the personal force, intelligence, and imagination one wants in an Ortrud. The voice is also exciting as long as Wagner makes it comfortable for her. When she goes high, however—and her six page appearance at the end of the opera contains eight A's and an A sharp—she can only shriek desperately. That was true at Tanglewood also, but merely painful.

Dooley's baritone is a little dry, but it is by no means disagreeable, and the effect of his Telramund is brilliant dramatically and musically.

King Henry is a dreary part, but Hines' pompous and unsteady woofling does nothing for it. Marsh is an excellent Herald, but he is placed so far back that his voice seems smaller than it is and the general effect of his singing is less telling than it was in concert.

The chorus, whose role in an uncut "Lohengrin" is enormous, is excellent as to pitch and tone, but its German is only fair. The orchestral playing is splendid, whether in the firm sound of the brilliant tutti, or in subtleties like the soft cymbal strokes in the prelude or the chorus after Lohengrin's Grail Narrative.

The recording is generally well managed. Balances are clear, the stereo makes sense, and so does the placement of the singers (with the exception of my remark about the Herald and with the possible question that the sense of distance at Lohengrin's first entrance and final exit may be exaggerated.)

The off-stage fanfares are magnificent, and The Globe's own Grand Prix du Disque goes to BSO percussionist Arthur Press for his glorious imitation of a king smiting a shield with his sword.

The significant competition for this recording is Angel's not quite so well recorded or conducted (by Kempe), but with generally better principals (Jess Thomas, Elisabeth Gruemmer, Fischer-Dieskau, Christa Ludwig, Gottlob Frick).

CLASSICAL

Boston 'Lohengrin' Grand & Important

By JO REITER

The complete recording of Wagner's "Lohengrin," released by RCA Victor this month, is a grand and important production, truly a credit to all participants—Erich Leinsdorf and the Boston Symphony Orchestra, the Boston Chorus Pro Musica, prepared by Alfred Nash Patterson, an impressive cast of singers and the recording engineers (RCA LM-6710, LSC-6710).

This five-record set grew out of the concert that ended last year's Tanglewood season and was soon after recorded in Symphony Hall. What resulted is a superb recording of Wagner's great romantic opera, "Lohengrin," a work certain to be better loved and understood because of this recording.

The cast includes Sandor Konya (Lohengrin), Lucine Amara (Elsa), William Dooley (Telramund), Rita Gorr (Ortrud), Jerome Hines (King Henry), Calvin Marsh (Herald), William DuPree, John Glenn Paton, William Ledbetter, Eugene Thamon (Nobles), and Helene Farras, Barbara Smith Conrad, Judith Keller, Batyah Godfrey (Pages).

Leinsdorf's interpretation of the score is a moving experience — the excitement of the preludes, the wonder of Lohengrin's entrance, the intensity of Ortrud's scenes in Act II, and the lyric beauty of the love duets.

The orchestra is excellent, with the luminous strings, firm woodwinds, a masterful percussion section and brilliant brasses. The offstage fanfares are as wonderful as the onstage trumpets which puncture the Herald's music. Leinsdorf convinces us that his "Lohengrin" has indeed the grandeur of a "romantic fairy tale."

THE SINGERS ARE all capable, and those in the two lead roles are impressive. Konya's Lohengrin is a joy. His voice is focused, and his phrasing sensitive. Amara's Elsa is convincing, for she sings throughout with ease, charm, and a developing intensity.

Gorr's Ortrud is successfully nasty in characterization, as Wagner called for, but unnecessarily unpleasant vocally, especially in the sustained, forced notes of her upper register.

Dooley is not a "heldenbariton," for the top of his voice does not match the dark weighty sound of his lower register; but his dramatic ability is apparent. Hence, Telramund comes across clearly.

ERICH LEINSDORF
Matchless concept

Hines sings the King's role with no great distinction, while Marsh's portrayal of the Herald is intelligently sung and projected.

ALTHOUGH THE Boston Pro Musica singers do a commendable job with the numerous choral and poly-choral sections recurring throughout the opera, their faulty German diction detracts from an otherwise fine performance.

The only other complete "Lohengrin" available in stereo (and this opera is made for current stereo reproduction) is on Angel with Rudolf Kempe conducting the Vienna Philharmonic Orchestra, the Chorus of the Vienna State Opera, and a more distinguished cast (Thomas, Grummer, Fischer-Dieskau, Ludwig and Frick). However, Kempe's overall conception cannot match Leinsdorf's — and RCA's sound production is magnificent.

185

Courier EXPRESS
BUFFALO
Western New York's
Greatest Newspaper
D. 158,172 SUN. 299,377

AUG 28 1966

On the Records

Leinsdorf Conducts Boston Symphony, Chorus and Soloists In Brilliant Recording of Complete Wagner Opera 'Lohengrin'

By CHARLES F. KINZLY

SEVERAL WELL-SUBSTANTIATED CLAIMS have been made by RCA Victor for its brilliant new recording of the complete Wagner opera "Lohengrin" with Erich Leinsdorf conducting the Boston Symphony Orchestra, the Boston Chorus Pro Musica and a cast headed by the Hungarian tenor, Sandor Konya.

This is the first American recording of a Wagner opera and it is the first complete opera recording by a major American symphony orchestra since the heyday of Arturo Toscanini and the NBC Symphony. It is the first complete "Lohengrin" recording. The principal "cut" restored is the continuation of Lohengrin's Act III narrative in which the hero explains why he came to Elsa's rescue and the role of the swan.

THE RECORDING was made in Boston's Symphony Hall during the last week of August last year after completion of a three-part concert performance with the same artists at Tanglewood. The concerts were attended by a total of 20,465 persons. For the recording, the 104 regular members of the orchestra were augmented by 25 additional instrumentalists and the Pro Musica Chorus of 120 members was increased to 180. On five Dynagroove LPs, the opera required three hours and 35 minutes to play. Details are outlined below.

JUST IN TIME for announcement this week is news from Alan W. Livingston, Capitol Records president, that he has signed a contract with the Soviet Union giving Capitol first rights to manufacture, license and distribute in the Western Hemisphere all recordings by Russian artists.

The recordings, primarily classical, will be released on a new label, "Melodiya/Angel," early next year. Among many celebrated artists and organizations whose recordings are included in the contract are Emil Gilels, Sviatoslav Richter, David and Igor Oistrakh, Mstislav Rostropovich, Moscow Philharmonic and Moscow Chamber Orchestras, the Bolshoi Theater Orchestra, Leonid Kogan, Galina Vishnevskaya, Rudolf Barshai, Kirll Kondrashin, Ivan Petrov and Grigori Sokolov.

Opera

RICHARD WAGNER: "LOHENGRIN" with SANDOR KONYA, tenor; LUCINE AMARA, soprano; WILLIAM DOOLEY, baritone; RITA GORR, mezzo-soprano; JEROME HINES, bass; CALVIN MARSH, baritone; BOSTON SYMPHONY ORCHESTRA, BOSTON CHORUS PRO MUSICA, ERICH LEINSDORF, conductor—RCA VICTOR LSC/LM-6710 (Five LPs boxed with notes and German-English text).

Complexities of undertaking such a task as this complete recording of "Lohengrin" are so manifold for conductor, producer and sound engineer that it is a marvel that the opera even approaches the magnificence with which it abounds.

Erich Leinsdorf, the man assuredly most responsible for success of the effort, skated on rather thin ice in his choice of singers in one or two instances but performances were so grandly dedicated by the vocalists as to modify satisfactorily most impressions of inadequacy.

The choice of Sandor Konya's tenor for the role of "Lohengrin" could not be better. This man's far-ranging voice, smooth and clear in all his registers and coupled with his vast experience in the part (more than 200 performances) is reason enough to rate the five-record set a valuable asset to any collection.

THE PRINCIPAL GAMBLE for Leinsdorf, as it appears to us, was in the selection of Lucine Amara for Elsa's soprano role. It was her first appearance in the part and it is certain that but for concentrated preparation, much of it coached by Leinsdorf, her delicate voice would not have measured up to the demands.

As it was, her vocal quality exactly fitted the characterization of Elsa, a young, dreamy girl with a vision of a fair knight in shining armor coming to realization. Pure, lovely tone and consummate grasp of the characterization transformed her slight strength into memorable beauty.

It might have been taken for granted that other members of the cast would be more than adequate and the results prove the point, generally. Jerome Hines as King Henry, William Dooley as Telramund, Rita Gorr as Ortrud and Calvin Marsh as the herald all are experienced and valuable operatic performers. For some reason, however, possibly because of the vastly augmented orchestral and choral forces arrayed with them, Jerome Hines and Rita Gorr sounded somewhat strained in their higher reaches but without seriously flawing the wonderful production.

IN EVERY OTHER RESPECT this "Lohengrin" is superb. Conductor Leinsdorf's genius for organization and control is everywhere in evidence. Orchestral and choral response are without peer, marvelously well cued and showing the benefit of concentrated rehearsal and the Tanglewood performances. Engineering was kept in pace with the artistic triumph, resulting in sound production and stereo separation of extraordinary brilliance even in the massive sequences when all musical forces were engaged.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

AUG 21 1966

CLASSICAL

Boston 'Lohengrin' Grand & Important

By JO REITER

The complete recording of Wagner's "Lohengrin," released by RCA Victor this month, is a grand and important production, truly a credit to all participants—Erich Leinsdorf and the Boston Symphony Orchestra, the Boston Chorus Pro Musica prepared by Alfred Nash Patterson, an impressive cast of singers and the recording engineers (RCA LM-6710, LSC-6710).

This five-record set grew out of the concert that ended last year's Tanglewood season and was soon after recorded in Symphony Hall. What resulted is a superb recording of Wagner's great romantic opera, "Lohengrin," a work certain to be better loved and understood because of this recording.

The cast includes Sandor Konya (Lohengrin), Lucine Amara (Elsa), William Dooley (Telramund), Rita Gorr (Ortrud), Jerome Hines (King Henry), Calvin Marsh (Herald), William DuPree, John Glenn Paton, William Ledbetter, Eugene Thamon (Nobles), and Helene Farras, Barbara Smith Conrad, Judith Keller, Batyah Godfrey (Pages).

Leinsdorf's interpretation of the score is a moving experience — the excitement of the preludes, the wonder of Lohengrin's entrance, the intensity of Ortrud's scenes in Act II, and the lyric beauty of the love duets.

The orchestra is excellent, with the luminous strings, firm woodwinds, a masterful percussion section and brilliant brasses. The offstage fanfares are as wonderful as the onstage trumpets which puncture the Herald's music. Leinsdorf convinces us that his "Lohengrin" has indeed the grandeur of a "romantic fairy tale."

THE SINGERS ARE all capable, and those in the two lead roles are impressive. Konya's Lohengrin is a joy. His voice is focused, and his phrasing sensitive. Amara's Elsa is convincing, for she sings throughout with ease, charm, and a developing intensity.

Gorr's Ortrud is successfully nasty in characterization, as Wagner called for, but unnecessarily unpleasant vocally, especially in the sustained, forced notes of her upper register.

Dooley is not a "heldenbariton," for the top of his voice does not match the dark weighty sound of his lower register; but his dramatic ability is apparent. Hence, Telramund comes across clearly.

Hines sings the King's role with no great distinction, while Marsh's portrayal of the Herald is intelligently sung and projected.

ALTHOUGH THE Boston Pro Musica singers do a commendable job with the numerous choral and poly-choral sections recurring throughout the opera, their faulty German diction detracts from an otherwise fine performance.

The only other complete "Lohengrin" available in stereo (and this opera is made for current stereo reproduction) is on Angel with Rudolf Kempe conducting the Vienna Philharmonic Orchestra, the Chorus of the Vienna State Opera, and a more distinguished cast (Thomas, Grummer, Fischer-Dieskau, Ludwig and Frick). However, Kempe's overall conception cannot match Leinsdorf's — and RCA's sound production is magnificent.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Armenian
Mirror-Spectator
WATERTOWN, Mass.
Weekly Circ. 3,000

AUG 6 1966

Two Operas are Broadcast

Even before its general release to the public, the new RCA-Victor recording of "Lohengrin" by the Boston Symphony under Erich Leinsdorf—with Lucine Amara as Elsa—as presented at Tanglewood last summer, will be heard over WGBH-FM in Boston on Sunday August 7 at 7:30 pm.

On Saturday, August 6 at 8 pm, the Tanglewood presentation of "The Magic Flute" with Ara Berberian as one of the soloists, will be heard live over WGBH.

BILLBOARD
NEW YORK, N. Y.
W. 50,000

AUG 27 1966

CLASSICAL SPOTLIGHT

WAGNER: LOHENGRIN
(5 12" LP's)
Various Artists / Boston Symphony (Leinsdorf). RCA Victor LM 6710 (M); LSC 6710 (S)

The Boston Symphony under Erich Leinsdorf shines in this first Wagnerian opera to be recorded in the United States. Tenor Sandor Konya is probably the finest Lohengrin around. The expanded "In fernam Land" is a high spot of Konya's performance.

ERICH LEINSDORF
Matchless concept

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

JUN 31 1966

Discology: 'Lohengrin'

BSO's Newest Release Reveals Its Stature

By MICHAEL STEINBERG

The concert performance of Wagner's "Lohengrin" that ended the 1965 season at Tanglewood was made possible by RCA's desire for a recording, and that recording, made in Symphony Hall right after Tanglewood, is now released (RCA Victor LM/LSC 6710, 5 records).

The conductor is Erich Leinsdorf, the orchestra the Boston Symphony, the chorus the Pro Musica, prepared by Alfred Nash Patterson, and the singers are Sandor Konya (Lohengrin), Lucine Amara (Elsa), William Dooley (Telramund), Rita Gorr (Ortrud), Jerome Hines (King), Calvin Marsh (Herald), William DuPree, John Glenn Paton, William Ledbetter, Eugene Thamon (Nobles), and Helene Farras, Barbara Smith Conrad, Judith Keller, Batyah Godfrey (Pages).

A word about "Lohengrin" itself: while it has a reputation for dullness, it seems to me that only a few pages, mostly associated with the king, are boring.

There is, on the contrary, much that is strikingly inventive, original, and powerful. One finds good things even where the language is at its most conventional, in the beautiful bridal chamber scene, the entrance of the nobles later with its harmonic energy, even such a thing as the third act Prelude when heard in context and played as well as it is here.

The second act, which is unflawed, is dominated by the dark sounds and supple declamation of the Ortrud-Telramund music (what a moment Ortrud's "Elsa"! is after "Euch Lueften"!). And there is what Leinsdorf calls the silver scrim, the unique and astonishing timbre that characterizes so much of "Lohengrin" and whose most intense and perfect realization occurs in the Prelude. And while Wagner was to use off-stage spatial effects more subtly in "Tristan," nowhere, not even in "Meistersinger" or "Goetterdaemmerung" did he use them more effectively for sheer magnificence and excitement than in "Lohengrin."

"Lohengrin" is worth knowing, and knowing well. Given the scarcity of even tolerable performances in the opera house, a good recording is important, and the new performance, in spite of certain limitations, is of a quality to reveal the nature and the stature of the work.

Leinsdorf's command of the whole shape of "Lohengrin" is masterful and so is most of the actual conducting. There are a few moments of rhythmic slackness, for example, in the lifeless playing of the Prelude, a certain confusion about the "Welch ein Geheimniss" ensemble near the end of Act II, the vagueness of some of the Bridal Chamber duet. But these, though important, are exceptional flaws in an impressive achievement.

Konya has his moments. In the third act, from "Mein Herr und Koenig" to the end of his narrative (whose usually omitted second stanza is included, and to excellent effect), he is tremendously impressive, and his voice is beautiful. Musically he is a primitive. Modulations and chromaticisms throw his pitch off, and he is apt at any moment to fall into strange howling, sobbing, crooning. Technique and taste are erratic: what comes out is not necessarily bad, but as with most performers not easily reached through their brains, it is haphazard. In spite of the good moments and his experience, Konya is insufficiently musical or knightly to be a good Lohengrin.

Amara, though just a little monotonous and too tremulously suggestive of Lillian Gish, is a good Elsa, mucical, attentive, and able to build a convincing and consistent characterization.

Gorr has just the personal force, intelligence, and imagination one wants in an Ortrud. The voice is also exciting as long as Wagner makes it comfortable for her. When she goes high, however—and her six page appearance at the end of the opera contains eight A's and an A sharp—she can only shriek desperately. That was true at Tanglewood also, but merely painful.

Dooley's baritone is a little dry, but it is by no means disagreeable, and the effect of his Telramund is brilliant dramatically and musically.

King Henry is a dreary part, but Hines' pompous and unsteady woofling does nothing for it. Marsh is an excellent Herald, but he is placed so far back that his voice seems smaller than it is and the general effect of his singing is less telling than it was in concert.

The chorus, whose role in an uncut "Lohengrin" is enormous, is excellent as to pitch and tone, but its German is only fair. The orchestral playing is splendid, whether in the firm sound of the brilliant tutti, or in subtleties like the soft cymbal strokes in the prelude or the chorus after Lohengrin's Grail Narrative.

The recording is generally well managed. Balances are clear, the stereo makes sense, and so does the placement of the singers (with the exception of my remark about the Herald and with the possible question that the sense of distance at Lohengrin's first entrance and final exit may be exaggerated.)

The off-stage fanfares are magnificent, and The Globe's own Grand Prix du Disque goes to BSO percussionist Arthur Press for his glorious imitation of a king smiting a shield with his sword.

The significant competition for this recording is Angel's not quite so well recorded or conducted (by Kempe), but with generally better principals (Jess Thomas, Elisabeth Gruemmer, Fischer-Dieskau, Christa Ludwig, Gottlob Frick).

186

WINTERFEST

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
NOV 30 1966

Something For Everyone At Winterfest

By ALTA MALONEY

Winterfest is in the works—that was the burden of a press conference called yesterday to discuss plans for the eight-day festival sponsored by the Cultural Foundation of Boston.

Lollipops and highball glasses — both emblazoned with the festival's dynamic trade mark — were given out, an indication of the wide range of audience to be reached.

FROM FEB. 19 THROUGH 26

Francis W. Sidlauskas, director of Winterfest '67, listed both the tangibles and intagibles of the program which will run from Feb. 19 through 26.

Martyn Green is so much a tangible, in his scheduled concert and production of Gilbert and Sullivan's "Trial by Jury;" that he was in attendance.

Beverly Sills, the Boston soprano who has signed for her debut at the Vienna Opera, was also there. She will be soloist with the Boston Symphony Orchestra, Erich Leinsdorf conducting, Feb. 23 at Symphony Hall in Haydn's "Creation" Mass.

Since the War Memorial Auditorium will be available for only five performances this season. Mr. Sidlauskis said, a "cultural shuttle" will help spread activities about the city.

One such will be the Charles Playhouse production of Bertoit Brecht's "Mother Courage," which he said would not be suitable for the auditorium anyway.

The Boston Pops will be heard at Symphony Hall, Arthur Fiedler conducting, and a work has been commissioned for the occasion on Feb. 20.

There will be a Folkfest with nationally prominent performers and the New England Conservatory Chorus will appear, fresh fro mits Russian tour.

Jacques D.'Amboise, the Boston Ballet and others will present a dance program as a "Salute to Jacob's Pillow," center of the Commonwealth's summer dance activities.

100 OR MORE EXHIBITS

There will be more than 100 exhibits and craft demonstrations, in which participants will include the Shaker Museum of Canterbury, N.H., the Museum of Fine Arts, Willimastown's Clark Art Institute, the Weavers Guild, the New England Sculptors Association and the Embroiderers Guild.

Expo '67 will be represented as well as activities of other governments, and seminars and lectures are being arranged on a variety of subjects such as the BRA, medicine, world affairs, theater, arts, law, government and literature.

Special for the children will be Punch and Judy Puppet Shows, and for the esoteric there will be an electronic music concert. And for some outstanding Bostonians there will be a gain this year the Boston Medals for distinguished achievement.

WINTERFEST TREAT—Christel Ibsen, 21, Miss Winnie Fest, shares emblem-decorated all-day sucker with Chadsworth, also known as Lloyd Llama, 4 months old. (Bill Brett Photo)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
NOV 30 1966

Winterfest '67 --Shorter Stay, Wider Scope

Globe Critic

Smog has been prevalent over Boston, but big, crystal-clear snowflakes were everywhere at the Sheraton-Boston Tuesday.

"Winterfest, '67" is on the way.

The snowflake is the emblem for Boston's eventful mid-Winter cultural potpourri. An estimated 550,000 attended its initial 10-day stand in Boston Auditorium last February.

Some changes are being made this year. The festival of the performing and visual arts, plus lectures, seminars and discussion groups, will be limited to an eight-day run, only five of them in the auditorium.

"We'll be shorter, but broader, covering a wider gamut of human activities," said Eli Goldston. He is general chairman of "Winterfest" for the second year.

He told a press conference the first three days of the Feb. 19-26 fete will be spread throughout the Back Bay area. There will be performances at Symphony Hall, Jordan Hall, the Charles Playhouse (where "Mother Courage" will be playing), New England Hall and John Hancock Hall.

The '67 budget also will be smaller, "somewhere between $175,000 and $200,000 in order to keep expenses and income exactly in line," Goldston said.

Goldston who also heads Winterfest's originator and sponsor, the Cultural Foundation of Boston, also told of hopes to erase last year's modest $3000 debt.

Total budget for '66 was $225,000. Of this, $150,000 was pledged by business firms, foundations and individuals; the remainder came from tickets, advertisements and sale of programs.

"Again we'll offer something for everyone," said Francis W. Sidlauskas, executive director of the foundation and again Winterfest's executive director: "The B.S.O., Pops, New Orleans jazz, many and varied exhibits, specially commissioned works in music, literature graphics and the dance, plus lots of activities for the kids."

Specifically, they include a B.S.O. concert with Boston's Beverly Sills as soloist and Erich Leinsdorf conducting; Arthur Fiedler conducting the Boston pops in a specially commissioned work; Martyn Green in concert and in a production of Gilbert and Sullivan's "Trial by Jury"; Jacques d'Ambroise and the Boston Ballet in a "Salute to Jacob's Pillow"; the New England Conservatory of Music Chorus performing the program it is now giving on a tour of Russia; and a "Folkfest," featuring nationally prominent singers and instrumentalists. In addition, there will be Punch and Judy shows early and often every day; folk concerts and ethnic dances; an electronic music concert, and performances by local drama groups and orchestras, as yet unnamed.

There also will be more than 100 fine arts and crafts ehibits, already one-third over subscribed, says Sidlauskis. They run the gamut from antique autos to animals from the Children's Zoo at Franklin Park.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Chronicle
NEEDHAM, Mass.
Weekly Circ. 6,302
DEC 29 1966

Bos. Symphony Orchestra To Perform at Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Courier
BOSTON, Mass.
Weekly Circ. 1,678
DEC 29 1966

Boston Symphony Orchestra To Perform At Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Roxbury Gazette
BOSTON, Mass.
Weekly Circ. 2,015
DEC 29 1966

Boston Symphony Orchestra To Perform At Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Dorchester Beacon
BOSTON, Mass.
Weekly Circ. 3,390
DEC 29 1966

Boston Symphony Orchestra To Perform At Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
South Boston Gazette
BOSTON, Mass.
Weekly Circ. 7,263
DEC 29 1966

Boston Symphony Orchestra To Perform At Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 8,433
DEC 29 1966

Symphony Concert Is Part Of Winterfest

Chronicle-Citizen
BROOKLINE, Mass.
Weekly Circ. 8,441
DEC 29 1966

Symphony to Perform at Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
BEVERLY, Mass.
Circ. 8,433
DEC 8 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Hyde Park Tribune
BOSTON, Mass.
Circ. 4,400
DEC 28 1966

Symphony To Perform At Winterfest

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Mattapan Tribune
BOSTON, Mass.
Weekly Circ. 1,784
DEC 28 1966

Symphony To Perform At Winterfest

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jamaica Plain Citizen
BOSTON, Mass.
Weekly Circ. 2,336
DEC 28 1966

Symphony To Perform At Winterfest

New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
Independent
LITTLETON, Mass.
Weekly Circ. 1,150
DEC 28 1966

Boston Symphony To Perform at Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Nashoba Free Press
HARVARD, Mass.
Weekly Circ. 2,750
DEC 28 1966

Boston Symphony To Perform at Winterfest '67

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404
DEC 27 1966

BSO To Perform At Winterfest

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald
ARLINGTON, Mass.
Weekly Circ. 8,500
DEC 30 1966

Boston Symphony To Perform

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
DEC 24 1966

BSO Concert At Winterfest

Herald (m)
BOSTON, Mass.
Circ. 159,508
DEC 21 1966

Leinsdorf to Conduct At Winterfest '67

News (e)
FRAMINGHAM, Mass.
Circ. 15,882
DEC 24 1966

Winter Concert Symphony Plays At Winterfest

BOSTON — Eric Leinsdorf will conduct the Boston Symphony Orchestra in a special Winterfest '67 concert on Thursday, Feb. 23 at 8:30 p.m. at Symphony Hall, Eli Goldston, chairman, Boston Gas Company, and general chairman of Winterfest, has announced.

The program will consist of Haydn's "Creation" Mass with four, soloists and the Rutgers University Choir. Soloists will be Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; and Ara Berberian, bass.

A second feature of the concert will be a Brahms violin concerto performed by Joseph Silverstein, concert master of the Boston Symphony.

Winterfest Week in Boston is scheduled from Feb. 19-26 at the War Memorial Auditorium and other Back Bay locations.

The eight-day cultural festival, fashioned after last year's successful Winterfest program which attracted a half-million people to the Auditorium, offers an exciting array of cultural, entertainment, and educational events including amateur and professional performances in music, drama, and dance; 120,000 square feet of exhibits and "live" demonstrations, starting Feb. 22 at the Auditorium; lectures, discussions, and seminars on timely topics; film festival; folkfest; special children's programs; and many other special events.

187

Pennysaver
Peabody, Mass.
0-47
New England Newsclip
JAN 18 1967

BOSTON SYMPHONY TO PLAY AT WINTERFEST '67

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000
JAN 26 1967
New England Newsclip

Symphony Orchestra To Perform At Winterfest '67

Bulletin
EASTON, Mass.
Weekly Circ. 1,814
JAN 5 1967

Sunday Globe
BOSTON, Mass.
Circ. 532,600
JAN 1 1967

Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
JAN 13 1967

BOSTON SYMPHONY AT WINTERFEST

Eric Leinsdorf will conduct the Boston Symphony Orchestra in a special WINTERFEST '67 concert on Thursday, Feb. 23 at 8:30 p.m. at Symphony Hall, Eli Goldston, chairman, Boston Gas Co., and general chairman of WINTERFEST, has announced.

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Herald
ARLINGTON, Mass.
Weekly Circ. 8,500
JAN 26 1967

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
JAN 29 1967
New England Newsclip

Winterfest Concert Feb. 20

The Boston Pops Orchestra with Arthur Fiedler conducting will present a special Winterfest concert on Monday, Feb. 20, at 8:30 p.m. at Symphony Hall, according to Eli Goldston, chairman.

Featured will be the premiere of a "Winterfest Concerto for a Five-Stringed Banjo and Orchestra," one of four works in the field of music, poetry, and the graphic arts specially commissioned for winterfest.

Earl Robinson, writer of several film scores and the musical "Sandhog," is the composer of the new piece, which will be performed by folk singer-banjoist Pete Seeger and the Boston Pops Orchestra.

This is the first concerto for a five-stringed banjo and orchestra ever to be commissioned, according to Manuel Greenhill, Seeger's manager. A vocal solo is incorporated into the concerto score.

Winterfest Week in Boston is scheduled frmm Feb. 19-26 at the War Memorial Auditorium and other locations throughout the City. Planned as a civic and cultural festival in the tradition of great festivals offering the widest possible range of cultural, entertainment and educational attractions, the Winterfest '67 events include amateur and professional performances in music, drama, and dance; 120,000 square feet of exhibits and "live" demonstrations, starting on Washington's Birthday, Feb. 22, and running through Feb. 26 at the Auditorium; lectures, seminars, and discussions on timely topics; special children's programs; a film festival; and many other special events.

DORCHESTER ARGUS-CITIZEN
BOSTON, MASS.
WEEKLY CIRC. 6,300
JAN 26 1967
New England Newsclip

Winterfest Tickets On Sale Feb. 6

Tickets priced at $3, $2, and $1 will go on sale Monday, February 6, at the War Memorial Auditorium for Boston's second edition of WINTERFEST, scheduled at the Auditorium and other points throughout the City from February 19-26.

Mayor John F. Collins heads the WINTERFEST committee as Honorary Chairman, with Eli Goldston, Chairman, Boston Gas Company, as General Chairman of the eight-day festival.

The WINTERFEST box office at the Auditorium will be open from 10 a.m. to 6 p.m. daily.

At the same time, tickets will go on sale at Jordan Hall and Symphony Hall for WINTERFEST events scheduled at these locations. These performances, also priced at $3, $2, and $1, are the New England Conservatory Chorus presenting its Russian tour program, Sunday, February 19, at 8:30 p.m. at Jordan Hall; Boston Pops Orchestra with Arthur Fiedler conducting, Monday, February 20, at 8:30 p.m. at Symphony Hall; and the Boston Symphony Orchestra with Erich Leinsdorf conducting, Thursday, February 23, at 8:30 p.m. at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

128 World
NORWOOD, Mass.
Weekly Circ. 10,000
JAN 11 1967

Rita's Route

By RITA TOOHI

Eric Leinsdorf will conduct the Boston Symphony Orchestra in a special WINTERFEST '67 concert on Thursday, Feb. 23 at 8:30 p.m. at Symphony Hall, Eli Goldston, Chairman, Boston Gas Company, and general chairman of WINTERFEST, has announced.

The program will consist of Haydn's "Creation" Mass with four soloists and the Rutgers University Choir. Soloists will be Beverly Sills, soprano; Beverly Wolff, contralto; Placido Domingo, tenor; and Ara Berberian, bass.

A second feature of the concert will be a Brahms violin concerto performed by Joseph Silverstein, concert master of the Boston Symphony.

WINTERFEST Week in Boston is scheduled from Feb. 19-26 at the War Memorial Auditorium and other Back Bay locations.

TOWN CRIER
MARBLEHEAD, MASS.
WEEKLY INDEPENDENT
CIRC. 8,200
JAN 18 1967
New England Newsclip

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
JAN 6 1967

BSO at Winterfest

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Earl Robinson, writer of several film scores and the musical "Sandhog," is the composer of the new piece which will be performed by folk singer-banjoist Pete Seeger and the Boston Pops Orchestra.

This is the first concerto for a five-stringed banjo and orchestra ever to be commissioned, according to Manuel Greenhill, Seeger's manager. A vocal solo is incorporated into the concerto score.

WINTERFEST Week in Boston is scheduled from Feb. 19-26 at the War Memorial Auditorium and other locations throughout the City. Planned as a civic and cultural festival in the tradition of great festivals offering the widest possible range of cultural, entertainment, and educational attractions, the WINTERFEST '67 lineup of events include amateur and professional performances in music, drama, and dance; 120,000 sq. feet of exhibits and "live" demonstrations, starting on Washington's Birthday, Feb. 22, and running through Feb. 26 at the Auditorium; lectures, seminars, and discussions on timely topics; special children's programs; a film festival; and many other special events.

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
JAN 26 1967
New England Newsclip

Winterfest visitors to hear, see firsts

By a staff writer of The Christian Science Monitor
Boston

A poem, a banjo concerto, a lithograph print, and a woodcut—what do they have in common?

They're works which have been specially commissioned for Winterfest, Boston's civic-cultural festival scheduled this year from Feb. 19 to Feb. 26.

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Banjo concerts next

The next day, Monday, Feb. 20, folk-singer-banjoist Pete Seeger will play the specially commissioned banjo concerto with the Boston Pops Orchestra conducted by Arthur Fiedler. A vocal solo is incorporated into the concerto score for Mr. Seeger.

Earl Robinson, composer of the concerto, has written several film scores and the musical "Sandhog." The Winterfest concert is at Symphony Hall at 8:30 p.m.

In the graphic arts, George Lockwood, a lithographer who operates the Impressions Workshop, Inc., Boston, has been commissioned by Winterfest and the Boston Public Library to do a stone lithograph print. The limited printing of 100 copies will be on sale during Winterfest.

Mr. Lockwood's Impressions Workshop is the only independent graphics shop in the area, and one of two in the United States. Others are connected with universities and private foundations.

New woodcut made

Also to be unveiled at Winterfest is an original woodcut by Miss Naoko Matsubara, a young artist from Kyoto, Japan, who now is teaching in the United States at Pratt Institute, New York City.

To commemorate the "sister city" relationship between Boston and Kyoto, the woodcut was commissioned by the Sister City Committee, in collaboration with the Boston Public Library and in consultation with the Department of Asiatic Art, Museum of Fine Arts, Boston. Fifty copies of the wood block print will be on sale.

Sinclair Hitchings, curator of prints at the Boston Public Library, said that the library is pleased to collaborate with Winterfest in commissioning Mr. Lockwood and Miss Matsubara.

"We feel Winterfest is giving strong impetus to art by placing it within the range of many people, and not just a few," he added.

TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600
047
JAN 25 1967
New England Newsclip

New Orleans Jazz At Winterfest '67

Authentic New Orleans jazz lovers will appreciate this year's "Winterfest" as perhaps their last chance to hear this inventive, highly personal and emotional art, fast dying out as young musicians choose other expression channels.

The Eurka Brass Band and Storyville Ramblers will lead a jam session at the War Memorial Auditorium on Thursday, Feb. 23, at 8:30 p.m., according to Eli Goldston, chairman of the eight-day festival.

New Orleans jazz has become known for its perfect blending of several improvised melodies, all played simultaneously. Each musician shifts from one melody of his own into another without any interchange of clues. The whole is improvised.

The ten-man Eurka Brass Band, led by 75-year-old trumpet player Percy Humphrey, is famous for mock funeral processions through the narrow streets of the New Orleans French Quarter. Marshalls are Matthew "Fats" Houston and Booker T. Glass. Other members are Kid Sheik and Peter Bocage, trumpet; Oscar "Chicker" Henry and Humphrey's brother Earl, trombone; Humphrey's other brother, Willie, clarinet; Emmanuel Paul, tenor saxophone; William G. Brown, sousaphone and Cie Frazier and Noel "Papa" Glass son of Booker T. Glass, drummers.

The Storyville Ramblers, a smaller jazz group led by Kid Sheik on trumpet, will include Louis Nelson, trombone; Cap'n John Handy, alto saxophone and clarinet; Fred "Archie" Minor, banjo; Chester Zardis, string bass; James "Sing" Miller, piano and Alex Bigard, drums.

On February 19 at 8:30 p.m. in the Jordan Hall, the New England Conservatory of Music Chorus will present a Russian program, just recently performed by the group in Russia during a tour there.

The Boston Pops, directed by Arthur Fiedler will present a commisioned work Feb. 20 at 8:30 p.m. in Symphony Hall. A folk specialist will also play.

The Feb. 21 program is still indefinite.

On Feb. 22 in the War Memorial Auditorium, the Boston and Cambridge Ballet Companies will present 'Salute to Jacob's Pillow," featuring Jacques d'Amboise. Included will be modern dancers, Alonzo Riviera of Mexico and The Great Bhasker of India.

Besides the jazz program at the War Memorial Auditorium Feb. 23, the Boston Symphony Orchestra will also play that evening at Symphony Hall at 8:30 p.m. Erich Leinsdorf will be conducting.

A Folk Fest will be featured Feb. 25 at the W.M. Auditorium with prominent international folk figures.

Martyn Green, a Gilbert and Sullivan actor, will be the feature of Feb. 25 at the W.M. Auditorium, with "Trial By Jury."

For further information, contact Patricia Lynch, 523-5005.

Chili sauce stains? Sponge and cleanse w[illegible]. Hot water will [illegible]

C 64

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

128 World
NORWOOD, Mass.
Weekly Circ. 10,000
JAN 4 1967

Winterfest '67 Plans More Variety Than Last Season

BOSTON - A display of the cultural treasures of Massachusetts cities ... national ballet stars ... Boston's famous Pops and Symphony orchestras ... historian Arnold Toynbee heading an array of lecturers and panelists ...

These are just a few of the many attractions planned for Boston's second Winterfest, scheduled for Feb. 19 - 26.

A preliminary peek at the Winterfest '67 program given by Eli Goldston, Boston Gas Co. chairman and general chairman of the event, shows it packed with "something for everyone" - major performances, exciting exhibits, and important discussion programs.

Described by Goldston as "shorter and broader" than the 1966 extravaganza which attracted over a half-million persons to Boston's War Memorial Auditorium, Winterfest '67 will run only 8 days instead of 10, but it will be extended to encompass activities throughout the Back Bay area and beyond.

"Winterfest comes again during the school vacation period," Goldston announced, "and it will present a kaleidoscope of entertainment and education for youngsters and their parents.

Included in the varied exhibit program will be art from the Museum of Fine Arts, the Sterling and Francine Clark Institute,

187

Pennysaver
Peabody, Mass.
C-47
New England Newsclip
JAN 18 1967

BOSTON SYMPHONY TO PLAY AT WINTERFEST '67

LEDGER-TIMES
BOSTON, MASS.
WEEKLY CIRC. 10,000
JAN 26 1967
New England Newsclip

Symphony Ochestra To Perform At Winterfest '67
PAGE
PAGE ONE

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Bulletin
EASTON, Mass.
Weekly Circ. 1,814
JAN 5 1967

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
JAN 1 1967

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Post Gazette
BOSTON, Mass.
Weekly Circ. 21,500
JAN 13 1967

BOSTON SYMPHONY AT WINTERFEST

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A second feature of the concert will be a Brahms violin concerto performed by Joseph Silverstein, concert master of the Boston Symphony.

WINTERFEST Week in Boston is scheduled from Feb. 19-26 at the War Memorial Auditorium and other Back Bay locations.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald
ARLINGTON, Mass.
Weekly Circ. 8,500
JAN 20 1967

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
JAN 29 1967
New England Newsclip

Winterfest Concert Feb. 20

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Earl Robinson, writer of several film scores and the musical "Sandhog," is the composer of the new piece, which will be performed by folk singer-banjoist Pete Seeger and the Boston Pops Orchestra.

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DORCHESTER ARGUS-CITIZEN
BOSTON, MASS.
WEEKLY CIRC. 6,300
JAN 26 1967
New England Newsclip

Winterfest Tickets On Sale Feb. 6

Tickets priced at $3, $2, and $1 will go on sale Monday, February 6, at the War Memorial Auditorium for Boston's second edition of WINTERFEST, scheduled at the Auditorium and other points throughout the City from February 19-26.

Mayor John F. Collins heads the WINTERFEST committee as Honorary Chairman, with Eli Goldston, Chairman, Boston Gas Company, as General Chairman of the eight-day festival.

The WINTERFEST box office at the Auditorium will be open from 10 a.m. to 6 p.m. daily.

At the same time, tickets will go on sale at Jordan Hall and Symphony Hall for WINTERFEST events scheduled at these locations. These performances, also priced at $3, $2, and $1, are the New England Conservatory Chorus presenting its Russian tour program, Sunday, February 19, at 8:30 p.m. at Jordan Hall; Boston Pops Orchestra with Arthur Fiedler conducting, Monday, February 20, at 8:30 p.m. at Symphony Hall; and the Boston Symphony Orchestra with Erich Leinsdorf conducting, Thursday, February 23, at 8:30 p.m. at Symphony Hall.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
128 World
NORWOOD, Mass.
Weekly Circ. 10,000
JAN 11 1967

Rita's Route

By RITA TOOHI

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TOWN CRIER
MARBLEHEAD, MASS.
WEEKLY INDEPENDENT
CIRC. 8,200
JAN 18 1967
New England Newsclip

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
JAN 6 1967

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MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
JAN 26 1967
New England Newsclip

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Boston

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TIMES
PEABODY, MASS.
WEEKLY CIRC. 5,600
047
JAN 25 1967
New England Newsclip

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C64

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
128 World
NORWOOD, Mass.
Weekly Circ. 10,000
JAN 4 1967

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188

SUNDAY TELEGRAM
PORTLAND, ME.
CIRC. 105,700
FEB 19 1967
New England Newsclip

Winterfest '67: From Banjo To Brahms

By JOHN R. THORNTON

BOSTON'S WINTERFEST, which attracted more than 500,000 interested citizens to Prudential Center last winter, is with us again. It opens officially today with Lorna Cook de Varon directing the New England Conservatory Chorus in a concert at Jordan Hall at 8:30 p.m.

The first Winterfest drew some sharp criticism on its confused scheduling, but the Culture Foundation's new staff appears to have benefited from these comments and has worked out a much more practical calendar.

This year the major dramatic and concert events have been scheduled at various places around the city, a move that will relieve overcrowding at the sprawling War Memorial.

On Tuesday evening, Arthur Fiedler will conduct a special Winterfest concert at Symphony Hall, beginning at 8:30 p.m., and if things work out as planned the "Pops" Orchestra will perform an unusual world premiere.

Composer Earl Robinson has been commissioned to write a Concerto for 5-String Banjo and Orchestra, with folk singer Pete Seeger as instrumentalist.

A few days ago it seemed the concerto might have to be canceled, owing to lack of rehearsal time, but such last moment confusion is invariably overcome.

Seeger, the father of American folk singers, is an accomplished artist and sort of singing historian as well as our leading exponent of the 5-string banjo.

The banjo, developed in the early days of settlement by the American Negro, is perhaps our most authentic native instrument. With the surge of interest in folk singing during the past decade, it has regained its popularity, although it is still regarded mainly as an instrument of accompaniment.

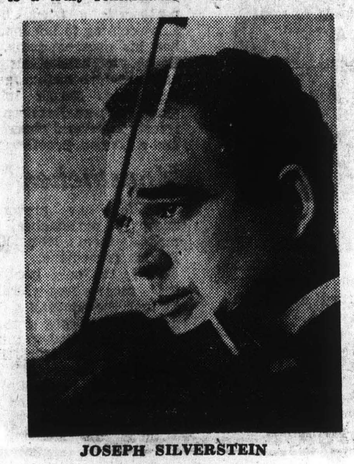
If Robinson has written a superior score, the Winterfest premiere could help place it in a new light.

THE WAR MEMORIAL Auditorium will have its first large scale performing arts event on Tuesday when the combined Boston and Cambridge ballet groups present "A Salute to Jacob's Pillar."

Jacques D'Amboise of the New York City Ballet will be a featured soloist, along with Mexico's Alonza Rivera and Indian dancer Bhaskav.

On Thursday Leinsdorf will direct a performance of Haydn's great "Creation" Mass, with the Rutgers University Choir, and after intermission the BSO's highly talented concertmaster, Joseph Silverstein, will perform the Brahms Violin Concerto. This concert at Symphony Hall starts at 8:30 p.m.

Silverstein, heard here a few weeks ago when the Boston Chamber Players concertized at UMP's Luther Bonney Auditorium, could have become world famous as a violin soloist but instead chose to be an ensemble player. Whenever he does play solo, Bostonians rush to the box office, for he is a truly remarkable musician.



JOSEPH SILVERSTEIN

JAZZ FANS will be happy to know that a large New Orleans jazz concert takes place at War Memorial Auditorium on Thursday with two performances, matinee at 2 o'clock and evening concert at 8:30.

This is not a hastily drummed up affair, but rather is Jazz From the Beginning, with the Old Guard of New Orleans, the exuberant "Eureka Brass Band" and the "Storyville Ramblers," scheduled to hold "gut bucket" sessions.

This may be a final opportunity to hear in this region jazz as it was born more than 50 years ago at New Orleans in the ancient French Quarter.

Many of the same men who helped begin the tradition of true American jazz are in the Eureka Brass Band, which still marches through New Orleans in mock funeral processions.

Percy Humphrey, now 75, will lead the band. His Marshalls include Matthew "Fats" Houston and Booker T. Glass. Other members are "Kid" Sheik, Peter Bocage, Oscar "Chicken" Henry, Humphrey's brothers, Willie and Earl, Emanuel Paul, William Brown, Cie Frazier and Noel "Papa" Glass.

"Kid" Sheik will also lead the smaller Storyville group which numbers among its members Louis Nelson, "Cap'n" John Handy, "Archie" Minor, Chester Zardia, "Sing" Miller and Alex Bigard.

Original New Orleans jazz has one unique feature that once heard can never be forgotten. The group plays from three to five different melodies at the same time, yet blends to perfection.

Another unusual feature is "collective improvization," with each musician shifting from one melody to another without cue interchange.

The matinee jazz session saves the day for me, for if these groups had scheduled just an evening performance it would have meant a choice between Silverstein and Percy Humphrey, between Brahms and original jazz, a test of the musical soul.

THE MOST FASCINATING aspect of Winterfest are its framework, its method of operation and above all, its reasons for being.

At the very moment when the Hub-of-the-Universe was admitting to shameful de-escalation of the arts, a group of Boston business men rose out of ruins of the bankrupt Boston Garden Art Festival and organized this winter gala.

They formed "The Cultural Foundation of Boston Inc.," helped to bankroll and administrate the first 1966 event and startled even themselves with the turnout of half a million.

In addition to the concerts and dance events mentioned, more than 120,000 square feet of space will contain art and artisan exhibits at the Memorial. There will also be lectures, seminars, special children's programs, a film festival and many special events.

Martin Green, of Gilbert and Sullivan fame, will stage a performance of "Trial By Jury;" there will be a special folk song concert on Saturday, and ten selected drama groups will stage productions.

Members of our own Greater Portland Arts Council, city officials, PSO trustees, arts, music and drama followers would do well to visit Winterfest this week.

Close observation could give us all some fine ideas for an eventual Greater Portland Arts Festival. Wouldn't THAT be something!

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 5 1967
New England Newsclip

More Is Less

The Cultural Circus of Winterfest

By KEVIN KELLY

The most significant triumph of Winterfest is that it proved a conclusive cliche: More is less.

After a week of spreading culture before the masses, more specifically what is considered culture by the Winterfest board of directors, we were given the tabulation of daily attendance. Thousands came and each day the number mounted. Even when it snowed, they still came, herding themselves to the War Memorial building for the chance of grazing on culture.

But what they were offered (whether it was all free-for-the-taking or not has very little to do with it) was an indiscriminate melange, a Poverty Program presented as a Culture Circus, a little of this, a little of that, and nothing of much merit.

Now I'm well aware Winterfest is a democratic idea, possibly even a sincere attempt to do something for the people of Boston and its suburbs. It occurs to me, however, that it is a political idea gone wrong, an idea that perhaps could go nowhere but wrong in an age when culture is sold like a popular item at the local supermarket. In his perceptive book "Acid Test," critic John Simon has specified the dilemma: "Culture has become so widespread as to have, for most practical purposes attentuated itself out of existence. The fault is not only the public's or the educator's: There is also too much around us today that needs, or seems to need, keeping up with . . ."

Winterfest would appear to be dedicated solely to the notion that we must keep up with the race. What is important is not culture in depth, not a single, perhaps significant response to a given art form, but a cluster of superficial responses to a Disneyland display of everything from an Ellsworth Kelly lithograph (courtesy of the Harcus-Krakow Gallery) to a juvenile display of hysteria in a Happening (courtesy or discourtesy, I'm not sure which, of the Caravan Theater).

Simon has suggested that we have all been copped by culture and that the copping has created a "knowledgeably mindless mediocrity." At any cocktail party, for example, or in any theater lobby during intermisison, there is an endless chatter of instant-reference. There is talk of Kline, Kandinsky and Warhol in the same breath with Tuesday Weld, the Monkees and Mae West. Soupy Sales shares words with Moliere. Anita Ekberg and the Venus di Milo are matched. Antonioni waltzes at the same speed as Otto Preminger, as Bach and the Beatles jostle William Burroughs.

The names are heard frequently enough, although it can be of help (should the intermission stretch) to know something about the actor, artist, artisan in question, a word or two, perhaps even a chic periphrastic phrase about his revelance to the scene. Greater knowledge, in the slim, slick spread of culture, isn't really demanded. It's correct to be hip, but to be too hip implies scholastic boorishness. Ambrose Bierce described a bore as someone who tells you how he is when you ask, "How are you?" In a similar way never ask a sophisticate in our culture-minded generation for anything more than a slick, quick answer on cultural questions for fear of the same boredom. It is better to know a great many things with casual ease than to know only a few with deeper conviction.

So goes the prevailing attitude, an attitude mirrored by Winterfest.

And here, precisely, is where Winterfest makes its most serious mistake: It has set up a superficial mass demonstration without regard for quality of any kind (I exempt, here, the Boston Symphony's performance of the Haydn "Creation" Mass, the week's one, isolated highpoint). This mistake is magnified when culture becomes blithely confused with civic pride, when local amateurs pervade the program, not as peripheral attractions (as they were, for prime example, at the Boston Arts Festivals) but as the main events. Skim the scheduled program for Montreal's Expo '67. In program, at least, it is a dazzling array of the world's leading opera houses and theaters. While the Expo '67 events may amount to a clutter of activity, they are spread over a full year, and the performance level promises a high degree of professionalism.

It appears now that Winterfest will not be held next year, at least not at the War Memorial building. It is to be moved elsewhere and called either Muni-fest or City-fest and presumably carry on the tradition of the fest-ering parent. I respectfully submit that the tradition such as it has been, should be analyzed and altered. The goal should be directed to quality rather than quantity, to a significant responsive attendance rather than a numbers total of the herd passing the gate. Winterfest is a workable idea which, so far, has been poorly worked. If it gave us less on a higher standard, it would come closer, I think, to fulfilling its potential.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
FEB 5 1967

Winterfest Puts a Bostonian Accent on Culture

By JOHN H. FENTON

BOSTON — Culture, traditionally considered as much of a natural resource as codfish and banking in Boston, will get another boost here on Feb. 19. The date marks the opening of the second annual Winterfest, an eight-day program of music, drama, lectures and art displays.

Although the activities will take place mainly in the War Memorial Auditorium in the Prudential Center, Winterfest events also will be held in Symphony and Jordan Halls, two music centers within a reasonable walking distance, and at several other locations.

Most Performances Free

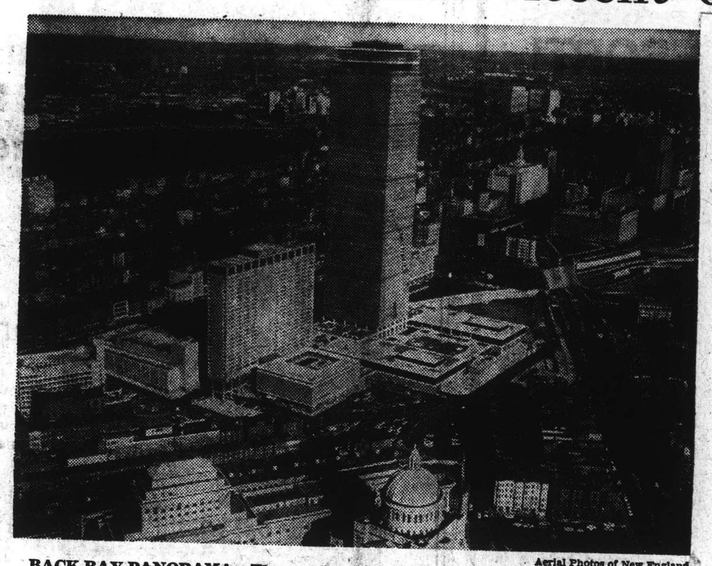
The festival is aimed at stimulating the interest of small children, folk-singing teen-agers and adults with more sophisticated tastes in the fine arts. The prices for the few performances that are not free will range from $1 to $3, with children's tickets offered at 50 cents. Moreover, the sponsors of Winterfest, the Cultural Foundation of Boston, Inc., will distribute about $10,000 in tickets to Boston children through a local antipoverty agency.

Performers and visiting lecturers include Erich Leinsdorf, music director of the Boston Symphony Orchestra; Arthur Fiedler, conductor of the Boston Pops Orchestra; Pete Seeger, the folksinger; Arnold Toynbee, the English historian, and Richard G. Eberhart, poet-in-residence at Dartmouth College.

8-Day Run

Last year, Winterfest attracted about 500,000 people during its 10-day run. The 1967 edition, which will be two days shorter, is expected to match, if not surpass, that figure.

The major performances include the New England Conservatory Chorus at Jordan Hall on Feb. 19; the Boston Pops Orchestra at Symphony Hall on Feb. 20; a ballet and modern dance program, with Jacques d'Amboise, at the War Memorial Auditorium on Feb. 22 and a concert by the Boston Symphony at Symphony Hall on Feb. 23.



Aerial Photos of New England

BACK BAY PANORAMA—The new Boston, with Prudential Center in foreground.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
FEB 10 1967
New England Newsclip

SOCIETY

by Miriam Tod

The city of Boston has its own way of overcoming the mid-winter doldrums. For all those who are not able to go in search of the sun, there is Winterfest. The second annual festival of the arts is due to begin officially on Washington's Birthday, Feb. 22 and run through Feb. 26. There are, however, several events scheduled for the beginning of that week, and at least two of them will be performed by some of Boston's favorite organizations.

The New England Conservatory Chorus opens the week on Sunday evening, Feb. 19 at Jordan Hall, with a performance of the music they sang on their tour of Russia this fall. The Soviet Ambassador to the United States, Anatoliy F. Dobrynin, has been invited to attend the concert, and he has indicated that he hopes to be able to come. Valentin M. Kemenev, Cultural Counselor at the Russian Embassy, will be there to represent his country.

Many members of The Friends of the New England Conservatory will be planning to attend the event. Mrs. Charles E. Mason Jr. of Chestnut Hill is chairman of this active organization, and among those on her committee are Mrs. John H. Carter of Weston, Mrs. Charles B. Barnes of Westwood, Mrs. Frederick J. Stare of Wellesley, Mrs. Paul C. Reardon of Hingham, Mrs. Charles M. Lombard of Needham, Mrs. Nicholas W. Danforth of Weston, Mrs. Charles F. Hovey of Chestunt Hill and Mrs. Henry Wheeler Jr. of Weston.

On Monday evening, Feb. 20, Boston's beloved Pops Orchestra, conducted by Anthur Fiedler, will give a special Winterfest at Symphony Hall. This will be a glimpse of springtime delights to come for many, for spring and the Pops are synonymous.

Thursday, Feb. 23, sees performances by two more groups that are a permanent part of the Boston scene. The Charles Playhouse will perform "Peter and the Wolf" at the War Memorial Auditorium, and at Symphony Hall the Boston Symphony Orchestra will give a special performance of Haydn's "Creation Mass" conducted by Erich Leinsdorf, with Milton's Beverly Sills (Mrs. Peter Greenough), Beverly Wolff, Placido Domingo and Ara Berberian as soloists.

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TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,200
FEB 20 1967
New England Newsclip

SUBURBAN EREE PRESS
AND RECORDER
NATICK, MASS.
BI-WEEKLY
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OFF. BOSTON PUBLICATION
WEEKLY CIRC. 1,200
FEB 4 1967
New England Newsclip

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They are Pulitzer Prize winner Richard G. Eberhart, Professor of English and poet-in-residence at Dartmouth College; composer Earl Robinson, who has written several film scores and the musical "Sandhog"; and George Lockwood, a lithographer who operates the Impressions Workshop, Inc., Boston.

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(Continued on page 138)

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Mr. Hitchings also disclosed that 25 copies of an abstract color print, done by one of Japan's leading artists, Hodaka Yoshida of Tokyo, have been obtained and will also be offered for sale at Winterfest.

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PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
FEB 23 1967
New England Newsclip

Music To Shape A Winterfest By

By Peter M. Knapp

"As Quiet As" a stageful of musicians, might be another completion of Michael Colgrass' witty musical simile. The 35-year-old Chicago-born composer has fashioned a delightful suite of program music literally out of a children's exercise.

The work, premiered at last summer's Tanglewood season and composed on a Fromm Music Foundation commission, formed the centerpiece of the Boston Symphony's program on Tuesday under Erich Leinsdorf's direction. The provocative title and the composition's literal content come from a series of answers by fourth-grade children asked to complete the sentence, "Let's be as quiet as . . ." Some of the replies: "a leaf turning colors;" "children sleeping;" "the first star coming out."

Unpretentious

Colgrass' composition is dedicated to children, and is just as unpretentious as that — something of a novelty in today's ultra-serious musical workshops. "As Quiet As" is as refreshing as, well, "a soft rainfall" to use another of Colgrass' seven sections.

Colgrass employs modern sound-language. If there is a touch of "cuteness" in the score's literal musical translations of the happenings he describes (such as the nursery-rhyme tinkling in "Children Sleeping"), it is more intentional than gauche.

His leaf "turns color" through the simple but effective technique of a sustained brass note imperceptibly gathering instrumental "color" through the gradual addition of other instruments; the "soft rainfall" patters through violin finger pizzicato; the "first star" flickers, shimmers and builds to an intense glare through an ethereal crescendo; "an ant walking" amusingly skitters and lurches through chirping strings and glissandi. "Time Passing" presents fragments of Haydn, Ravel, Sibelius and jazz juxtaposed against an orchestral haze in a complex section requiring two conductors; Charles Wilson assisted Leinsdorf here.

For scenes from Prokofiev's "Romeo and Juliet," Leinsdorf selected portions from the original ballet score, ignoring the three suites Prokofiev prepared. This, too, is "program music" of a sort, though both objective and subjective; the chilling funeral music for Juliet, for example, is a sublime musical evocation of horror and tragedy.

Though much of Part I seemed bloodless, Leinsdorf warmed up in the "Dance of Love," and Part II was ardently, and at times excitingly, performed by the orchestra. Cellist Martin Hoberman, who began the evening at the first cello desk, showed his versatility in the Prokofiev suite by playing saxophone and mandolin.

The concert opened with a big-scaled, driving, rather hard reading of Beethoven's Symphony No. 2. While Leinsdorf's direction was taut and his conception consistent, it all sounded too heavy, too loud and too inflexible for early Beethoven.

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BOSTON
SYMPHONY
ORCHESTRA

ERICH LEINSDORF
Music Director

WINTERFEST CONCERT

presented by

Cultural Foundation of Boston

February 23, 1967

SYMPHONY HALL, BOSTON

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BOSTON
POPS

ARTHUR FIEDLER
Conductor

Monday Evening, February 20, 1967, at 8:30
WINTERFEST CONCERT
presented by
CULTURAL FOUNDATION OF BOSTON
SYMPHONY HALL

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JAN 8 1967
New England Newsclip

under the marquee

By GEORGE McKINNON

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Joseph Silverstein will be soloist in the Brahms violin concerto.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 21 1967
New England Newsclip

FIEDLER AND HIS POPS IN A BANJO CONCERTO

By McLAREN HARRIS

Banjo concertos are not what one could call a common commodity. In fact, they are in a similar class to the Hoffnung Concerto for Two Vacuum Cleaners and Electric Floor Polisher—as rare as eyebrows on eggs.

So upon being informed that a creature of the former species was to have its advent at Monday night's Winterfest concert by the Boston Pops at Symphony Hall, we felt obliged to show up and sample the sound.

The sounds are by Earl Robinson, songwriter and composer of film scores. His concerto was performed by Eric Weissberg on the old and venerated five-string banjo, with the Pops conducted by Arthur Fiedler. In truth, the jaunty, four-movement work is more of an orchestral piece with banjo obbligato than a concerto. The solo instrument's dominance is mostly confined to cadenzas opening the second and fourth movements and an introductory statemet in the first; elsewhere the banjo mixes it up with the ensemble in echoes and other exchanges, ocasionally turning to a subservient role of accompanist to the orchestra's longer lines.

After the first notes the banjo starts out alone, joined progressively by woodwinds, strings and brass; the strolling pizzicati of the second movement, after a chain or echoes, lead into the "scherzo," a sort of square dance a la Count Basie. The work concludes with a ballad-like finale, in which the crescendos, diminuendos, string and brass colors betray the composer's movie-score background. There is a vocal line which croons about this beautiful earth; Pete Seeger, originally scheduled to play the banjo part, sang instead.

Well, Banjo concertos aren't likely to be the coming thing, for the tone of the instrument being what it is, either it gets covered up when matched by full orchestra or stands out like a gawky sunflower. But there it was, and Weissberg and Fiedler and Seeger and the Pops did it, and the audience appeared to enjoy it, and now we can enter it into the record books.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 21 1967
New England Newsclip

Interlude with Winterfest

To break the gloom of February comes Winterfest, now in progress for the second year. Boston's cultural festival this year has everything from seminars to opera for highbrow, lowbrow, young and old. Included are such offerings as the Boston Symphony performing Haydn's "Creation Mass" and the Eureka Brass Band from Preservation Hall in New Orleans blowing Dixieland from out of the South and out of the past. Last year, Winterfest drew over 500,000. This year should top that and we hope it lasts for years to come. Winterfest is a tribute to the Cultural Foundation, the city and the state and it breaks the bleak hibernation between Christmas and Easter.

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AND RECORDER
NATICK, MASS.
BI-WEEKLY
FEB 16 1967
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1 COLUMN CUTLINE
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The sounds are by Earl Robinson, songwriter and composer of film scores. His concerto was performed by Eric Weissberg on the old and venerated five-string banjo, with the Pops conducted by Arthur Fiedler. In truth, the jaunty, four-movement work is more of an orchestral piece with banjo obbligato than a concerto. The solo instrument's dominance is mostly confined to cadenzas opening the second and fourth movements and an introductory statemet in the first; elsewhere the banjo mixes it up with the ensemble in echoes and other exchanges, ocasionally turning to a subservient role of accompanist to the orchestra's longer lines.

After the first notes the banjo starts out alone, joined progressively by woodwinds, strings and brass; the strolling pizzicati of the second movement, after a chain or echoes, lead into the "scherzo," a sort of square dance a la Count Basie. The work concludes with a ballad-like finale, in which the crescendos, diminuendos, string and brass colors betray the composer's movie-score background. There is a vocal line which croons about this beautiful earth; Pete Seeger, originally scheduled to play the banjo part, sang instead.

Well, Banjo concertos aren't likely to be the coming thing, for the tone of the instrument being what it is, eihter it gets covered up when matched by full orchestra or stands out like a gawky sunflower. But there it was, and Weissberg and Fiedler and Seeger and the Pops did it, and the audience appeared to enjoy it, and now we can enter it into the record books.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 21 1967 New England Newsclip

Interlude with Winterfest

To break the gloom of February comes Winterfest, now in progress for the second year. Boston's cultural festival this year has everything from seminars to opera for highbrow, lowbrow, young and old. Included are such offerings as the Boston Symphony performing Haydn's "Creation Mass" and the Eureka Brass Band from Preservation Hall in New Orleans blowing Dixieland from out of the South and out of the past. Last year, Winterfest drew over 500,000. This year should top that and we hope it lasts for years to come. Winterfest is a tribute to the Cultural Foundation, the city and the state and it breaks the bleak hibernation between Christmas and Easter.

SUBURBAN FREE PRESS
AND RECORDER
NATICK, MASS.
BI-WEEKLY

FEB 16 1967 New England Newsclip

1 COLUMN CUTLINE
FOLK SINGER Pete Seeger will perform a specially commissioned "Concerto for a Five-Stringed Banjo and Orchestra" at the Winterfest Concert by the Boston Pops Orchestra on Monday, Feb. 20, at 8:30 pm at Symphony Hall. Winterfest Week in Boston is scheduled from Feb. 19-26.

191

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

FEB 27 1967

New England Newsclip

SMART SET

Compliments For Boston

By ROSE WALSH

Last Thursday from two different sources I heard well-deserved compliments about Boston. Mrs. Wilhelm von Keudell, slim, young, vivacious wife of the new German Consul who, with her husband, were honor guests at a tasting of fine German wines at the Statler-Hilton has only been in Boston since September. Shortly after their arrival here from Moscow, the consul was fortunate enough to find a home in Wellesley Hills.

THE SECOND Boston compliment came Thursday evening from Frank G. Wangeman, vice-president of the Hilton Hotel Corp. and of the Waldorf-Astoria who was the guest of "competition" Robert Brush of the Sheraton Corp. at the Boston Symphony Orchestra Winterfest Concert in Symphony Hall.

At the subsequent reception in the Art Gallery, Mr. Wangeman, talking with Harry Ellie Dickson, first violinist in the BSO, was enthusiastic about the evening. "Boston has a very warm feeling about music," he said. "In New York we have a fine Symphony Orchestra but the audience is not as responsive."

Just at that time the Eureka Marching Band from New Orleans blasting out "The Saints Come Marching In", climbed up the stairs to the reception (they were special guests). Proudly led by Grand Marshal Mathew (Fats) Houston his broad bosem adorned with a wide satin ribbon caught with a huge cluster of roses, and waving a fur-lined fan, the Eurekas were a sensation.

An amused Bostonian remarked, "Some of the old Friday afternoon Symphony Concert subscribers would turn over in their graves at this innovation." But the big brass band played on and high-stepped its way through the aisle formed by the black-tie, long-gowned guests.

In the gathering were dynamic Winterfest general chairman Eli Goldston and Mrs. Goldston; Mayor and Mrs. John Collins, Ralph Lowell, the Henry E. Foleys, the Dan Nyboes, Talcott M. Banks, G. I. Rohrbough, the Diggory Venns and Perry Rathbones (during the concert intermission he had gone to the Players' Room to catch the color TV presentation of "The Age of Rembrandt"); and others.

Incidentally, Harry Ellis Dickson, who is assistant conductor of Boston Pops and conductor of the Youth Concerts at Symphony Hall, is writing a book. When I asked him what the title was going to be he said, "No one will understand it, but I am going to entitle it, "More Dolce." This was an expression frequently used by the great conductor Serge Koussevitsky when he was rehearsing the orchestra. Harry doesn't expect to have the book ready for a couple of years.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100

FEB 21 1967

New England Newsclip

The Sound of Music

Pickin' with the Pops

By Dorothy Newell

The Boston Pops came out of hibernation a little too early for a Winterfest concert last night, a little sluggish and a little sour.

To liven a program of the same old songs, conductor Arthur Fiedler brought on a new work, the first-of-its-kind, concerto for five-string Banjo and orchestra. And he replaced tired old Pete Seeger, who said he "just wasn't up to it," with 27-year-old Eric Weissberg, whose forte is folk.

But the new piece by Earl Robinson failed to move in two of the four movements, even after Seeger's sales pitch for the banjo-playing art.

Soloist Weissberg's obvious talent was hampered by a cast on his fingering hand (broken wrist in a cycle accident), by the lesser role into which he was cast with the orchestra, and possibly by the ruffled dress shirt and tuxedo, which seemed a little out of character.

Only in the third movement, with its gay scherzo spirit and hints of both square dance and jazz, did the audience catch a glimpse of what might have been with a more worthy vehicle, and more than a morning's rehearsal with the orchestra.

The work closed on a sour note, which was also sad. Originally Seeger was to both play and sing the theme, "How Can I Keep From Singing?" which Robinson meant as a natural development from the preceding movement.

Now, Weissberg plays well, but he doesn't sing. So Seeger and Robinson sang the three verses of the old Quaker hymn to Weissberg's accompaniment, flubbing the key line, "Love is the hope of all the earth and the heavens," and losing the effect of the finale in unheard whispers. You can forgive Seeger, but Robinson? He should know the score.

The soloists all obviously needed more practice. One "fan" said the performance "set banjo back 10 years." But that isn't likely. Like the concert guitar, the banjo has promise. And maybe they can try a soloist's tall chair in the future.

The Pops had performed in its traditional style Elgar's "Pomp and Circumstance," March No. 1 in D; Overture to "La Gazza Ladra" by Rossini, "Largo," from "Xerxes" by Handel, and the vibrant Suite from "Gaiete Parisienne" by Offenbach.

Only the tambourines and cymbals seemed out of step and the violins a bit fuzzy at times.

But taking a cue from the banjo fiasco, the orchestra started to slip in earnest. The baritones bobbled badly in the rousing "Little Bit of Luck" segment of a "My Fair Lady" medley. The players kept relative time so far behind Fiedler one wonders if they could have performed the piece without him just as well.

A prominent piccolo squeek in the finale, Ravel's "Bolero," was followed by someone stumbling out the exit door, disgusted, and drums so loud they couldn't get louder — but did.

In spite of the weather, the audience was not warmed by the programmed performance.

The Pops seemed to sense this and thoroughly redeemed itself with no less than five encores, each more appreciated than the other:

The prelude to Act II of Lohengrin; Batman theme music with sound effects, feathers and a parachuting Bat Boy; "Mame;" "The Shadow of Your Smile," (tribute to a delighted audience), and finally, a magnificent performance of Souza's "Stars and Stripes Forever," in which the piccolos compensated for all previous errors. Foot-tapping and clapping rocked the whole row in the hall which was set up for symphony.

Then the orchestra padded away to wish Robinson and Seeger and Weissberg better luck next time, and to crawl back into the cave 'til spring.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

FEB 18 1967

New England Newsclip

SOMETHING FOR ALL

By Ed Madden

Going to Winterfest?

WERE YOU planning to buy a three-dollar ticket to any Winterfest event?

Forget it. There aren't any left.

The performance of the Boston Pops and the Boston Symphony Orchestras are sold out, too.

But let's concentrate on what you CAN see!

Lots.

You can choose from 67 performances, eight seminars and more than 80 exhibits. And it's not just for you. It's for your kids, too. They might enjoy it more than you. But you'll never know if you don't bring them.

Winterfest week runs from Sunday to Sunday, Feb. 19-26. Performances, exhibits, demonstrations, a film festival, seminars, lecturers and workshops are all part of it. Most events cost between 50 cents and $3. A few go as high as $5 and many are free.

Most of the events are taking place at the War Memorial Auditorium between the 22d and 26th. But watch the schedule carefully. All events of the first three days, plus others during the last five days, will be put on around the metropolitan area.

FOR MUSIC LOVERS, the Winterfest is a dream-come-true. Voice, instrument and electronic concerts, recitals and musicals are featured. The not-too-old but not-too-young set will go for the jazz, folk and country music on the program. Opera, ballet, stage plays . . . can there be more?

There is.

Here's one right out of the program: "Total theater concept involving audience participation. Presented by Caravan Theater of Cambridge. Audience is requested to take part; bring food or snack."

For those who'd like a capsulized Winterfest, the "Salute to Winterfest" next Monday, at the State Street Bank will present a sampling of Winterfest events. Ticket price for the Salute includes food and drink.

Air pollution, the Police and the New England Megalopolis are among the topics to be discussed in seminars.

BELIEVE IT or not, part of the Winterfest will take place in a coffee house. Poetry will be discussed at the Unicorn Coffee House on the afternoon of Washington's birthday. One of the sessions will be led by a well-known priest-poet.

And then there are the exhibits. Painting and sculpture, of course. Also weaving demonstrations, pottery making, mobile construction, jewelry, stained glass, furniture. Consuls of eight countries have arranged homeland exhibits.

But what happed to Fantasticks?

The Dramaturgy Guild of Boston was going to put on two performances. According to the Winterfest director, Frank Sidlauskas, verbal approval had been received from the producer of the original play, which will be playing shortly at the Shubert. Later he changed his mind, and denied permission. In its place, "Exodus in Easter" will be played.

Winterfest provides a once-a-year opportunty for Bostonians. If you feel you don't know much about music, theater, etc., what better time to start learning? And you won't be alone. Frank Sid says the majority of ticket buyers are people who don't usually attend this type of function.

And isn't that why we have the Winterfest?

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 21 1967

New England Newsclip

Banjo Goes Symphonic for Winterfest

By ROBERT GUSTAFSON

The red geraniums bloomed atop Symphony Hall for a few hours Monday evening as the Boston Pops, under the direction of Arthur Fiedler, made its contribution to Winterfest '67.

A large part of the evening was given over to Pops staples ranging from "Pomp and Circumstance" to Ravel's "Bolero." All were performed with Fiedlerian eclat.

But the highlight of the evening was the first performance of a work commissioned by Winterfest '67. "Concerto for Five-String Banjo and Orchestra" by Earl Robinson.

As Robinson, the composer of "Ballad for Americans" and "Lonsome Train," remarked, "This is the first time that the banjo has crossed over into the world of symphonic music."

It was a most successful journey. Pete Seeger, who was scheduled to perform as banjo soloist but unable to do so, introduced the composition together with a brief, illustrated, history of the banjo and also introduced the soloist Eric Weissberg.

The work began with a reflective dialogue between banjo and flutes which were soon joined by woodwinds and strings. It shortly moved into a spirited square dance form with jazz overtones which brought out some delightful blues banjo.

After a brisk three-finger picking statement by the banjo, the Concerto worked its way into its final movement with the singing of "How Can I Keep From Singing" by Messrs. Robinson and Seeger.

"Concerto for Five-String Banjo and Orchestra" is a piece of Americana with brashness, impudence, wit, tenderness, and charm, and is unabashedly romantic.

Mr. Wesissberg, aware of his pioneering role, was equal to his task, both in the area of technique and sensitivity. banjo-player, and Mr. Weiss-It is a difficult work for any berg obviously is one of great skill.

Mr. Robinson and Mr. Weiss Mr. Robinson and Mr. Weissberg made an otherwise pleasant evening an exciting one, and the capicity audience responded appreciatively and enthusiastically.

Together they capped a warm Spring night inside Symphony Hall which made the return to the cold, wet streets outside almost bearable.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

FEB 9 1967

New England Newsclip

entertainment and the arts

Arthur Fiedler conducts the Boston Pops Orchestra at 8:30 p.m., Feb. 20 in Symphony Hall. Featured will be the "Winterfest Concerto for a Five-Stringed Banjo and Orchestra" with Pete Seeger, soloist.

Ballet Scheduled

Wednesday, Feb. 22, a program of ballet and modern dance is scheduled at 8:30 p.m. in the War Memorial Auditorium. Participating will be the New York City, Boston, and Cambridge Ballets, and modern dancers Alonzo Rivera of Mexico and The Great Bhaskar of India.

A special Winterfest concert will be given Feb. 23 by the Boston Symphony Orchestra in Symphony Hall. Eric Leinsdorf will conduct.

047

Winterfest to Open Sunday

SUBURBAN FREE PRESS AND RECORDER
NATICK, MASS.
BI-WEEKLY

FEB 9 1967

New England Newsclip

TIMES (e)
GLOUCESTER, MASS.
CIRC. 16,200

047

FEB 14 1967

New England Newsclip

HERALD (e)
NEW BRITAIN, CONN.
CIRC. 32,050

FEB 14 1967

New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100

FEB 14 1967

New England Newsclip

Hub Winterfest Expects 500,000

BOSTON (UPI) — Boston's eight-day feast of culture known as Winterfest opens Sunday.

The festival of entertainment and education sponsored for the second year by the Cultural Foundation of Boston is expected to attract in excess of a half-million persons.

The esthetic binge includes arty jazz and jazzy art laced with doses of ballet, symphony, comedy, folk singing, opera and drama.

The programs are designed for the high brow and low brow and youngsters and oldsters alike. Seventy percent of the scheduled performances are aimed at the young or young-at-heart.

For the small fry, there will be puppets, a dog-training show, musicals like the "Wizard of Oz" and plays such as "Pinocchio" and "Heidi."

Many of the performances will be in the War Memorial Auditorium. Others will be held at Symphony Hall, Jordan Hall or other nearby halls, all within walking or subway commuting distance of each other.

The festival will open with a concert by the 55-voice New England Conservatory Chorus which recently returned from a State Department - sponsored concert tour of Russia.

Attractions on following days include the Boston Pops Orchestra, a dance program entitled "A Salute to Jacob's Pillow," the Boston Symphony Orchestra, comedian Bill Cosby, a folk concert and Gilbert and Sullivan's Trial by Jury."

The Boston Pops concert will include the premiere of a specially commissioned banjo concerto performed by folk instrumentalist Pete Seegar.

But lots more is packed between the main events. There will be the reading of a Winterfest - commissioned poem entitled "Boston," an electronic music concert, a piano recital, dog drills, the performance of a steel orchestra, a hill-billy band, New Orleans jazz, African dances, story hours, a karate exhibition and theater in virtually all its dimensions.

If symphony or jazz isn't your cup of tea, you can attend seminars or workshops on such topics as Air Pollution, Poetry, "Megalopolis in New England" or "A Healthy Life for the Middle Aged."

CHAMBER PLAYERS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
SEP 25 1966

Conservatory Chorus To Sing in Russia

By MARGO MILLER
Globe Critic

The New England Conservatory Chorus will spend five weeks touring the Soviet Union in November and December. The 51 singers are being sent under the auspices of the Cultural Exchange Program of the U.S. Department of State and the U.S.S.R.

For the century-old conservatory it will be both the longest tour undertaken and the initial visit to Russia by an American college of music.

For Boston it will be the second time a musical institution has been selected for cultural exchange. The Boston Symphony spent five days in Russia in September 1956, the Boston Symphony Chamber Players expect to tour there for five weeks in May 1967.

What is known these days at the conservatory as "the Russian chorus" has become a "unit apart from everyone else at the school," according to Lorna Cooke deVaron, choral director and tour conductor. She has nothing but praise for the group's enthusiasm. They came back to school two weeks early. Five hours a day went into chorus and section rehearsals. Russian lessons and "make-up work" for classes they will miss have consumed the other hours. Yet the singers found time to copy in and learn the German to a Brahms work whose edition had arrived and been rehearsed in English. "Ordinarily they wouldn't do this on their own," said Mrs. deVaron. "But they came to me and said the German would be more appropriate."

The German brings to ten the number of languages the conservatory chorus will sing in. The programs are conventionally arranged — groups of motets and madrigals, a somewhat longer work (Bach's motet "Singet dem Herrn," Schubert's Deutsche Messe in F), folk songs from America, Israel, Latin America and Russia. American music leapfrogs from one of Billing's fuguing tunes of 1794 to contemporary psalm settings by Virgil Thomson and Charles Ives and a number, very popular with Russian audiences, the "Alleluia" of Harvard's Randall Thompson.

Russia's own liturgical music, by the way, provided Leningrad with one of the most talked-about concerts of recent times. Unadvertised, unannounced as to content, but whispered about as something special, the choral program drew a capacity audience. But officially, of course, visiting Americans may not take part in this thaw concerning Russian sacred music. What the Russians did ask for, however, were American show tunes. They will get Gershwin ("Of Thee I Sing," "Porgy and Bess"), Loesser ("Guys and Dolls"), as well as theater music from Bernstein ("The Lark,"), Copland ("The Tender Land") and Britten "Peter Grimes"). Nor is the extracurricular department forgotten: the conservatory chorus includes two folk guitarists and two jazz pianists.

Programming has another consideration — practicality. Actually fifteen of the chorus are instrumentalists who are doubling as singers in a cappella work and elsewhere providing a tiny orchestra of three violins, viola, cello, two flutes, two horns, bassoon and harpsichord. Some reorchestration had to be done. Two movements of the Sessions Mass will use organ, where available, instruments, when not.

Exactly why the controversy was chosen for the Russian tour is not known. Mrs. deVaron speculates that the State Department has alternated visits by professional choruses, like the Robert Shaw Chorale, and student groups, like the Oberlin College Choir. The conservatory was host in 1960 to composers Shostakovitch and Kabalevsky at a school assembly. The usually shy Shostakovich surprised everyone by making from the stage a short speech in Russian, urging the students to keep up the good work and wishing them good fortune.

Mrs. deVaron recalls the speech as making her "dewy-eyed and sentimental." But she supposed the State Department bid came as the result of a 1962 concert at a music educators conference in Atlantic City, when Werner Lawson, of Howard University and a member of the State Department's selection committee, told her the conservatory ought to do more touring.

Touring Russia, while gratifying to an institution's prestige, is expensive and complicated. The itinerary for Nov. 7 - Dec. 11, is not yet known. The size and acoustic peculiarities of the halls may enhance or swallow a small chorus. Concerts five times a week take their toll more on vocalists than instrumentalists. Mrs. deVaron is also curious about which music will pall, which will continue to interest her performers, after such constant repetition.

The U.S.S.R. picks up the tab for board and transportation in Russia, and a one-way plane ticket. The United States pays the other plane fare, as well as concert costs and board in Spain, where the chorus performs Nov. 1-6. But the conservatory finds itself with about $14,000 of hidden expenses. These include the Russian lessons, opening the dormitory early in September, publicity, gifts (of music and souvenirs), a conductor who will substitute in the conservatory for Mrs. deVaron, and the double set of exams, one for the stay-at-homes, one for the Russian chorus who still have to face the Blue Books, tour or not.

Certain students on the tour will have to forego income here from church jobs and freelance work. The conservatory, therefore, is making an exception to its free ticket policy for the chorus' first concert of the season, Oct. 28, in Jordan Hall. In the nature of a gala benefit for these students, the concern will be a preview of some of the tour music. Deputies from the Soviet, American and Spanish governments will attend and there will be appropriate speeches.

In the meantime, the Russian chorus (on lend also to the Boston Symphony for performances this week of the Mahler Third Symphony) is studying suitcase logistics. The helpful State Department is issuing everybody a navy blue blazer and suggesting a warm, practical and simple wardrobe for off-stage wear. Concert garb will be tuxedos or black gowns, relieved at the neckline by a colored, velour cowl. Mrs. deVaron was told that academic gowns, which many traveling choruses find the solution, would not be suitable for "young professionals."

The El Paso Times
D. 58,290 SUN. 82,650
OCT 9 1966

records

The connoisseur of the serious music, that which was composed and is played with crystalline balance, exquisite touch and total perfection, music per se, has a friend in the recent release by RCA Victor of The Boston Symphony Chamber Players performing music of Mozart, Beethoven, Brahms, Copland, Fine, Carter and Piston. It is beautifully packaged with notes by Peter Ustinov. The musicians, each a principal in the Boston Symphony Orchestra of Erich Leinsdorf, plus pianist Claude Frank, are virtuosos and here they provide a most intimate portrait of chamber music breaching the centuries. A flying flute sounds in Mozart's "Quartet in D for Flute and Strings," the oboe stars in the "Quartet in F of Oboe and Strings," the piano is most prominent in Brahms' "Quartet in C Minor for Piano and Strings" and Beethoven's beauty is once again revealed in his "Serenade in D for Flute, Violin and Viola." Then it jumps many years to composers of this century, these selections being more brief but equally interesting as to composition style and performance, their being primarily more modern, less vibrant, more dramatic. They include Fine's "Fantasia for String Trio," "Copland's "Vitebsk, Study on A Jewish Theme," Carter's "Woodwind Quintet" and Piston's "Divertimento for Nine Instruments". It is RCA Victor's traditionally excellent recording quality, three disks plus a discussion record.

Continuing with the virtuoso, Columbia has recorded Isaac Stern, violinist, with Eugene Ormandy conducting the Philadelphia Orchestra in Dvorak's Concerto in A Minor for Violin and Orchestra, Op. 53, and the briefer Romance, Op. 11. These works are representative of a lesser known side of this composer's genius, played here by one of the greatest violinists of today and an orchestra that is always inspired by the forceful Ormandy. Lacking the gaiety of much of Dvorak, this recording reveals a deeper feeling, sometimes sombre, with unusual passages in which the violinist glories. It is excellent.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK PARK EAST
Thursday, September 1, 1966

Chamber Players To Present Concerts

A series of six concerts will be presented by the Boston Symphony Chamber Players on Sunday afternoons at 4 p.m. at the 500-seat main gallery of the Parke-Bernet Galleries, 980 Madison Avenue, beginning on October 16.

The opening concert, featuring Claude Frank, pianist, will include works by Mozart, Piston, Heiden and Beethoven. Other concerts will be on November 20, January 22, February 12, March 5 and April 16.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO COURIER EXPRESS
Sunday, September 18, 1966

Chamber

MUSIC BY MOZART, BEETHOVEN, BRAHMS, COPLAND, FINE, CARTER and PISTON—Three LPs boxed with notes by PETER USTINOV)—RCA VICTOR LSC/LM-6167.

If, as some say, there is a resurgence of interest in chamber music, such an enterprise as this by members of the Boston Symphony Orchestra can be credited with an assist.

Most real music lovers always have regarded chamber music as a little world by itself, a fact skirted by Peter Ustinov in his interesting program notes to the three LPs in which he points out that "chamber music possesses the most lasting of sound's satisfactions" and "once he has discovered it, the real music lover never tires of it."

The program is varied, ranging from the classical era to the 20th Century. It starts with Mozart's Quartet in D for Flute and Strings (K. 285) and the Quartet in F for Oboe and Strings (K. 370). Brahms is represented by the Quartet in C Minor for Piano and Strings (Op. 60) and Beethoven by the Serenade in D for Flute, Violin and Viola (Op. 25).

LATER WORKS—Moving into this century, the Boston instrumentalists occupy themselves with the late Irving Fine's "Fantasia for String Trio," "Aaron Copland's "Vitebsk—Study of a Jewish Theme," for violin, cello and piano, Elliott Carter's "Woodwind Quintet" for flute, oboe, clarinet, horn and bassoon, and Walter Piston's "Divertimento for Nine Instruments" (two violins, flute, obie, clarinet, bassoon, viola, cello and bass).

The virtuoso musicians involved include Joseph Silverstein and Alfred Krips, violins; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn, and Claude Frank, piano.

As a bonus, the box contains a 10-inch LP featuring excerpts from some of the compositions and discussion concerning them by Erich Leinsdorf, music director of the Boston Symphony Orchestra, Silverstein, the concertmaster, and Ustinov.

The Philadelphia Inquirer
PHILADELPHIA, PA.
D. 522,941 SUN. 956,206
OCT 23 1966

Records feature ensembles

The race is to chamber music. The Schwann catalog, that Bible of record collectors, noted it wasn't Beethoven's Symphony No. 5 that was recorded most last year, but Bach's Brandenburg Concerto No. 5 Sated with limousine-sized ensembles, audiences are switching to music of compact-car dimension.

To the performers, chamber music is the final dimension. It frees the individual but makes him more responsive to his fellow players.

SENSE OF NOVELTY

The Boston Symphony Orchestra recognized the trend and the feeling of the players when it organized two years ago its own Chamber Players from among the first desks. The group has played two seasons, surveying a variety of music, some of which is heard in a three-record album, "The Boston Symphony Chamber Players," (RCA Victor LSC 6167).

Given the variety of players available, their repertory is nearly limitless and one of the pleasures of this album is its sense of novelty. The Beethoven Serenade in D is for flute, viola and violin, a combination as rare as the rollicking mood of the composer. Doriot Anthony Dwyers leads the fun with violinist Joseph Silverstein and violist Burton Fine offering well matched support.

Mrs. Dwyer's playing is a source of life in each work she joins, in this case, four of the eight in the set.

The wind players offer exuberant readings in the Elliot Carter Quintet, Piston's Divertimento and the Mozart quartets with flute and oboe. Ralph Gomberg is the oboist in the Mozart Quartet, K. 370. The reading here is rather small and subdued, however tidily organized.

The major work of the album is the Brahms Piano Quartet in C minor with Silverstein, Fine, cellist Jules Eskin and pianist Claude Frank. The performance is richly colored and Frank's participation provides a bold leadership or base, depending on the moment.

The album includes Irving Fine's personal and passionate Fantasia for string trio and Copland's "Vitebsk." In all the recorded sound is near and almost overbright.

New York Post
D. 324,256 SUN. 243,637
SEP 26 1966

Boston Symphony Ensemble Opens Concert Series Oct. 16

The Boston Symphony Chamber Players will open a subscription series of six concerts Oct. 16 at 4 p.m., at the Parke-Bernet Galleries, 980 Madison Av. The program will include chamber music works for strings and woodwinds by Mozart, Walter Piston, Bernard Heiden and Beethoven. The group is headed by Joseph Silverstein, concertmaster of the Boston Symphony.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407
SEPT 9 1966

Symphony to Preview Series

Music director Howard Mitchell will outline the Washington National Symphony's 1966-67 concert series for the press and Symphony ticket holders on Sept. 21 in the National Press Club at 8:30 p.m.

A formal rededication of renovated Constitution Hall opens the new season. Van Cliburn will be the soloist featured in the first pair of concerts, conducted by Mr. Mitchell, on Oct. 11 and 12.

Other highlights of the season include the Boston Symphony, the Beethoven Piano Concerto Festival, Copland's Music Festival, violinist Isaac Stern and Russian cellist Rostropovich.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
NEW YORK POST
Saturday, September 17, 1966

Boston Chamber Players To Give Benefit Concerts

The Boston Symphony Chamber Players will give six concerts in a subscription series in Parke-Bernet's Main Gallery Sunday afternoons at 4 p.m. The series will benefit Lincoln Center for the Performing Arts.

The first concert, scheduled for Oct. 16, will feature works by Mozart, Beethoven, Walter Piston and Bernard Heiden. The other performances will take place Nov. 20, Jan. 22, Feb. 12, March 5 and April 16.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Times
NEW YORK, N. Y.
Circ. 1,337,277
SEP 18 1966

PARKE-BERNET LISTS A NEW MUSIC SERIES

The Parke-Bernet Galleries, which experimented last season with presenting musical events on its premises, will sponsor this year a six-concert subscription series by the Boston Symphony Chamber Players. The ensemble of first-desk players from the Boston orchestra will play in the 500-seat Main Gallery at 980 Madison Avenue near 76th Street on Sunday afternoons at 4.

At the opening program Oct. 16 and at the closing one April 16, the full group will perform. In between, the size of the ensemble will vary with the needs of the music to be played. Joseph Silverstein, concertmaster of the Boston orchestra, heads the players, and Claude Frank, pianist, will take part in several programs.

The other concert dates are Nov. 20, Jan. 22, Feb. 12 and March 5. Subscriptions are $30 for the series, with proceeds going to the Lincoln Center Fund for Education and Creative Artistic Advancement.

After the series, the ensemble will tour the Soviet Union for six weeks under the auspices of the State Department's Office of Cultural Presentations.

193

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Dennis
Yarmouth Register
YARMOUTHPORT, Mass.
Weekly Circ. 2,078
OCT 21 1966

Van Cliburn, B.S.O. etc.?

Propose concerts at D-Y as summer experiment

The group determined to promote classical music in the central Cape area proposed a celebrity series of concerts next summer at the Dennis-Yarmouth Regional High School. Response of the School Committee was favorable, but the members hardly jumped at the idea.

John K. Davenport and Ronald Perera made the presentation. They said they were prepared to make commitments for the following artists to appear next summer.

Pianist Van Cliburn, Violinist Isaac Stern, Pianist Eugene Istonen, Cellist Leonard Rose, The Boston Symphony Chamber Players, possibly Arthur Fiedler's Boston Pops Orchestra.

The request was for use of the school grounds for five concerts. Mr. Davenport asked the committee for an expression of intent so he could make the commitments. The School Committee took the matter under advisement and asked Mr. Davenport to present detailed plans.

Superintendent Alfred R. Kenyon pointed out the school grounds were not enclosed, and urged Mr. Davenport to explore the Barnstable High School where the athletic fields are enclosed.

Mr. Davenport accepted the suggestion, but said his heart was really in the Yarmouth or Dennis area.

To date the committee behind the music enterprise has had no luck in securing a site. They attempted to locate near the Cape Playhouse in Dennis under the aegis of the Raymond Moore Foundation which owns the property, but this was turned down by the Board of Appeals due to traffic congestion and the expression of many residents of the village that they did not want concerts there.

The latest proposal is to erect a temporary, portable, concert stage which could seat under partial cover an audience of about 1,000. Beyond this there would be lawn area where concert-goers could sit on blankets and beyond this an area where visitors could listen in their automobiles.

The proposal is to sell advance subscriptions which, together with the guarantee of private sponsors, would cover the essential costs. In event of foul weather scheduled concerts could be moved into the gymnasium which subscribers could be accommodated. Good weather would mean the audience could swell beyond the numbers of subscribers.

The proposal fixes on the baseball field.

The present group spearheaded by Mr. Davenport and Mr. Perera is yet uncorporated and is not part of the Raymond Moore Foundation, Mr. Davenport said.

Mr. Perera said the celebrity series was regarded as an experiment to determine if a permanent center for graphic and performing arts is warranted.

The committee tackled regular business as follows:

Voted to give use of the gym Dec. 27 or Dec. 28 to the Dennis-Yarmouth-Jaycees for a fee of $200 plus costs of janitors and police to present the Fabulous Magicians, a professional basketball show.

Voted to purchase four electric typewriters, a calculator and other commercial course equipment in accordance with recommendations of the administration and Commercial Course Departments.

Voted to spend $2,547 from contingency to buy a mixer and bakery over for the cafeteria, a matter which has been under consideration for years.

Expressed intention of studying with caution future purchase or lease of data processing equipment.

Voted to accept $520.20 reimbursement, "handout" in the words of Chairman Nathaniel Wixon, for purchase of Guidance Dept. equipment.

Learned of lack of interest in adult education program. Only two registered for free medical self-help class, two for stenography and two for machine tools. Twelve registered for typing and this course will be given.

Reviewed duties of police officers and football and basketball games, decided a third man should be available to patrol the parking lot during basketball games.

Answered questions of Milton Cole, sitting in as representative of the Yarmouth Finance Committee.

Went into executive session to discuss the cafeteria.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Traveler (e)
BOSTON, Mass.
Circ. 146,293
OCT 5 1966

[redacted] Newton is chairman of the Silver Anniversary tribute to more than 500 ladies who have been annual contributors to the Friends of the Boston Symphony Orchestra for 25 years or more. [redacted] The concert by the Boston Symphony Chamber Players will be held in the Museum's Tapestry Room. During the reception to follow, tea will be served in the Dutch Room and sparkling wine in the Raphael Room. Tea tables will be decorated with red and gold chrysanthemums reminiscent of the Golden Trumpet Ball at Symphony Hall last year.

It's almost 64 years since Mrs. Jack Gardner opened Fenway Court to her many friends and 50 members of the Boston Symphony played for the guests.

Mrs. Rosenfeld gave a delightful luncheon at her home in Chesnut Hill for members of the Council of Friends who addressed the invitations. Those present included Mrs. Nelson W. Aldrich of Marblehead, Mrs. William McCormick of Chestnut Hill, Mrs. Louis W. Cabot of Wenham, Mrs. Hans Estin of Manchester, Mrs. Benjamin Tilghman of Cambridge, Mrs. George E. Bates of Beacon St. and Mrs. Norman L. Cahners, co-chairman with Mrs. Cabot of the Council.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 23 1966

Chamber Players Perform Nov. 2

The program has been announced for the first of five concerts which the Boston Symphony String Quartet and Chamber Players will give in Jordan Hall under sponsorship of the orchestra and the New England Conservatory. The Chamber Players will perform Wednesday, Nov. 2, at 8:30.

The concert will open with Beethoven's Quintet for Woodwinds and Piano, Op. 16, with Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn, and Claude Frank at the piano. The program will continue with Hindemith's Quintet for Woodwinds, performed by Mrs. Dwyer, Gomberg, Cioffi, Walt and Stagliano. The final number will be the Quartet for Piano and Strings, Op. 47 by Schumann, with Frank Joseph Silverstein, violin; Burton Fine, viola and Jules Eskin, cello.

Subsequent programs in the five-concert Boston Symphony Chamber Music Series will be given Jan. 4 by the Boston Symphony String Quartet, which is the quartet-in-residence of the New England Conservatory; Feb. 8 by the Boston Symphony Chamber Players; March 8 by the Boston Symphony String Quartet and March 29 by the Chamber Players with Frank as guest pianist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 9 1966

B.S.O. Chamber Music

Five Wednesday evening concerts—"The Boston Symphony Chamber Music Series"—will be presented by the orchestra and the New England Conservatory in the conservatory's Jordan Hall.

Two of the five concerts will be done by the Boston Symphony String Quartet. The ensemble, quartet-in-residence at the conservatory, is made up of Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola, and Jules Eskin, cello.

Three concerts will be given by the Boston Symphony Chamber Players, all of whom are principals in the orchestra: Messrs. Silverstein, Fine and Eskin; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn. Claude Frank will join the Chamber Players in two programs as guest pianist.

The Chamber Music Series will begin Wednesday, Nov. 2, with a program by the Chamber Players, Frank at the piano. The remaining dates are: Jan. 4, String Quartet; Feb. 8, Chamber Players; Mar. 8, String Quartet; and Mar. 29, Chamber Players with Frank. The program for the Nov. 2 concert will be announced.

The Providence Journal
PROVIDENCE, R. I.
D. 66,826 SUN. 200,259
OCT 30 1966

Boston Chamber Group Presented

By RUTH TRIPP

THE BOSTON SYMPHONY Chamber Players are now on records and the RCA release LN-6167 has all nine of them, in different combinations, playing the kind of music which, supposedly, brings the greatest joy to the hearts of symphonists. An interesting booklet accompanies the three records and in it is a foreword by Peter Ustinov.

His comment about chamber music is interesting. He says, "If opera corresponds to the novel, and if the song is the counterpart of the poem, chamber music is the diary, the confession, or perhaps, in its less personal form, the short story."

We have as members of the group, Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Georges Moleux, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn. Claude Frank is guest pianist when the score calls for piano and when an added violin is needed, Alfred Krips is elected. The nine players on the cover photograph are all first desk members of the parent orchestra.

The program includes two Mozart numbers, the Quartet in D for Flute and Strings, K. 285 and the Quartet in F for Oboe and Strings, K. 370, the Brahms Quartet in C minor for Piano and Strings, Op. 60; Beethoven's Serenade for Flute, Violin and Viola; Irving Fine's Fantasia for String Trio (1957); Aaron Copland's "Vitebsk"—Study on a Jewish Theme (1929); Elliott Carter's Woodwind Quintet (1948) and Walter Piston's Divertimento for Nine Instruments. The playing is superb and here is chamber music with excellence plus the added joy which is apparent in the making of this rare music.

BOSTON SYMPHONY of the earlier days is represented beautifully in an RCA Victor "Treasury of Immortal Performances." The album VCM-6174 is full of memories. The music is played under the baton of Serge Koussevitzky and represents recordings done at Symphony Hall in Boston with one exception, a Carnegie Hall performance.

This booklet's pictures are rare. Some are photographs reproduced and others are Burnham line drawings. The composite picture of the whole orchestra is wonderful. Burgin, Bedetti, Alfred Zighera and dozens of other musicians, some retired and some no longer here, are on the stage of Symphony Hall as we always used to see them. Of course the Brahms, Beethoven, Tchaikovsky, Rachmaninoff, Rimsky-Korsakoff, Hanson, Foote and Shostakovich works are wonderful but the surprise of the picture and the recollections it stirred up make this a real find. It makes you glad you were growing up within reach of Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
OCT 9 1966

New Chamber Music Series Is Planned

The New England Conservatory and Boston Symphony Orchestra will join this season in presenting a series of five Wednesday evening programs in Jordan Hall, entitled the "Boston Symphony Chamber Music Series."

Two of the five concerts will be given by the Boston Symphony String Quartet, which is the quartet-in-residence at the Conservatory, with Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello.

Three concerts will be given by the Boston Symphony Chamber Players, all of whom are principal players in the orchestra: Messrs. Silverstein, Fine and Eskin; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; and James Stagliano, horn. Claude Frank will join the Chamber Players in two programs as guest pianist.

THE BOSTON Symphony Chamber Music Series will begin Wednesday, Nov. 2 with a program by the Chamber Players, Mr. Frank at the piano. The remaining dates are as follows: Jan. 4, Boston Symphony String Quartet; Feb. 8, Boston Symphony Chamber Players; March 8, Boston Symphony String Quartet; and March 29, Boston Symphony Chamber Players with Claude Frank, pianist. The program for the Nov. 2 concert will be announced shortly.

Subscription tickets for the series will be available at the Jordan Hall Box Office at $18, $15, $12 and $9. Mail orders are now being accepted.

The symphony itself is out of town this week, presenting four concerts in the New York area. These programs mark the beginning of the orchestra's 80th consecutive season of concerts in New York.

The next Symphony Hall concert will be Tuesday evening, Oct. 18, the [illegible] program of the "[illegible]

MILWAUKEE JOURNAL
MILWAUKEE, WISC.
D. 364,362 SUN. 551,968
OCT 9 1966

Classical Records

Boston Ensemble First Rate

By GERALD KLOSS
Of The Journal Staff

THE Boston Symphony Chamber Players, an ensemble made up of first chair men in the orchestra, offer eight works by composers ranging from Mozart and Beethoven to Aaron Copland and Elliott Carter in a splendid three record Victor album (LM-6167). Also included is a 10 inch long play record in

which the music is discussed by conductor Erich Leinsdorf, violinist Joseph Silverstein of the ensemble and that ubiquitous jack of all arts, Peter Ustinov, with illustrative excerpts from each of the pieces.

Mozart is represented by his quartet in D for flute and strings (K. 285) and the quartet in F for oboe and strings (K 370) — both models of classical grace and clarity. Pianist Claude Frank is the guest artist in Brahms' quartet in C minor for piano and strings. Beethoven's entry is the serenade in D for flute, violin and viola.

This is music, of course, that speaks for itself, and the commentary, while interesting, is rather superfluous. The 20th century works are something else again, and here the recorded discussion aids the average listener's appreciation. The selections are Irving Fine's fantasia for strings, composed in 1957; Copland's "Vitebsk," a 1929 study on a Jewish theme, for violin, cello and piano; Carter's 1948 woodwind quintet and Walter Piston's 1946 divertimento for nine instruments.

These are not especially knotty works, but they are not ones to set the listener whistling the themes, either. They have the carefully worked out scheme and regard for technical nuance that characterizes much of contemporary music, and the Bostonians are as adept in tracing the tricky, arid lines as they are bringing out the swell and flow of melody in the Mozart, Beethoven and Brahms compositions. The ensemble is only two years old, but in terms of balance and blend, it sounds like a veteran group. Sound is excellent.

Oregon Journal
PORTLAND, ORE.
D. 146,403 SAT. 134,613
OCT 8 1966

By ANTHONY CRESSWELL
Journal Staff Writer

Concert

An unusual touch is given a new album by the Boston Symphony Chamber Players with the inclusion of a 10-inch bonus record containing a commentary by Peter Ustinov, a chamber music buff who is much better known nationally as a comedian. Ustinov exchanges views with Erich Leinsdorf, musical director of the Boston Orchestra, and Joseph Silverstein, concertmaster of the orchestra and head of the chamber players. The album proper consists of three 12-inch records, boxed and accompanied by extensive notes. The eight pieces performed includes quartets and other chamber music by Mozart, Brahms, Beethoven, Copland and Piston, among others. RCA Victor, LM-LSC 6167

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 635,619
OCT 17 1966

Boston Players Concert

The auction room at the Parke-Bernet Galleries is small, intimate, informal as concert halls go, and the performers are practically in the audience's laps.

It follows then, that yesterday afternoon's concert by the Boston Symphony Chamber Players was just what that sort of event ought to be. The playing was warm and polished, and the players, seen very close up with all their facial expressions, gave the feeling of sharing the afternoon with their listeners.

The program they shared was no great shakes, but that didn't matter. Reicha's Woodwind Quintet in E flat (Op. 88, No. 2), Piston's Woodwind Quintet (1956), Wilson Coker's Concertino for Bassoon and Strings and Beethoven's Serenade in D for Flute, Violin and Viola (Op. 25) were given in so charming and ingratiating a manner, and in such trim order that every moment was exceedingly pleasant.

The Reicha, basically a silly little piece, became delightfully quaint. During the Piston, one was absorbed by the quick reactions of the performers to each other. In the Coker, one was overwhelmed by each player's individual virtuosity. The Beethoven, which is usually just pretty funny in a lightly exaggerated way, became pretty, too.

The Bostonians will give five more concerts at Parke-Bernet, their only local appearances this season.

Members of the group heard yesterday were Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboist; Gino Cioffi, clarinetist; Sherman Walt, bassoonist; James Stagliano, French horn player; Joseph Silverstein, violinist; Burton Fine, violinist, and Jules Eskin, cellist.

THEODORE STRONGIN.

Mahler's Third Played By Boston Symphony

There was a treat for Mahler fans on Saturday night when the Boston Sympathy Orchestra opened its 1966-67 series of Carnegie Hall concerts with Mahler's Symphony No. 3 in D minor. There was no time for anything else, of course, for this six-movement essay in musical rhetoric lasts almost two hours including time for an intermission between the first and second movements.

It is curious that a work so long-winded and repetitious and so cluttered with banalities should continue to fascinate conductors and listeners, but it does. Perhaps, it is because just about the time you think you can't stand anymore of it, something happens that is arresting. That something usually has a noble sound that arouses thoughts of magnanimity, redemption and other such things.

The performance conducted by Erich Leinsdorf seemed to do about as much as any could to make the event seem worth the effort. Mahler's superb orchestration projected clearly, and healthy tempos kept the music from bogging down in its own excesses.

Shirley Verrett sang the solo of the fourth movement beautifully. She was joined in the fifth movement by the Boston Boychoir (John Oliver, director) and the women of the New England Conservatory Chorus (Lorna Cooke deVaron, director). Both groups made admirable contributions.

ALLEN HUGHES.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 30 1966

WEDNESDAY

Concerts

BOSTON SYMPHONY Chamber Players—Jordan Hall, 30 Gainsboro st., Boston; presented by New England Conservatory and Boston Symphony Orchestra; 8:30 p.m.; tickets at box office.

LYNN BLAIR, soprano—Newton Junior College, College Hall, Washington pk., Newtonville, 8:15 p.m.; free.

NEW ENGLAND Jewish Music Forum—Congregation Kehillath Israel; program, "Songs of Many Lands," Brookline; soloist, Martha Schlamme; 8:30 p.m.; non-members

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
OCT 23 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836
NOV 23 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
R. I. Herald
PROVIDENCE, R. I.
Weekly Circ. 12,221
NOV 25 1966

Bostonians To Begin Chamber Music Series

The Rhode Island Chamber Music Concerts will present the Boston Symphony Chamber Players on Wednesday at 8:30 p.m. at the Rhode Island School of Design auditorium. Members of the ensemble, all first desk players in the Boston Symphony Orchestra, are Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Joseph Silverstein, violin, and Claude Frank, piano.

They will play the Beethoven Quintet in E flat major for Piano and Woodwinds; Hindemith's Quintet for Woodwinds, Op. 24, No. 2, and the Brahms Trio in E flat for Piano, Violin and Horn. Tickets may be purchased by writing to Brown University, Box 1903, Providence 02912, or at Avery Piano Company. Remaining tickets will be sold at the RISD auditorium box office after 6:30 p.m on the night of the performance Nov. 30.

Boston Chamber Players To Feature Claude Frank

The New England Conservatory and Boston Symphony Orchestra have announced the details of the first program in the Boston Symphony Chamber Music Series, which will take place at Jordan Hall Wednesday evening, Nov. 2.

It will be the first in a new series of five concerts sponsored jointly by the Orchestra and the Conservatory, in which the Boston Symphony Chamber Players and the Boston String Quartet will be heard.

Principal Players

The Nov. 2 program will be given by the Boston Symphony Chamber Players who are all principal players in the Orchestra, and Claude Frank, guest pianist.

The concert will open with Beethoven's Quintet for Woodwinds and Piano, Op. 16, with Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; and Claude Frank at the piano.

The program will continue with Hindemith's Quintet for Woodwinds, performed by Mrs. Dwyer, and Messrs. Gomberg, Cioffi, Walt and Stagliano.

The final number will be the Quartet for Piano and Strings, Op. 47 by Schumann, with Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; and Mr. Frank at the piano.

Other Programs

Subsequent programs in the five-concert Boston Symphony Chamber Music Series will be given January 4 by the Boston Symphony String Quartet, which is the quartet-in-resident of the New England Conservatory; Feb. 8 by the Boston Symphony Chamber Players; March 8 by the Boston Symphony String Quartet; and March 29 by the Chamber Players with Claude Frank as guest pianist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
NOV 3 1966

BSO Chamber Players Open Their 3d Season

(By ROLFE BOSWELL)—Their third season was begun by the Boston Symphony Chamber Players in Jordan Hall last night when these nine gifted musicians were presented in a thoroughly enjoyable concert by the New England Conservatory of Music. Three delightful facets of music were offered—classical, contemporary and late romantic.

Beethoven's quintet for piano and winds (Op. 16, in E flat), an early work, probably composed about 1796-97, bears striking resemblance in format and instrumentation to Mozart's more celebrated quin-tet in the same key (KV-452), showing how much Beethoven was influenced by the older composer at this early stage of his career. An inferior work to its congener, it treads carefully, though with pulsating ambition, the rigid paths of classical format.

Paul Hindemith

However, this is not to say that Beethoven contrives his effects in a Mozartean manner. It requires playing with verve, relying less, except in the slow movement, on smooth turning of phrases. In last night's performance, the virtuosity of the wind players—Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn, matched Claude Frank's exceptional flair for the piano part.

Nowhere in his finer musical output has the prolific Paul Hindemith exhibited a pawkier sense of humor than in his Kleine Kammermusic (Op. 24, No. 2) for wind quintet, composed in 1922. A divertimento in spirit, it is by no means easy going even for so talented an ensemble as the BSO first-chair players, the quartet mentioned in the preceding paragraph plus Doriot Anthony Dwyer, flautiste.

There are effects which cause many difficulties in performance. An example is the waltz, no "Wine, Women and Song", that, wherein Mrs. Dwyer trilled on the piccolo, a notoriously shrill instrument, intoning with all the measured elegance of John Lemonne in "Wind Amongst the Trees' for solo flute.

After the interval, stringed instruments had their glorious turn, with Joseph Silverstein, violin; Burton Fine, viola, and Jules Eskin, cello, teamed with Pianist Frank in Gabriel Faure's delightfully impressive piano quartet (Op. 15, in C minor). Almost all Faure music is elegant—as elegant as the portrait John Singer Sargent painted of this somewhat neglected minor master.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
NOV 3 1966

Boston Symphony players

By Clifford Barnes

The music played by the Boston Symphony Chamber Players, on Wednesday night at Jordan Hall, appealed in turn to the ear, the mind, the heart. Not that Beethoven, Hindemith, and Faure don't contain elements of all three in their work. The compositions on this program simply fell into these categories.

Since chamber music for wind ensembles was popular when Beethoven arrived in Vienna, he wrote to fill the market. Such a work is the Quintet in E-flat major for piano, oboe, clarinet, bassoon, and horn, Op. 16. It was designed to give immediate aural pleasure, and so it did as played by Claude Frank, Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano.

The piano has the most important role in this work, though there were effective horn and bassoon solos in the Andante cantabile, Mr. Frank led the way in some fine dynamic shading.

The themes of the opening Allegro were carefully interwoven. Each instrumentalist brought out his solo line, then merged into the ensemble. It was a pleasure to hear wind players with such good intonation. Mr. Stagliano played some tricky French horn passages with obvious ease.

Youthful works

Beethoven was 26 when he wrote this quintet. Hindemith was one year older when he completed his Quintet for wind instruments, Op. 24, No. 2. He, too, was interested in composing music for musicians who needed new repertoire.

The actual title of the work, "Kleine Kammermusik," gives a hint of the composer's intention. These are five little vignettes in alternating moods. While the aural pleasure cannot be denied (the harmonic content is no real barrier), the playful delight derives from an appeal to the mind.

There is no piano in this work. Doriot Anthony Dwyer was the fifth member of the ensemble, playing the flute in all but one movement. Hindemith scored his little waltz for piccolo.

The third section, "Placid and simple," was enhanced by solo passages on the oboe and bassoon. The next movement, "Rapid," was an intense conversation with each instrument insisting on a point. A "Very lively" finale left everyone in total agreement.

Musical sophistication

The Fauré Piano Quartet in C minor, Op. 15, is a more sophisticated work than the other two, perhaps because the composer was older when he wrote it. The romantic sweep of each movement definitely appeals to the emotions.

Mr. Frank, at the piano, was joined by Joseph Silverstein, violinist, Burton Fine, violist, and Jules Eskin cellist. Here each musician made an equal contribution to the musicmaking. The soulful lament of the strings against the chiming of the piano was particularly impressive.

Fauré's music has sentiment, but it would be difficult to find sentimentality. A sense of reticence prevents that. In this work there is a kind of sternness, for that's what the key of C minor meant to Fauré. He was sensitive to moods of different tonalities.

Yet the second movement Scherzo bubbled along, and the joy of the ensemble playing together spread over the audience.

TOWN AND COUNTRY
NEW YORK, N.Y.
MONTHLY 91,700
NOV 1966

The musical season has been resumed at Parke-Bernet with recitals by the Boston Symphony Chamber Players on Sunday afternoons at 4. The next is set for November 20. As usual, there will be important exhibitions of works of art from forthcoming sales. Proceeds go to Lincoln Center for the Performing Arts.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 3 1966

Symphony Group Does Well by Faure

By McLAREN HARRIS
Music Critic

The Boston Symphony Chamber Players put the emphasis upon music for winds to open their third season Wednesday night at Jordan Hall—Beethoven's Quintet for piano and winds, Op. 16, and Hindemith's Wind Quintet, Op. 24, No. 2—then reverted to the more familiar idiom of the piano quartet, for a conclusion.

The choice of works made the evening enlightening, in its own way: we observed Beethoven in Mozartian costume, Hindemath at work with his non-Baroque counterpoint and Faure proving himself one of the most underrated composers in French musical history.

Classic Technique

The Beethoven E flat Quintet is a crystal line model of classic technique: triad-based themes, sectioned forms with textural contrast and motivic development. Melodic leads find their way occasionally into bassoon and horn parts, more often into clarinet and obe, but mostly rest with the piano; the last movement is virtually a miniatiree concerto. Ralph Gomberg (oboe) Gino Cioffi (Clarinet), Sherman Walt (bassoon), James Stagliano (horn) and Claude Frank (piano) treated their material with mutual respect in an unassuming dialogue

Mr. Frank distinguished himself with his sturdy, controlled pianism and a well-conceived ensemble role. He is referred to as "guest pianist" at these recitals, though he seems a semi-permanent, and welcome, fixture with the Chamber Players.

Always Adventure

The five-movement Hindemith Quintet is artfully wrought in its tonal combinations and is masterful in instrumental exploitation as the finest works of the genre—if lacking a genius' marks of thematic invention and dramatic imagination. His forms verge on the classic but his counterpoint is mostly non-imitative, more akin to 19th Century practices of countermelody. But Hindemith is always an adventurer; the quintet is playful, energetic and quiescent. The players—Doriot Anthony Dyer, flute, joined Messrs. Gomberg, Cioffi, Walt and Stagliano—are very good at this sort of thing; both they and the audience found pleasures in pure technical proficiency and exploration.

That Faure, he could write. His C minor Piano Quartet has at once a rhapsodic sweep and a symphonic bearing in its setting of strings now with, now against the keyboard. The four movements differ in expression but are alike in sublimity, lyric felicity, instrumental polish. Joseph Silverstein, violin, Burton Fine, viola, and Jules Eskin, cello, joined Mr. Frank, and not notwithstanding the space accorded it here, this must be accounted the evening's highlight, with full-toned eloquence, deft exchanges and dynamic sincerity.

The Program:

The Boston Symphony Chamber Players, consisting of Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; and guest pianist, Claude Frank, presented the 3rd season's first concert Wednesday night at Jordan Hall.

Quintet in E flat for piano winds, Op. 16 — Beethoven
Quintet for Winds, Op. 24, No. 2 — Hindemith
Piano Quartet in C minor, Op. 15 — Faure

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald
CRANSTON, R. I.
Weekly Circ. 5,498
NOV 23 1966

Boston Symphony Chamber Players At RISD Nov. 30

The Rhode Island Chamber Music Concerts will present the Boston Symphony Chamber Players in the Rhode Island School of Design Auditorium on Wednesday, November 30, at 8:30 p.m.

Tickets may be purchased by applying to Brown University, Box 1903, Providence, R. I. 02912, or Avery Piano Company, Weybosset Street, Providence. Any remaining tickets will be sold at the box office after 6:30 p.m. on the evening of the performance.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (m)
NEW YORK, N. Y.
Circ. 635,619
OCT 17 1966

Boston Players Concert

The auction room at the Parke-Bernet Galleries is small, intimate, informal as concert halls go, and the performers are practically in the audience's laps.

It follows then, that yesterday afternoon's concert by the Boston Symphony Chamber Players was just what that sort of event ought to be. The playing was warm and polished, and the players, seen very close up with all their facial expressions, gave the feeling of sharing the afternoon with their listeners.

The program they shared was no great shakes, but that didn't matter. Reicha's Woodwind Quintet in E flat (Op. 88, No. 2), Piston's Woodwind Quintet (1956), Wilson Coker's Concertino for Bassoon and Strings and Beethoven's Serenade in D for Flute, Violin and Viola (Op. 25) were given in so charming and ingratiating a manner, and in such trim order that every moment was exceedingly pleasant.

The Reicha, basically a silly little piece, became delightfully quaint. During the Piston, one was absorbed by the quick reactions of the performers to each other. In the Coker, one was overwhelmed by each player's individual virtuosity. The Beethoven, which is usually just pretty funny in a lightly exaggerated way, became pretty, too.

The Bostonians will give five more concerts at Parke-Bernet, their only local appearances this season.

Members of the group heard yesterday were Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboist; Gino Cioffi, clarinetist; Sherman Walt, bassoonist; James Stagliano, French horn player; Joseph Silverstein, violinist; Burton Fine, violinist, and Jules Eskin, cellist.

THEODORE STRONGIN.

Mahler's Third Played By Boston Symphony

There was a treat for Mahler fans on Saturday night when the Boston Sympathy Orchestra opened its 1966-67 series of Carnegie Hall concerts with Mahler's Symphony No. 3 in D minor. There was no time for anything else, of course, for this six-movement essay in musical rhetoric lasts almost two hours including time for an intermission between the first and second movements.

It is curious that a work so long-winded and repetitious and so cluttered with banalities should continue to fascinate conductors and listeners, but it does. Perhaps, it is because just about the time you think you can't stand anymore of it, something happens that is arresting. That something usually has a noble sound that arouses thoughts of magnanimity, redemption and other such things.

The performance conducted by Erich Leinsdorf seemed to do about as much as any could to make the event seem worth the effort. Mahler's superb orchestration projected clearly, and healthy tempos kept the music from bogging down in its own excesses.

Shirley Verrett sang the solo of the fourth movement beautifully. She was joined in the fifth movement by the Boston Boychoir (John Oliver, director) and the women of the New England Conservatory Chorus (Lorna Cooke deVaron, director). Both groups made admirable contributions.

ALLEN HUGHES.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 30 1966

WEDNESDAY

Concerts

BOSTON SYMPHONY Chamber Players—Jordan Hall, 30 Gainsboro st., Boston: presented by New England Conservatory and Boston Symphony Orchestra; 8:30 p.m.; tickets at box office.

LYNN BLAIR, soprano—Newton Junior College, College Hall, Washington pk., Newtonville, 8:15 p.m.; free.

NEW ENGLAND Jewish Music Forum—Congregation Kehillath Israel; program, "Songs of Many Lands," Brookline; soloist, Martha Schlamme; 8:30 p.m.; non-members.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
SPRINGFIELD, Mass.
Circ. 115,966
OCT 23 1966

Boston Chamber Players To Feature Claude Frank

The New England Conservatory and Boston Symphony Orchestra have announced the details of the first program in the Boston Symphony Chamber Music Series, which will take place at Jordan Hall Wednesday evening, Nov. 2.

It will be the first in a new series of five concerts sponsored jointly by the Orchestra and the Conservatory, in which the Boston Symphony Chamber Players and the Boston String Quartet will be heard.

Principal Players

The Nov. 2 program will be given by the Boston Symphony Chamber Players who are all principal players in the Orchestra, and Claude Frank, guest pianist.

The concert will open with Beethoven's Quintet for Woodwinds and Piano, Op. 16, with Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; and Claude Frank at the piano.

The program will continue with Hindemith's Quintet for Woodwinds, performed by Mrs. Dwyer, and Messrs. Gomberg, Cioffi, Walt and Stagliano.

The final number will be the Quartet for Piano and Strings, Op. 47 by Schumann, with Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; and Mr. Frank at the piano.

Other Programs

Subsequent programs in the five-concert Boston Symphony Chamber Music Series will be given January 4 by the Boston Symphony String Quartet, which is the quartet-in-resident of the New England Conservatory; Feb. 8 by the Boston Symphony Chamber Players; March 8 by the Boston Symphony String Quartet; and March 29 by the Chamber Players with Claude Frank as guest pianist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836
NOV 23 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
R. I. Herald
PROVIDENCE, R. I.
Weekly Circ. 12,221
NOV 25 1966

Bostonians To Begin Chamber Music Series

The Rhode Island Chamber Music Concerts will present the Boston Symphony Chamber Players on Wednesday at 8:30 p.m. at the Rhode Island School of Design auditorium. Members of the ensemble, all first desk players in the Boston Symphony Orchestra, are Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Joseph Silverstein, violin, and Claude Frank, piano.

They will play the Beethoven Quintet in E flat major for Piano and Woodwinds; Hindemith's Quintet for Woodwinds, Op. 24, No. 2, and the Brahms Trio in E flat for Piano, Violin and Horn. Tickets may be purchased by writing to Brown University, Box 1903, Providence 02912, or at Avery Piano Company. Remaining tickets will be sold at the RISD auditorium box office after 6:30 p.m. on the night of the performance Nov. 30.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
NOV 3 1966

BSO Chamber Players Open Their 3d Season

(By ROLFE BOSWELL)—Their third season was begun by the Boston Symphony Chamber Players in Jordan Hall last night when these nine gifted musicians were presented in a thoroughly enjoyable concert by the New England Conservatory of Music. Three delightful facets of music were offered—classical, contemporary and late romantic.

Beethoven's quintet for piano and winds (Op. 16, in E flat), an early work, probably composed about 1796-97, bears striking resemblance in format and instrumentation to Mozart's more celebrated quin-tet in the same key (KV-452), showing how much Beethoven was influenced by the older composer at this early stage of his career. An inferior work to its congener, it treads carefully, though with pulsating ambition, the rigid paths of classical format.

Paul Hindemith

However, this is not to say that Beethoven contrives his effects in a Mozartean manner. It requires playing with verve, relying less, except in the slow movement, on smooth turning of phrases. In last night's performance, the virtuosity of the wind players—Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon, and James Stagliano, horn, matched Claude Frank's exceptional flair for the piano part.

Nowhere in his finer musical output has the prolific Paul Hindemith exhibited a pawkier sense of humor than in his Kleine Kammermusic (Op. 24, No. 2) for wind quintet, composed in 1922. A divertimento in spirit, it is by no means easy going even for so talented an ensemble as the BSO first-chair players, the quartet mentioned in the preceding paragraph plus Doriot Anthony Dwyer, flautiste.

There are effects which cause many difficulties in performance. An example is the waltz, no "Wine, Women and Song", that, wherein Mrs. Dwyer trilled on the piccolo, a notoriously shrill instrument, intoning with all the measured elegance of John Lemonne in "Wind Amongst the Trees' for solo flute.

After the interval, stringed instruments had their glorious turn, with Joseph Silverstein, violin; Burton Fine, viola, and Jules Eskin, cello, teamed with Pianist Frank in Gabriel Faure's delightfully impressive piano quartet (Op. 15, in C minor). Almost all Faure music is elegant—as elegant as the portrait John Singer Sargent painted of this somewhat neglected minor master.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
NOV 3 1966

Boston Symphony players

By Clifford Barnes

The music played by the Boston Symphony Chamber Players, on Wednesday night at Jordan Hall, appealed in turn to the ear, the mind, the heart. Not that Beethoven, Hindemith, and Fauré don't contain elements of all three in their work. The compositions on this program simply fell into these categories.

Since chamber music for wind ensembles was popular when Beethoven arrived in Vienna, he wrote to fill the market. Such a work is the Quintet in E-flat major for piano, oboe, clarinet, bassoon, and horn, Op. 16. It was designed to give immediate aural pleasure, and so it did as played by Claude Frank, Ralph Gomberg, Gino Cioffi, Sherman Walt, and James Stagliano.

The piano has the most important role in this work, though there were effective horn and bassoon solos in the Andante cantabile, Mr. Frank led the way in some fine dynamic shading.

The themes of the opening Allegro were carefully interwoven. Each instrumentalist brought out his solo line, then merged into the ensemble. It was a pleasure to hear wind players with such good intonation. Mr. Stagliano played some tricky French horn passages with obvious ease.

Youthful works

Beethoven was 26 when he wrote this quintet. Hindemith was one year older when he completed his Quintet for wind instruments, Op. 24, No. 2. He, too, was interested in composing music for musicians who needed new repertoire.

The actual title of the work, "Kleine Kammermusik," gives a hint of the composer's intention. These are five little vignettes in alternating moods. While the aural pleasure cannot be denied (the harmonic content is no real barrier), the playful delight derives from an appeal to the mind.

There is no piano in this work. Doriot Anthony Dwyer was the fifth member of the ensemble, playing the flute in all but one movement. Hindemith scored his little waltz for piccolo.

The third section, "Placid and simple," was enhanced by solo passages on the oboe and bassoon. The next movement, "Rapid," was an intense conversation with each instrument insisting on a point. A "Very lively" finale left everyone in total agreement.

Musical sophistication

The Fauré Piano Quartet in C minor, Op. 15, is a more sophisticated work than the other two, perhaps because the composer was older when he wrote it. The romantic sweep of each movement definitely appeals to the emotions.

Mr. Frank, at the piano, was joined by Joseph Silverstein, violinist, Burton Fine, violist, and Jules Eskin cellist. Here each musician made an equal contribution to the musicmaking. The soulful lament of the strings against the chiming of the piano was particularly impressive.

Fauré's music has sentiment, but it would be difficult to find sentimentality. A sense of reticence prevents that. In this work there is a kind of sternness, for that's what the key of C minor meant to Fauré. He was sensitive to moods of different tonalities.

Yet the second movement Scherzo bubbled along, and the joy of the ensemble playing together spread over the audience.

TOWN AND COUNTRY
NEW YORK, N.Y.
MONTHLY 91,700
NOV 1966

The musical season has been resumed at Parke-Bernet with recitals by the Boston Symphony Chamber Players on Sunday afternoons at 4. The next is set for November 20. As usual, there will be important exhibitions of works of art from forthcoming sales. Proceeds go to Lincoln Center for the Performing Arts.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 3 1966

Symphony Group Does Well by Faure

By McLAREN HARRIS
Music Critic

The Boston Symphony Chamber Players put the emphasis upon music for winds to open their third season Wednesday night at Jordan Hall—Beethoven's Quintet for piano and winds, Op. 16, and Hindemith's Wind Quintet, Op. 24, No. 2—then reverted to the more familiar idiom of the piano quartet, for a conclusion.

The choice of works made the evening enlightening, in its own way: we observed Beethoven in Mozartian costume, Hindemath at work with his non-Baroque counterpoint and Faure proving himself one of the most underrated composers in French musical history.

Classic Technique

The Beethoven E flat Quintet is a crystal line model of classic technique: triad-based themes, sectioned forms with textural contrast and motivic development. Melodic leads find their way occasionally into bassoon and horn parts, more often into clarinet and obe, but mostly rest with the piano; the last movement is virtually a miniaturee concerto. Ralph Gomberg (oboe) Gino Cioffi (Clarinet), Sherman Walt (bassoon), James Stagliano (horn) and Claude Frank (piano) treated their material with mutual respect in an unassuming dialogue

Mr. Frank distinguished himself with his sturdy, controlled pianism and a well-conceived ensemble role. He is referred to as "guest pianist" at these recitals, though he seems a semi-permanent, and welcome, fixture with the Chamber Players.

Always Adventure

The five-movement Hindemith Quintet is artfully wrought in its tonal combinations and is masterful in instrumental exploitation as the finest works of the genre — if lacking a genius' marks of thematic invention and dramatic imagination. His forms verge on the classic but his counterpoint is mostly non-imitative, more akin to 19th Century practices of countermelody. But Hindemith is always an adventurer; the quintet is playful, energetic and quiescent. The players—Doriot Anthony Dyer, flute, joined Messrs. Gomberg, Cioffi, Walt and Stagliano—are very good at this sort of thing; both they and the audience found pleasures in pure technical proficiency and exploration.

That Faure, he could write. His C minor Piano Quartet has at once a rhapsodic sweep and a symphonic bearing in its setting of strings now with, now against the keyboard. The four movements differ in expression but are alike in sublimity, lyric felicity, instrumental polish. Joseph Silverstein, violin, Burton Fine, viola, and Jules Eskin, cello, joined Mr. Frank, and not notwithstanding the space accorded it here, this must be accounted the evening's highlight, with full-toned eloquence, deft exchanges and dynamic sincerity.

The Program:

The Boston Symphony Chamber Players, consisting of Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; and guest pianist, Claude Frank, presented the 3rd season's first concert Wednesday night at Jordan Hall.

Quintet in E flat for piano winds, Op. 16	Beethoven
Quintet for Winds, Op. 24, No. 2	Hindemith
Piano Quartet in C minor, Op. 15	Faure

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald
CRANSTON, R. I.
Weekly Circ. 5,498
NOV 23 1966

Boston Symphony Chamber Players At RISD Nov. 30

The Rhode Island Chamber Music Concerts will present the Boston Symphony Chamber Players in the Rhode Island School of Design Auditorium on Wednesday, November 30, at 8:30 p.m.

Tickets may be purchased by applying to Brown University, Box 1903, Providence, R. I. 02912, or Avery Piano Company, Weybosset Street, Providence. Any remaining tickets will be sold at the box office after 6:30 p.m. on the evening of the performance.

195

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Express (e)
PORTLAND, Me.
Circ. 29,049

NOV 3 0 1966

Boston Players Expected To Present Outstanding Musical Treat Here Sunday

Boston Players Here Sunday

The String Trio of the famous Boston Players of the Boston Symphony Orchestra are shown, left to right: Burton Fine, viola; Jules Eskin, cello, and Joseph Silverstein, concertmaster.

By JOHN R. THORNTON

The Boston Symphony Players will appear at Luther Bonney Auditorium at 2:30 p.m. Sunday in a concert sponsored by UMP that promises to be one of the outstanding musical events of the season.

Ever since its official organization more than a year ago, the Boston Players have performed all over the country, have become in a very short time a group in great public demand.

Because of the uniqueness of their ensemble, the players represent enormous flexibility, are able to present unusual concerts of literature that is mostly ignored.

TAKING ADVANTAGE of their special situation, able to draw upon a vast library of fine music of various combinations, the BP group offers stunning virtuosity to support their seldom heard repertoire.

The move began initially some years back, when the "first players" or leaders, who do not participate in the long Boston Pops season each spring, sought to form a top rank ensemble that would tour at that time of year.

But once the organization was recognized and supported by BSO management, they began to be immediately booked at all months of the year. Their most extensive trips, however, take place in May and June.

In addition to their public concerts, the BP's often direct master classes or clinics at colleges and universities where they are engaged, and have made their first recording for a nationally known company, due for release this spring.

THESE "FIRST CHAIR" MUSICIANS who will appear at Luther Bonney Hall Sunday are among the finest instrumentalists in the United States.

Ralph Gomberg, principal oboist; Sherman Walt, first bassoon; Joseph Silverstein, concertmaster; Burton Fine, first viola; Jules Eskin, principal cellist, all star performers with the Boston Symphony, will be featured in a program of special attraction.

Luise Vosgerchian, a nationally known soloist, who has appeared with the BSO more than 25 times, noted for her readings of the keyboard scores of Maine's Pulitzer prize winner, Dr. Walter Piston, will be the pianist for the group.

Luise Vesgerchian

Mrs. Vosgerchian, it will be remembered, was featured here two seasons ago, when she played the Piston Concertino for Piano and Orchestra with the Portland Symphony.

She has appeared frequently in solo recital at Town Hall, New York; Jordan Hall, Boston; Tanglewood at Lenox, Mass., has toured extensively in Europe and the United States.

Two years ago, while working on an engineering project at Dartmouth College, where she was a teacher and soloist in residence at The Hopkins Center, she appeared as a member of the trio in Bach's Fifth Brandenburg Concerto.

THE FLUTIST AND VIOLINIST failed to show up for a rehearsal so Mrs. Vosgerchian played the famous score as a piano concerto. She dumbfounded the Dartmouth Symphony and its director, Mario DiBonaventura, with her delicacy of touch, sustained a glowing legato line that drew all orchestra members to their feet for a prolonged cheer of gratitude.

Silverstein became concertmaster on the resignation of Richard Burgin who had been the first violin leader for more than 25 years. At the time he was playing in the back stand of the seconds, but so marvelous was his virtuosity that he jumped all the way to the post in one leap.

He is a fine soloist in his own right, placing third in the 1959 Queen Elizabeth of Belgium International Competition. In 1965 he was elected a member of the American Academy of Arts and Sciences.

Burton Fine for years played in the violin section of the BSO, and when Joseph DePasquale, former first viola, moved to the Philadelphia Symphony, a nationwide search was conducted for his replacement.

DURING THE AUDITIONS, Harry Ellis Dickson, assistant conductor of the Boston Pops saw Fine practicing backstage at Symphony Hall on a viola. Dickson was astonished, asked why a violinist was using a viola.

"Every man," replied Fine," has the opportunity once in his life to make a damned fool of himself. This is mine."

He then went before Erich Leinsdorf, played briefly, and won the coveted post of first viola of the Boston Symphony.

Jules Eskin became first cello when Sammy Mayes left with DePasquale for the Philadelphia Orchestra. Eskin was former first cellist for the Cleveland Orchestra. For three years he played with Pablo Casals at Puerto Rico and Marlboro, Vt.

RALPH GOMBERG is the youngest of seven children, five of whom graduated from the Curtis Institute of Music, became at 17 first oboe of the All America Youth Orchestra directed by Stokowski. He joined the BSO under Charles Munch as first oboe in 1949, is one of the finest oboe players in the world. His brother, Harold, is first oboe of the New York Philharmonic.

Sherman Walt never meant to be a bassoonist, was forced to learn the instrument in high school, became first bassoon of the Chicago Symphony until he moved to Boston in 1952.

Several years ago I produced a recording of five Vivaldi concerti for bassoon and orchestra with Walt that became a national best seller.

The Boston Players begin their concert with Zachau's Trio for oboe, bassoon and piano, continue with Schubert's magnificent Trio No. 1 in B Flat for violin, viola, and cello.

Poulenc's witty Trio for oboe, bassoon, and piano, will conclude the first half of the concert.

FOLLOWING INTERMISSION, Silverstein, Fine and Eskin will play Beethoven's String Trio No. 1 in E Flat, Opus 3, a lengthy six movement score that is too often overlooked.

I would hope that every serious musician and music lover in the area would make the Boston Players' concert an absolute date, for it is seldom that virtuosity of their calibre is offered in Portland.

The Boston Symphony has long been noted for having the finest leaders in the land, and the concert itself represents a stunning vehicle for their musicianship.

More than 25 leading Maine artists will exhibit at a three-day festival of art opening Monday at the Sheraton-Eastland. Sponsored by the Zonta Club of Portland, proceeds will be used for nursing scholarships.

On loan from Farnsworth Museum of Rockland will be an Andrew Wyeth canvas valued at $10,000. Other paintings owned and loaned will include works of the late William Zorach, Stephen Etnier, Raphael Soyer, Gene Klebe, Laurence Sisson, the late Andrew Winter, N.A., and the late Alexander Bower, N.A.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

NOV 6 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Telegram
PORTLAND, Me.
Circ. 105,712

NOV 2 7 1966

To Perform Here

Sherman Walt, left, principal bassoon of the Boston Symphony Orchestra, and Ralph Gomberg, principal oboe, will perform works by Zachau and Poulene during a concert of the Boston Symphony Chamber Players at Bonney Hall Auditorium, University of Maine in Portland, next Sunday. Also appearing will be pianist Luise Vosgerchian.

CLASSICAL

BSO Chamber Players Debut

By JO REITER

The Boston Symphony Chamber Players offer a distinctive program — Mozart, Beethoven and Brahms as well as four contemporary works—in a handsome three-record debut album on RCA Victor (LM-6167, LSC-6167).

Obviously (and intelligently) designed to expand the chamber-music-record audience, the album's promotional jacket includes a 10-inch discussion disc involving Erich Leinsdorf, Joseph Silverstein and Peter Ustinov.

Ustinov's opinions are available again in the notes he has written for the rather elaborate and generously - illustrated booklet that also contains brief biographical sketches of the players. (All of this is of course only a sophisticated but amusing kind of advertising.)

WHAT SHOULD really sell the album is the superb performance of the Boston Symphony Chamber Players.

The core of this fairly new group, formed in 1964 under the advisory direction of Erich Leinsdorf, consists of first-chair players of the Boston Symphony Orchestra.

They are Joseph Silverstein (violin), Burton Fine (viola), Jules Eskin (cello), Georges Moleux (bass), Doriot Anthony Dwyer (flute), Ralph Gomberg (oboe), Gino Cioffi (clarinet), Sherman Walt (bassoon) and James Stagliano (horn).

Pianist Claude Frank is guest artist with the group in the piano chamber music literature. And when the music calls for it, associate members from the Boston Symphony Orchestra are asked to join (e.g., in this recording Alfred Krips, violinist, is heard in Walter Piston's Divertimento for Nine Instruments).

The Chamber Players' versatility is apparent from the repertory included in these three records.

Mozart is represented by two quartets involving a woodwind and strings: the Quartet in D for Flute and Strings, K. 285, and the F Major Quartet for Oboe and Strings, K. 370. They are beautifully performed — intimate, sensitive, but not precious. Moreover, the balance is right.

The flute is heard again in Beethoven's Serenade in D for Flute, Violin, and Viola, Op. 25,

Show Guide **RECORDS**

JOSEPH SILVERSTEIN
Ten-inch discussion

NEW YORK, N. Y.
PARK EAST
W. CIRC. N. AVAIL.

OCT 2 7 1966

Balanced Program By Chamber Players

Music

BOSTON SYMPHONY CHAMBER PLAYERS. Parke-Bernet Galleries. Sunday afternoon, October 16, 1966.

An intimate concert of chamber music ranging from Reicha's **Woodwind Quintet in E Flat** to Beethoven's **Serenade in D for Flute, Violin, and Viola** was presented by the Boston Symphony Chamber Players at the Parke-Bernet Galleries. The small hall lent a note of informality to the event and the ambience of art and antiques gave much pleasure to the eye during the intermission stroll.

The fine virtuosity of each individual player and their evident musical rapport made this a concert of warm and delightful chamber music. Walter Piston's **Woodwind Quintet (1956)** and Wilson Coker's **Concertino for Bassoon and Strings (1959)** were the contemporary offerings. Both the Piston and Coker compositions were performed with superb musicianship and sharply drawn interpretations. The Reicha and Beethoven were of a light nature and provided a balance to the more dissonant works.

The members of the Boston Symphony who comprised this fine ensemble were Doriot Anthony Dwyer, flutist; Ralph Gomberg, oboist; Gino Cioffi, clarinetist; Sherman Walt, bassoonist; James Stagliano, French horn player; Joseph Silverstein, violinist; Burton Fine, violist; and Jules Eskin, cellist. Forthcoming concerts by the Boston Chamber Players will be given at the Parke-Bernet Galleries on the following Sunday afternoons: November 20, January 22, February 12, March 5 and April 16.

Helen M. Feeney

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
NOV 3 1966

Fine Faure by BSO Chamber

BOSTON SYMPHONY CHAMBER PLAYERS. Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cell; Claude Frank, piano;

By ROSE MARY PEDERSEN

The Boston Symphony Chamber Players presented a diverse program Wednesday in Jordan Hall. The concert began with the Beethoven quintet, an ingenuous and straightforward work in three movements. Both the strongest music and best playing was in the first movement, particularly in the varied return and the brilliant coda.

Pianist Claude Frank adjusted his quality very successfully to the woodwinds' sound, taking care not to cover with the bass passages. The performance allowed the music to speak for itself.

Paul Hindemith's "Kleine Kammermusik" for wind quintet is popular with wind players and it came across as it usually does. a pleasant, but somewhat prosaic piece.

The high point of the evening was the extraordinary performance of the Faure The players clearly believed in this piece, and made it completely convincing. This is not a simple task, since it could in some hands seem long-winded or even soft. But as played in this performance, it was constantly alive, with great variety of mood and clarity of form.

The string playing was especially beautiful for its qualities and balances. The playing of the rhetorical opening of the third movement was superb.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
DEC 17 1966

Boston Concert Scheduled on 4th

The New England Conservatory and the Boston Symphony Orchestra have announced the second concert of the five-concert Boston Symphony Chamber Music series will be presented Jan. 4 at Jordan Hall, Boston.

The concert will feature the Boston Symphony String Quartet, the quartet-in-residence at the conservatory. Gino Cioffi, principal clarinet of the orchestra, will join them.

CEDAR RAPIDS, IOWA
GAZETTE
D. 68,000 S. 72,000
NOV 6 1966

New Records

Classical

One of the most pretentious albums of chamber music ever to be issued is a three-LP set, plus a commentary record, by the Boston Symphony Chamber Players. Everyone has gone all-out to make this release a resounding success.

The players, first of all, are principally the first chair musicians of the Boston Symphony. The group is under the guidance of Erich Leinsdorf. The musicians themselves are all virtuosi.

ZACHEIS

The repertoire played here is certain to have something for everyone . . . it runs from Mozart through the Bs to Fine, Copland, Carter and Piston.

The recording quality is excellent, with real chamber acoustics.

In addition, the program notes and commentary are by the celebrated Peter Ustinov.

Then, for a clincher, a 10-inch record of commentary and discussion with selected passages from the recording are proffered by an informal group consisting of Ustinov, Leinsdorf and Joseph Silverstein, the first violinist.

Now I ask you . . . how much more can a company cram into an album? (RCA-Victor.)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
BANGOR, Me.
Circ. 79,208
DEC 2 1966

Concert Set By Musicians From Boston

PORTLAND — Six leading musicians from the Boston Orchestra will give a concert of works by Zachau, Schubert, Poulenc, and Beethoven at Bonney Hall Auditorium, University of Maine in Portland, at 2:30 p.m. Sunday.

Joseph Silverstein, concertmaster of the Boston Symphony; Burton Fine, principal Viola; and Jules Eskin, principal cello, will play Schubert's String Trio No. 1 in B flat and the six-movement Beethoven String Trio in E flat, Opus 3.

Ralph Gomberg, principal oboe; Sherman Walt, principal bassoon; and Luise Vosgerchian, a pianist who frequently appears with the Boston Symphony Orchestra, will play Zachau's trio for oboe, bassoon and piano in four movements and Poulenc's trio for these instruments in three movements.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836
DEC 1 1966

Music In Review

Rarely Heard Arrangements Delight Of Chamber Music

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Their opening work was Beethoven's "Quintet in E-flat Major for Piano and Woodwinds" played by oboe, horn, clarinet, bassoon and piano. As I have remarked here before it is easy to be happy in E-flat major and not only the music but the players were merry. Each had his turn in sharing this enjoyment with an audience that nearly filled the auditorium.

Beginning with the first movement grave, it became gay and delicately humorous in an allegro second movement that was made droll in places by Claude Frank's fugues and cadenza that he played with a toying impishness that resembled joyous mischief.

Then the third movement, andante cantabile, was serious almost amoroso with a passionate wooing in the horn solo that gave way to a finale, rondo: allegro ma non troppo, with a skippy, bouncy dance rhythm like a children's game or a kind of floppy, unpredictable dance of puppets.

Of course, there was a modern work, Hindemith's "Quintet For Wind Instruments," played by flute, oboe, clarinet, bassoon and horn. The opening was marked "playful" and the various voices were so far apart in harmony it was made to sound like daw in the zoological gardens. Each instrument seemed to go its own way, about its own business, and ended with kind of cliff-hanger mid-phrase abruptness that seemed like an attempt at wit but it may have been "just cute."

The waltz was lumbering and ponderous and kept the biological theme, and, if it resembled the waltz of the hippopotomi, perhaps that's what was intended. Then it was marked "placid and simple" and could have been the animals' siesta in the noonday heat because there were sleepy passages on the flute, and the bassoon emitted stentorious respirations. It became "rapid" and "very lively" toward the end like the agitation and impatience of hunger, so, by now, it was probably feeding time and each voice cried its own complaint.

One can only marvel at the artistry of these musicians who can make the absurd polyphonic sounds some modern composers afflict us with sound like music. It seems that these composers take the pure harmonies of their betters and cut them up to make an abstract musical collage that resembles a jigsaw puzzle put together by junior-first graders.

Certainly these grand musicians do not choose the sublime music of Brahms, Beethoven, Mozart and others, and play it with such passion, because it is easy. They prefer it because of its divine beauty. And Joseph Silverman, Claude Frank and James Stagliano proved this in the concluding composition, Brohms' "Trio in E-flat major for Piano, Violin and Horn."

The andante was enchanting with the whispering violin, the crooning horn and the declamatory piano, laughing in the scherzo, and hypnotic with a euphoria of entrancing sound in the adagio, ending with an awakening to a singing, skipping, leaping jubilance.

C.H.L.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JAN 5 1967

ST. LOUIS POST-DISPATCH
D. 349,508 SUN. 566,562
NOV 27 1966

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The musical content comprises works by Mozart, Beethoven, Brahms, Copland, Irving Fine, Aaron Copland and Elliott Carter.

There is a place and perhaps a need for a volume of this kind. In most American cities the patrons of music can hear symphonies and string quartets, but other kinds of instrumental ensembles are rarely played. Thirty years have passed since the Mozart Quartet for Oboe and Strings has been publicly performed in St. Louis and the same composer's quartet for flute and strings has never been produced here, to my knowledge, in recent times. Travelling quartets do not ordinarily bring a flutist or an oboist with them.

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Listeners who are conditioned to Beethoven's heaven-storming symphonies—the Fifth, Seventh and Ninth—may be surprised, and certainly they will have every reason to be pleased, by his Serenade in D for Flute, Violin and Viola. The Old Man is relaxed and full of joy in living. His tunes are lively. The work as a whole belongs more to the eighteenth than to the nineteenth century.

The Brahms Quartet in C Minor opens with a melodic statement that comes near to being outright bathos. But its underlay of nobility keeps it from reaching the extremes of mawkishness and the other three movements are finely wrought and uniformly ingenious.

As Ustinov says, a composer who writes chamber music must have something to say; he can't hide behind the artillery barrage of an orchestra. This album ranks high in quality and the Boston players, are superior musicians artistically and technically. (RCA-Victor, Stereophonic, five records) —T.B.S.

LAKE CHARLES, LA.
LAKE CHARLES AMERICAN PRESS
D. 30,000 SUN. 30,500
NOV 12 1966

RECOMMENDED CLASSICS

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THE BOSTON SYMPHONY CHAMBER PLAYERS, Joseph Silverstein, director (RCA Victor, 3-12" records; stereo LSC-6167; monaural LM-6167).

Chamber music is, in the words of Peter Ustinov, "a form of rediscovery to the professional, of discovery to the amateur."

It is a form of music which can be satisfying to both types of players, yet it is one that demands the utmost of teamwork, and the utmost of simplicity, since it is music of bare essentials, with no screen of lush orchestral sound to beguile the listener.

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The first half of the program is devoted to Mozart (Flute and Oboe Quartets, K. 285 and K. 370), Brahms (Quartet in C, Op. 60) and Beethoven (Serenade in D, Op. 25).

The second half, in the contemporary era, is made up of works by Irving Fine (Fantasia for String Trio), Aaron Copland (Vitebsk), Elliott Carter (Woodwind Quintet) and Walter Prsiton (Divertimento for Nine Instruments).

The Boston Symphony Chamber Players, made up of 10 strings and winds, plus piano, show their virtuosity in every work, particularly in works which call for winds.

There is a large number of excellent string quartets in this country, of course, and they are active all the year around. Fine wind players, however, are apt to be found only in the top orchestras, and this is what puts the Boston Chamber Players right at the top of the list.

The two Mozart quartets are deftly performed, with style and polish, but they are perhaps the least significant of all the works recorded. Perhaps this is because there is so much fine Mozart music being recorded these days that the listener subconsciously demands something really special.

The Beethoven Serenade shows that composer in one of his rare lighter moments, and it is a joy from beginning to end.

The Brahms shows up the full resources of the Boston group. It is a performance of richness, of depth and of feeling. The instrumental balances are well worked out, too.

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Lastly, Piston's "Divertimento" makes use of the whole ensemble in a warm and winning work.

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The recording, under the direction of Anthony Salvatore, is faultless, and the sound is brilliantly clean.

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BSO Chamber Music Concert in Jordan Hall Delight

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Music of Haydn, Mozart and Bela Bartok was presented in Jordan Hall last night by the Boston Symphony String Quartet with Gino Cioffi, clarinetist, as assisting artist. Perhaps inclement weather caused the half-filled house, but those who made the grade had much reason for enjoyment.

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The half-dozen of his 20th opus, the so-called "Sun Quartets," greatly and obviously transcended existing works in this format. His 33d quartet (Op. 20, #2, in C) offers quick enticement in its first movement; there is fire and grandeur in its ranges of mood and temperament.

Joseph Silverstein and George Zazofsky, violinists; Burton Fine, violinist, and Jules Eskin, cellist, played with energy, emotion and flexibility; string tones were sunny and solid.

Bartok's third quartet is the only single-movement composition among the late Magyar master's persuasive output of chamber music, thus being the most intense and concentrated of his half-dozen works for four stringed instruments. It is as mustard-keen and sharp-nosed as the cubistic portrait of its composer, herewith reproduced, a hard-fisted essay abounding in polyphonic syntax.

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MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
DEC 30 1966
New England Newsclip

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
NOV 3 1966

Fine Faure by BSO Chamber

BOSTON SYMPHONY CHAMBER PLAYERS, Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn; Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cell; Claude Frank, piano;

By ROSE MARY PEDERSEN

The Boston Symphony Chamber Players presented a diverse program Wednesday in Jordan Hall. The concert began with the Beethoven quintet, an ingenuous and straightforward work in three movements. Both the strongest music and best playing was in the first movement, particularly in the varied return and the brilliant coda.

Pianist Claude Frank adjusted his quality very successfully to the woodwinds' sound, taking care not to cover with the bass passages. The performance allowed the music to speak for itself.

Paul Hindemith's "Kleine Kammermusik" for wind quintet is popular with wind players and it came across as it usually does. a pleasant, but somewhat prosaic piece.

The high point of the evening was the extraordinary performance of the Faure. The players clearly believed in this piece, and made it completely convincing. This is not a simple task, since it could in some hands seem long-winded or even soft. But as played in this performance, it was constantly alive, with great variety of mood and clarity of form.

The string playing was especially beautiful for its qualities and balances. The playing of the rhetorical opening of the third movement was superb.

CEDAR RAPIDS, IOWA
GAZETTE
D. 68,000 S. 72,000
NOV 6 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Union (m)
SPRINGFIELD, Mass.
Circ. 79,331
DEC 17 1966

Boston Concert Scheduled on 4th

The New England Conservatory and the Boston Symphony Orchestra have announced the second concert of the five-concert Boston Symphony Chamber Music series will be presented Jan. 4 at Jordan Hall, Boston.

The concert will feature the Boston Symphony String Quartet, the quartet-in-residence at the conservatory. Gino Cioffi, principal clarinet of the orchestra, will join them.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
PAWTUCKET-CENTRAL FALLS, R. I.
Circ. 38,836
DEC 1 1966

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C.H.L.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Record-American (m) (e)
BOSTON, Mass.
Circ. 411,789
JAN 5 1967

ST. LOUIS POST-DISPATCH
D. 349,508 SUN. 566,562
NOV 27 1966

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LAKE CHARLES, LA.
LAKE CHARLES AMERICAN PRESS
D. 30,000 SUN. 30,500
NOV 12 1966

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New Records

Classical

One of the most pretentious albums of chamber music ever to be issued is a three-LP set, plus a commentary record, by the Boston Symphony Chamber Players. Everyone has gone all-out to make this release a resounding success.

The players, first of all, are principally the first chair musicians of the Boston Symphony. The group is under the guidance of Erich Leinsdorf. The musicians themselves are all virtuosi.

ZACHEIS

The repertoire played here is certain to have something for everyone . . . it runs from Mozart through the Bs to Fine, Copland, Carter and Piston.

The recording quality is excellent, with real chamber acoustics.

In addition, the program notes and commentary are by the celebrated Peter Ustinov.

Then, for a clincher, a 10-inch record of commentary and discussion with selected passages from the recording are proffered by an informal group consisting of Ustinov, Leinsdorf and Joseph Silverstein, the first violinist.

Now I ask you . . . how much more can a company cram into an album? (RCA-Victor.)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News (e)
BANGOR, Me.
Circ. 79,208
DEC 2 1966

Concert Set By Musicians From Boston

PORTLAND — Six leading musicians from the Boston Orchestra will give a concert of works by Zachau, Schubert, Poulenc, and Beethoven at Bonney Hall Auditorium, University of Maine in Portland, at 2:30 p.m. Sunday.

Joseph Silverstein, concertmaster of the Boston Symphony; Burton Fine, principal Viola; and Jules Eskin, principal cello, will play Schubert's String Trio No. 1 in B flat and the six-movement Beethoven String Trio in E flat, Opus 3.

Ralph Gomberg, principal oboe; Sherman Walt, principal bassoon; and Luise Vosgerchian, a pianist who frequently appears with the Boston Symphony Orchestra, will play Zachau's trio for oboe, bassoon and piano in four movements and Poulenc's trio for these instruments in three movements.

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MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
DEC 30 1966
New England Newsclip

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197

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
LOWELL, Mass.
Circ. 44,619
DEC 17 1966

Music

Met. National Cancels Country-Wide Tour

By Alfred Burke

LOWELL—Unfortunate news on the musical front this week was contained in an announcement to the effect that the Metropolitan National company has cancelled its country-wide tour.

The tremendous work put in to the project that was launched last season, and seemed certain to realize an excellent second season, by Miss Rise Stevens, co-manager of the company and her dedicated associates, has apparently been wasted. The many, many musicians concerned, especially the young singers whose association meant an opportunity to gain priceless experience in the operatic field, must now turn to other points of musical interest in which they may continue their careers.

Rise Stevens

An optimistic note was sounded however, in the statement that whenever the opportunity arises, the company will be re-organized to full scale, and schedules as planned and listed will again be in order.

The chamber music series being sponsored jointly by the Boston Symphony orchestra and the New England Conservatory of Music will be continued when the second program in the 1966-67 series is presented in Jordan Hall at the Conservatory on Wednesday evening, Jan. 4.

Featured will be the Boston Symphony String quartet, currently serving as resident group at the school. Joining regular members of the Quartet will be Gino Cioffi, principal clarinetist of the Boston Symphony. Players in the Quartet include, Joseph Silverstein (BSO Concertmaster), violinist; George Zazofsky, violinist; Burton Fine, violist, and Jules Kaun, cellist.

THE PROGRAM will include the Haydn String Quartet in C major, Bartok's String Quartet No. 3, and with Mr. Cioffi as assisting artist, the A Major Quintet for Clarinet and Strings, K. 581, by Mozart.

Other concerts in this series will be held on Feb. 8, March 8 and 29. In the concert of March 29, the noted young American pianist, Claude Frank will be guest artist.

Aaron Copland and Hans Werner Henze will be composers-in-residence for Dartmouth College's fifth annual Congregation of the Arts next summer.

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Soloists for the concert will be announced at a later date by the music director.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
DEC 1966

Opera/Concert Calendar

COMPILED BY RALPH AND OLGA LEWANDO

Jan.

KEY

BO	Brooklyn Acad.—Opera House	LM	Library & Museum, Lincoln Center	(s)	soloists	fl	flutist
BM	Brooklyn Acad.—Music Hall	M	Metropolitan Opera House	b	baritone	g	guitarist
C	Carnegie Hall	N	New York City Center	bs	bass	h	harp
CR	Carnegie Recital Hall	NS	N. Y. State Theater	bn	bassoon	hc	harpsichord
EL	Eisner & Lubin Auditorium, Loeb Student Center, NYU	P	Philharmonic Hall	co	contralto	l	lute
HA	Hunter College Assembly Hall	PB	Parke-Bernet Galleries	c	cellist	m	mezzo-soprano
HP	Hunter College Playhouse	PI	Hotel Pierre Roof Garden	cl	clarinet	n	narrator
J	Judson Hall	Q	Queens College	cs	coloratura soprano	o	organist
K	Theresa L. Kaufmann Concert Hall	R	Grace Rainey Rogers Auditorium	d	dance	ob	oboe
		T	Town Hall	f	folk singer	dp	duo-pianists
		V	Vanderbilt Hall, NYU				

p	pianist		
r	recorder		
s	soprano		
t	tenor		
tm	timpanist		
tp	trumpet		
v	violinist		
va	viola		
vg	virginal		

SUNDAY, JAN. 22

C Amer. Symph. Orch., Kletzki —3:00
C America-Israel Fdn., benefit concer —8:30
CR Cornelia de Roode, s —2:30
CR Carl Eberl, va —5:30
CR Hilda Harris, ms —8:30
K Yuriko, d —2:30
LM Nina Dova, s-g —2:30
N "Traviata" in English —8:00
N "La Boheme" in English —8:00
NS Ballet —1:15 & 7:15
P Jewish Cultural Clubs & Soc., Concert —2:00
PB Boston Symph. Cham. Players —4:00
Q Beaux Arts Trio —4:00

MONDAY, JAN. 23

C Amer. Symph. Orch., Kletzki —8:30
HP Early Music Quartet —8:40
M "La Boheme" —8:00

TUESDAY, JAN. 24

C Natl. Orch. Assn., Barnett —8:30
M "Peter Grimes" —8:00
P Phila. Orch., (Kertesz) —8:30
T Clarion Concert, Jenkins: (s) B. Allen, H. Cuenod, A. Darling, H. Rehfuss, H. Vanni; A. Fuller, hc —8:30

WEDNESDAY, JAN. 25

C Wilfred Joseph's "Requiem," Cincinnati Symph., Rudolf —8:30
J "Barber of Seville" —8:30
K Paul Sanasardo, d —8:30
LM Robert Menga, v; Louis Persinger, p —6:00
M "Il Trovatore" —8:00
P Boston Symph. Orch., Leinsdorf —8:30
T Esterhazy Orch., Blum; S. Gildberg, v —8:30

THURSDAY, JAN. 26

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C Wilfred Joseph's "Requiem," Cincinnati Symph., Rudolf —8:30
CR Fritz Jahoda, p —8:30
LM N.Y. Wind Soc. —6:00
LM David & Anna Anton, p & c —6:00
M "Tristan und Isolde" —8:00
N "La Boheme" —8:00
NS Ballet —8:15
P N.Y. Phil., Steinberg; Z. Francescatti, v —8:30

FRIDAY, JAN. 27

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HA I Musici —8:30
LM Fitzroy Davis —6:00
LM David & Anna Anton, c & p —6:00
M "Lohengrin" —8:00
N "Marriage of Figaro" —8:00
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PI Operalogue, C. Longone —11:00 a.m.
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V Bartok Quartet —8:30

BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.
JAN 1967

"About the Town"

Orchestra

Boston Symphony Orchestra, Erich Leinsdorf, music director, offers ten concerts at Symphony Hall (CO 6-1492) in January: Friday afternoon (2 p.m.) and Saturday evening (8:30 p.m.) performances on January 6-7, 13-14, and 20-21; Tuesday evening concerts at 8:30 p.m. on January 3, 17, and 31, and at 7:30 p.m. on January 10. An open rehearsal is scheduled for Thursday, January 12 at 7:30 p.m. Mr. Leinsdorf will conduct the concerts on January 3, 6, and 7. Gunther Schuller will be guest conductor for the January 10 concert and Rafael Kukelik will conduct concerts for the rest of the month beginning January 13. Doriot Anthony Dwyer, principal flutist with the orchestra, will be soloist at the January 6-7 concerts.

Chamber Music

Boston Symphony String Quartet appears in the Boston Symphony Chamber Series at Jordan Hall, 30 Gainsboro Street (KE 6-2412) on Wednesday, January 4 at 8:30 p.m. The quartet includes four BSO musicians in residence at New England Conservatory: Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; Jules Eskin, cello. Assisted by Gino Cioffi, they will offer Haydn "Quartet in C major," Bartok "Quartet #3," and Mozart "Quintet in A major."

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
JAN 22 1967
New England Newsclip

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
JAN 22 1967
New England Newsclip

Boston Symphony Chamber Players To Give Concert

Four works will make up the Feb. 8 concert by the Boston Symphony Chamber Players in Jordan Hall.

Performed by principals in the orchestra, the program will open with Prokofiev's Quintet, Op. 39, for oboe, clarinet, violin, viola, and bass. Coker's Concertino for Bassoon and Strings (1959) will follow the Prokofiev.

After intermission the ensemble will play "Lifelines," by Gunther Schuller, president-elect of the New England Conservatory. The conservatory is co-sponsor with the orchestra of this series of concerts. The program will close with Beethoven's String Trio No. 1, in E flat, Op. 3.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
DEC 1 1966

MUSIC

BOSTON SYMPHONY ORCHESTRA, Symphony Hall, Boston.

Tues. at 8:30:
Erich Leinsdorf leads the BSO in an all-Beethoven program: the Overture to "Coriolan," Op. 62; Symphony No. 4 in B-flat major, Op. 60, and Symphony No. 7 in A major, Op. 92.
Fri. at 2: Leinsdorf conducts Wagner's Overture to "Tannhauser"; Carter's Piano Concerto, and Dvorak's Symphony No. 9 in E minor, "From the New World," Op. 95. Pianist Jacob Lateiner is soloist in the Carter work. Repeat performance Sat. at 8:30.

BOSTON SYMPHONY STRING QUARTET

The BSO [illegible] at the New England Conservatory, offers the second program in a five-concert Boston Symphony Chamber Music series, sponsored jointly by the Conservatory and the Orchestra, at 8:30 p.m. Wednesday in Jordan Hall. Gino Cioffi, the BSO's principal clarinetist, will be soloist in Mozart's Quintet in A major for Clarinet and Strings, K. 581. Also on the program is Haydn's Quartet in C major, Op. 20, No. 2, and Bartok's Quartet No. 3.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JAN 5 1967

Quartet in Lively Performance

By MICHAEL STEINBERG
Globe Critic

The Boston Symphony String Quartet (Joseph Silverstein, George Zazofsky, Burton Fine, Jules Eskin) gave a concert in the Boston Symphony Chamber Music Series at Jordan Hall Wednesday night, the program being Hayden's Quartet in C, Op. 20, No. 4, Bartok's Quartet No. 3, and, with Gino Cioffi, Mozart's Clarinet Quintet.

Our special gratitude goes to the group for finding a Haydn quartet that is one of his richest and most fascinating, and yet one that the concert-going public almost never gets to hear. It is lushy scored and at the same time extremely concentrated in substance.

It is a work full of special fancies: the mellow Schubertian harmonies of the first movement's second theme; the Adagio, a fantasy in character, with its powerful unison proclamations; the sinuous syncopations of the minuet; the four-subject chromatic fugue that constitutes the finale.

There were elements in the performance that were fiddleristic rather than Haydnesque, but the playing for the most part was understanding, lively, and effective.

The Bartok began insipidly. the broadcast, beginning at The players made little of the tempo shifts in the first part and there was more streamlining than sharp definition.

The performance became more incisive as it went on and, in its own urbane way, made a good effect.

It was well played, sounded carefully prepared, and some details gave special pleasure, among them the astonishingly smooth, yet intense, second violin trill that starts the Allegro.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
DEC 25 1966

Chamber Music on January 4

New England Conservatory and the Boston Symphony Orchestra have announced the program for the second concert of the five-concert Boston Symphony Chamber Music Series which is being held this season at Jordan Hall, under the joint sponsorship of the two institutions.

The second concert, to take place Wednesday, Jan. 4, will feature the Boston Symphony String Quartet, the quartet-in-residence at the conservatory. Gino Cioffi, principal clarinet of the orchestra, will join them in the concluding number. The members of the quartet are Joseph Silverstein, violin, George Zazofsky, violin, Burton Fine, viola and Jules Eskin, cello.

THEIR PROGRAM will open the Haydn String Quartet in C major, and continue with Bartok's String Quartet No. 3. After an intermission Mr. Cioffi will join them for a performance of the Mozart Quintet in A major for Clarinet and Strings, K. 581.

The remaining programs in the series will feature the Boston Symphony Chamber Players on Feb. 8, the Boston Symphony String Quartet March 8, and the Chamber Players March 29 with Claude Frank, Guest Pianist. Tickets for all the remaining concerts are available at the Jordan Hall box office, KE 6-2412.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
PORTLAND, Me.
Circ. 105,712
DEC 4 1966

Boston Symphony Players To Appear At UMP Today

The Boston Symphony Players will perform at Luther Bonney Hall Auditorium, University of Maine in Portland, at 2:30 p.m. today, in a concert of rare music. The group will be assisted by Luise Vosgerchian, widely known concert pianist, who has been a guest soloist with the Boston Symphony more than 25 times.

All the players are section leaders of the Boston Symphony, and since their formal organization more than a year ago have traveled all over the United States in scores of appearances.

Included in the virtuoso group are Joseph Silverstein, concertmaster of the BSO; Burton Fine, first viola; Jules Eskin, principal cello; Sherman Walt, first bassoon, and Ralph Gomberg, principal oboist.

The program will open with Zachau's Trio for oboe, bassoon and piano, followed by Schubert's Trio No. 1 in B Flat for violin, viola, and cello. Poulenc's Trio for oboe, bassoon, and piano will then be performed and after intermission the Boston Players String Trio will play Beethoven's Trio No. 1 in E Flat, Opus 3.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407
JAN 30 1967

Players and Miss Price Both Great

Two concerts of equal artistic merit contrasted sharply in the size of the audiences they drew to Constitution Hall yesterday.

In the afternoon, the Boston Symphony Chamber Players gave a magnificent recital to under 1000. In the evening, all 3800 seats were filled for Metropolitan Opera soprano Leontyne Price's recital.

The name "Boston Symphony" is no slouch at the box office but "chamber players" seems to have had a chilling effect.

Unfortunately, because those who attended heard near perfect performances of the Beethoven Quintet in E-flat Major for piano and woodwinds, Op. 16; the Spohr Nonet, and Faure's vibrant Piano Quartet in C Minor.

Miss Price, who has sung here many times, seemed to reach new heights yesterday.

After the first aria, "Care selve" from Handel's "Atalanta," the applause was warm and sustained. But after the second — "Dove sono," from Mozart's "Marriage of Figaro" — the shouting began.

With Schumann, Weber and the rest, it developed into the greatest ovation a singer has received here since Maria Callas came to Constitution Hall. In Miss Price's case it was even more richly deserved.

MILTON BERLINER

Chamber Concert On Feb. 8

The program has been announced for the next concert in the Boston Symphony Chamber Music Series, which is presented jointly this season by the New England Conservatory and the Boston Symphony Orchestra.

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After the intermission the Boston Symphony Chamber Players will perform Gunther Schuller's "Lifelines." Mr. Schuller is president-elect of the New England Conservatory. The concert will conclude with Beethoven's String Trio No. 1 in E-flat, Op. 3.

Tickets for this concert are now available at the Jordan Hall box office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
DEC 21 1966

Chamber Music

The Boston Symphony String Quartet will give its second New England Conservatory concert Wednesday evening, Jan. 4, with the orchestra's Gino Cioffi as guest artist in the Mozart Clarinet Quintet, K. 571. The program also includes the C major Haydn String Quartet and Bartok's String Quartet No. 3.

The remaining programs in the series at Jordan Hall will feature the Boston Symphony Chamber Players Feb. 8, the Boston Symphony String Quartet March 8, and the Chamber Players March 29 with Claude Frank, guest pianist.

197

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
LOWELL, Mass.
Circ. 44,619
DEC 17 1966

Music

Met. National Cancels Country-Wide Tour

By Alfred Burke

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Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
DEC 31 1966

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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
DEC 1966

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COMPILED BY RALPH AND OLGA LEWANDO

Jan.

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BOSTON
BOSTON, MASS.
MONTHLY-CIRC. N. AVAIL.
JAN 1967

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SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
JAN 22 1967
New England Newsclip

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After the intermission the Boston Symphony Chamber Players will perform Gunther Schuller's "Lifelines." Mr. Schuller is president-elect of the New England Conservatory. The concert will conclude with Beethoven's String Trio No. 1 in E-flat, Op. 3.

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CIRC. 532,600
JAN 22 1967
New England Newsclip

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JAN 5 1967

Quartet in Lively Performance

By MICHAEL STEINBERG
Globe Critic

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There were elements in the performance that were fiddleristic rather than Haydnesque, but the playing for the most part was understanding, lively, and effective.

The Bartok began insipidly. the broadcast, beginning at The players made little of the tempo shifts in the first part and there was more streamlining than sharp definition.

The performance became more incisive as it went on and, in its own urbane way, made a good effect.

It was well played, sounded carefully prepared, and some details gave special pleasure, among them the astonishingly smooth, yet intense, second violin trill that starts the Allegro.

THE WASHINGTON DAILY NEWS
WASHINGTON, D. C.
D. 220,629 SAT. 173,407
JAN 30 1967

Players and Miss Price Both Great

Two concerts of equal artistic merit contrasted sharply in the size of the audiences they drew to Constitution Hall yesterday.

In the afternoon, the Boston Symphony Chamber Players gave a magnificient recital to under 1000. In the evening, all 3800 seats were filled for Metropolitan Opera soprano Leontyne Price's recital.

The name "Boston Symphony" is no slouch at the box office but "chamber players" seems to have had a chilling effect.

Unfortunately, because those who attended heard near perfect performances of the Beethoven Quintet in E-flat Major for piano and woodwinds, Op. 16; the Spohr Nonet, and Faure's vibrant Piano Quartet in C Minor.

Miss Price, who has sung here many times, seemed to reach new heights yesterday.

After the first aria, "Care selve" from Handel's "Atalanta," the applause was warm and sustained. But after the second — "Dove sono," from Mozart's "Marriage of Figaro" — the shouting began.

With Schumann, Weber and the rest, it developed into the greatest ovation a singer has received here since Maria Callas came to Constitution Hall. In Miss Prince's case it was even more richly deserved.

MILTON BERLINER

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
DEC 21 1966

Chamber Music

The Boston Symphony String Quartet will give its second New England Conservatory concert Wednesday evening, Jan. 4, with the orchestra's Gino Cioffi as guest artist in the Mozart Clarinet, Quintet, K. 571. The program also includes the C major Haydn String Quartet and Bartok's String Quartet No. 3.

The remaining programs in the series at Jordan Hall will feature the Boston Symphony Chamber Players Feb. 8, the Boston Symphony String Quartet March 8, and the Chamber Players March 29 with Claude Frank, guest pianist.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
PORTLAND, Me.
Circ. 105,712
DEC 4 1966

Boston Symphony Players To Appear At UMP Today

The Boston Symphony Players will perform at Luther Bonney Hall Auditorium, University of Maine in Portland, at 2:30 p.m. today, in a concert of rare music. The group will be assisted by Luise Vosgerchian, widely known concert pianist, who has been a guest soloist with the Boston Symphony more than 25 times.

All the players are section leaders of the Boston Symphony and since their formal organization more than a year ago have traveled all over the United States in scores of appearances.

Included in the virtuoso group are Joseph Silverstein, concertmaster of the BSO; Burton Fine, first viola; Jules Eskin, principal cello; Sherman Walt, first bassoon, and Ralph Gomberg, principal oboist.

The program will open with Zachau's Trio for oboe, bassoon and piano, followed by Schubert's Trio No. 1 in B Flat for violin, viola, and cello. Poulenc's Trio for oboe, bassoon, and piano will then be performed and after intermission the Boston Players String Trio will play Beethoven's Trio No. 1 in E Flat, Opus 3.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
DEC 25 1966

Chamber Music on January 4

New England Conservatory and the Boston Symphony Orchestra have announced the program for the second concert of the five-concert Boston Symphony Chamber Music Series which is being held this season at Jordan Hall, under the joint sponsorship of the two institutions.

The second concert, to take place Wednesday, Jan. 4, will feature the Boston Symphony String Quartet, the quartet-in-residence at the conservatory. Gino Cioffi, principal clarinet of the orchestra, will join them in the concluding number. The members of the quartet are Joseph Silverstein, violin, George Zazofsky, violin, Burton Fine, viola and Jules Eskin, cello.

THEIR PROGRAM will open the Haydn String Quartet in C major, and continue with Bartok's String Quartet No. 3. After an intermission Mr. Cioffi will join them for a performance of the Mozart Quintet in A major for Clarinet and Strings, K. 581.

The remaining programs in the series will feature the Boston Symphony Chamber Players on Feb. 8, the Boston Symphony String Quartet March 8, and the Chamber Players March 29 with Claude Frank, Guest Pianist. Tickets for all the remaining concerts are available at the Jordan Hall box office, KE 6-2412.

WASHINGTON POST (m)
WASHINGTON, D. C.
CIRC. 444,400

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

JAN 30 1967 New England Newsclip JAN 30 1967

9 Boston Symphony Members Play Well in Dull Program

By Alan M. Kriegsman

The Boston Symphony is one of the sovereign orchestras of the world. Some of its principal members have formed themselves into a group called the Boston Symphony Chamber Players. They displayed excellent mettle at Constitution Hall yesterday afternoon, in a Washington debut concert.

There are nine players in all: violinist Joseph Silverstein (Boston Symphony concertmaster), violist Burton Fine, cellist Jules Eskin, bass player Henry Portnoi, flutist Doriot Dwyer, oboist Ralph Gomberg, clarinettist Gino Cioffi, bassoonist Sherman Walt, French horn player James Stagliano, and noted pianist Claude Frank. Each is a master instrumentalist, and together they exhibited the same style, dexterity and discrimination they command as individuals.

Too bad their program was not more enticing. True, it is not easy to assemble solid and diversified fare that would give these musicians each an equal share in the proceedings. Even so, their offerings —Beethoven's E Flat Major Piano Quintet, Op. 16, the Spohr Nonet, and Faure's C Minor Piano Quartet—were disappointing. Only the Faure has genuine distinction, and at that it is too rambling to relieve the tedium of the other pieces. Why nothing contemporary? Twentieth century musical literature is richer than that of any other era in varied ensemble works.

The Beethoven Quintet, written in the composer's earliest Vienna years, is a piece no one would give a second glance if it did not have a magic signature.

It's competent enough but, let's face it, dull. The themes are undistinguished, and it is full of that transitional spaghetti the composers of the era manufactured to get from one musical paragraph to another. The chief melody of the Andante begins as if it were going to turn into Zerlina's aria "Batti, batti," from "Don Giovanni." Unfortunately, it doesn't. The finale, a hunting-call rondo, is no less pedestrian.

The Spohr Nonet gets performed, not because of its composer, but because of the oddity of its scoring. It has some harmless, pleasant tunes, but they are treated without imagination. The Scherzo, for example, with the double bass introducing the theme, promises much but never delivers. The work ends with one of those repetitive, imbecilic rondos that makes you want to beg for mercy. Only the Adagio is worth the trouble, and the concert finally came to life here in the loveliness of its contemplative melancholy.

The passionate sweep of the Faure Quartet was a tremendous relief. The Bostonians took the Scherzo a mite too fast for its gentle whimsy. Otherwise, the performance was first class. Again, the slow movement, a wintry Adagio, was the best, and the players made the most of its stoically borne griefs.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300

FEB 4 1967 New England Newsclip

Plans Change In Program

The New England Conservatory and Boston Symphony Orchestra announce a program change for the concert by the Boston Symphony Chamber Players in Jordan Hall next Wednesday evening. Schubert's String Trio No. 1 in B flat will be performed instead of Gunther Schuller's "Lifelines."

The complete program includes the Schubert trio, Prokofiev's Quintet for Oboe, Clarinet, Violin, Viola and Bass, Op 39; Coker's Concertino for Bassoon and String Trio (1959); and Beethoven's String Trio No. 1 in E flat, Op. 3.

Tickets are available at the Jordan Hall box office, or by calling KE 6-2412.

EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850

FEB 9 1967 New England Newsclip

Chamber Players' Program

By MICHAEL STEINBERG
Globe Critic

One problem the Boston Symphony Chamber Players will in time have to do away with is their tendency to put together programs that are unsubstantial, unfocussed, and unintegrated.

What they played Wednesday night at Jordan Hall is a fair example.

They began with a movement for string trio by Schubert and ended with Beethoven's String Trio in E flat, Op. 3; between came Prokofiev's Quintet for oboe, clarinet, violin, viola, and bass, Op. 39, and a Concertino for bassoon and strings, written in 1959 by a certain Coker about whom neither memory nor the file reveals anything.

The Prokofiev is a rather infrequently heard, ballet-derived score from the 1920s. An example of his wry, somewhat squawky manner, it is an engaging enough piece that makes inventive use of the unusual ensemble.

It would, in some other context, make a pleasant diversion, though it will hardly serve as piece de resistance as it was expected to at this concert.

The Coker is lame, and mercifully short. It hasn't an arresting musical idea in it. The writing for the instruments, full of lazy octave doublings, is competent but by no means interesting.

The performers, which were very good, were played by Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, Henry Portnoi, bass, Ralph Gomberg, oboe, Gino Cioffi, clarinet, and Sherman Walt, bassoon.

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Box 2078, Boston 02106 • 742-4200

Herald (m)
BOSTON, Mass.
Circ. 159,508

JAN 5 1967

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 116,000

JAN 29 1967 New England Newsclip

Colin Davis Will Conduct Boston Symphony Orchestra

Music

Colin Davis, principal conductor of the BBC Symphony Orchestra, will make his first appearance as guest conductor of the Boston Symphony Orchestra at next weekend's concerts in Symphony Hall, Friday afternoon (Feb. 3) at 2 p. m. and Saturday evening (Feb. 4) at 8.30 p. m.

Another Concert

The orchestra will be heard in one other concert this week, the fifth program of the "Cambridge" series, Tuesday evening at 8.30 p. m. at which Rafael Kubelik will conclude his present engagement as guest conductor.

Televised Show

The Tuesday evening concert will be televised and broadcast simultaneously by WGBH-TV, Channel 2, and WGBH-FM. Mr. Kubelik will begin his program with Haydn's Symphony No. 102 and continue with Martinu's Double Concerto for Two String Orchestras, Piano and Timpani, with Assistant Conductor Charles Wilson at the piano.

After an intermission the program will conclude with the Franck Symphony in D minor.

Selected Program

Mr. Davis has selected a program which will begin with Berlioz' Overture to "King Lear," Op. 4, and continue with the Symphony in Three Movements by Stravinsky. After intermission the concert will close with Dvorak Symphony No. 7 in D minor. Op. 70.

Mr. Davis was born in Weybridge, Surrey, in 1927, and has rapidly become one of the leading British conductors. In a comparatively short space of time he has conducted most of the principal orchestras of Great Britain, and has also made regular appearances on the Continent.

He is well known for his performances at Glyndebourne, where he produced apart from the regular repertoire, such works as "Adriadne auf Naxos," Janacek's "Cunning Little Vixen," and Stravinsky's "The Rake's Progress."

In addition to his activities at the Opera, he has found time for recordings and concerts with all the leading British orchestras.

In 1965 he was appointed Principal Conductor of the BBC Symphony Orchestra, becoming the youngest conductor ever to hold this post.

Other Music Series

Concerts are scheduled shortly in two additional music series being sponsored by the Boston Symphony Orchestra.

Third Program

The third program in the Boston Symphony Chamber Music Series, which is presented jointly with the New England Conservatory, will take place Wednesday evening, Feb. 8, at 8.30 p. m. in Jordan Hall.

The Boston Symphony Chamber Players will play a program consisting of Prokofiev's Op. 39 Quintet for oboe, clarinet, violin, viola and bass; Coker's Concertino for Bassoon and String Trio (1959); Gunther Schuller's "Lifelines," for flute, clarinet, bassoon, horn, viola, cello, bass and percussion; and Beethoven's String Trio No. 1 in E-flat, Op. 3.

Chamber Players

The Chamber Players who will take part in this program are Joseph Silverstein, violin, Burton Fine, viola; Jules Eskin, cello; Henry Portnoi, bass; Doriot Anthony Dwyer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; and Everett Firth, timpani. Tickets are now available at the Jordan Hall Box Office.

Three Concerts

The first of a series of three Symphony Hall Organ Concerts will take place in Symphony Hall Sunday, Feb. 19 at 8.30 p. m.

The full length program will be played by E. Power Briggs, assisted by members of the Boston Symphony Orchestra under the direction of Charles Wilson, assistant conductor. Series tickets are now available at the Symphony Hall Box Office.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100

FEB 26 1967 New England Newsclip

String Quartet Delays Recital

The Boston Symphony String Quartet has postponed its concert of March 8 in Jordan Hall until Wednesday, April 19. All tickets for March 8 in the Boston Symphony Chamber Music Series will be honored on April 19.

The next concert in the series, which is being sponsored jointly by the New England Conservatory and the Boston Symphony Orchestra, will be Wednesday, March 29, by the Boston Symphony Chamber Players, whose program will consist of Mozart's Piano Trio, K. 542; Samuel Barber's Summer Music for Woodwind quintet; and the Schubert "Trout" Quintet, Op. 114. Claude Frank will be guest pianist.

Haydn, Mozart, Bartok

BSO String Quartet Concert

By McLAREN HARRIS
Music Critic

The Boston Symphony String Quartet assembled for its season's first concert Wednesday night at Jordan Hall with an offering of Haydn, Bartok and Mozart—and for men whose principal occupation is heading sections of a 100-odd piece orchestra, as an ensemble they play very well ideed.

Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello, are the members, and melodists every one. Haydn and Mozart flow easily through their fingers and across their bows, each classic phrase done with a single feeling and each cadence a common conclusion; the balance of tone and volume, again, was sensitively handled.

No Big Hurry

Haydn's C major, No. 2 of the "Sun" quartets, benefitted particularly from this approach, with its dialogue between cello and first violin in the opening Moderato and the sustained, opulent timbres of the following Adagio. The concluding Fuga retained its vertical clarity throughout; fortunately, the Symphony players stopped short of a complete headlong rush in the final bars.

Of course, when speaking of Bartok, an ensemble inevitably runs afoul of comparisons with Juilliard, whose interpretations of the Hungarian composer's six quartets are still widely recognized as the standard. The Symphony quartet's reading of Bartok's No. 3 was decidedly energetic, fully purposeful, and the smoothness of the string response contributed to its appeal.

There was a diminished internal transparence due to the latter, however, which stands against the Juilliard's tensile, highly-focused tonal characteristic and resultant clear textures; also, the lack of a career quartet's final word in pinpoint rhythmic accuracy stole some of the players' potential for lucid contrast of volume and tempo. Yet the opening Moderato, its recapitulation and the final coda were authoritative beyond our expectations.

The Mozart work was the A major Clarinet Quintet, for which Gino Cioffi assisted. Mr Cioffi is a genius at delivering delectable phrases with delicate dynamic contour and gentle release; he is also a technical wizard. Lamentably, his intonation was inclined to wander, mostly on the flat side, and it hurt Mozart considerably. The Menuetto and Allegretto variations picked up in mood, as their continuous motion released the clarinettist from the burden of long, grueling lines. Two movements, after all, are better than none.

The Program:

The Boston Symphony String Quartet, consisting of Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello, presented a program Wednesday night at Jordan Hall. Gino Cioffi, clarinet, assisted for the Mozart work.

Quarter in C major, Op. 20, No. 2 ..... Haydn
Quartet No. ..... Bartok
Clarinet Quintet in A major, K. 581 ..... Mozart

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Washington Post
WASHINGTON, D. C.
Circ. 422,145

JAN 22 1967

The Boston Symphony Chamber Players, made up of first-chair instrumentalists from the Boston Symphony, will make their Washington debut next Sunday at 3 p.m. in Constitution Hall. Their program is listed on Page G10.

199.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
FEB 9 1967
New England Newsclip

The Sound of Music

Trios For Epicures

By Peter M. Knapp

Working together for a few years makes a difference. It was evident in last night's concert by the Boston Symphony Chamber Players at Jordan Hall, most of all in the two string trios which began and ended the program.

Schubert's String Trio No. 1 in B-flat provided a tasty hors d'oeuvre: delicate, refined, a soft miniature. The final course was more robust material — Beethoven's String Trio No. 1 in E-flat, Opus 3.

The players in both were Boston Symphony Concertmaster Joseph Silverstein, violist Burton Fine and cellist Jules Eskin. Their Beethoven was extraordinary; in fact, probably the finest effort in trio playing these three artists have achieved in Boston.

Perfect Match

Both strength and grace had their share in this beautifully-matched ensemble. Silverstein spun light melodic lines that had uncommon suppleness, and produced dazzling effects of technical agility; Fine contributed marvelous body to the group; Eskin modulated his cello to perfectly blend and provide the vital underpinning. It was one of those performances in which everything seemed to go right, and it is good to hear this ensemble play with such fluency and spirit.

Music for winds and strings formed the middle of the program, and both were 20th century compositions: Prokofiev's Quintet for Oboe, Clarinet, Violin, Viola and Bass, Opus 39, written in 1924, and Coker's Concertino for Bassoon and Strings, dating from 1959.

The Prokofiev is a tough challenge, alternately witty, spiky, eccentric, in the composer's quicksilver manner. It explores the various sonorities of these instruments in an original way, sometimes to the point of being grotesque. The string effects by themselves could form a catalogue of possible ways to get different sounds — from the wry glissandi in the mid-section of the first movement to the later tremolos played near the bridge and even to harmonics for the bass.

Joining Silverstein and Fine here were oboist Ralph Gomberg, clarinetist Gino Cioffi and bassist Henry Portnoi. While their playing was capable enough, it also seemed overly-cautious, not completely idiomatic for Prokofiev, lacking the bounce and sense of abandon that gives the piece its vitality.

For the Coker, the string trio was joined by bassoonist Sherman Walt — who got a workout. Coker sends the bassoon to the extremes of its range — way down, way up and along all the way stations. The strings, which boldly launch the concertino with a sharp unison, are used variously — as a mass or in jagged counterpoint. What the work did establish was Walt's virtuosity on his instrument, which seldom has the opportunity to demonstrate such versatility.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
MAR 19 1967
New England Newsclip

Claude Frank Will Join Chamber Concert March 29

The Boston Symphony Chamber Players give their third program of the New England Conservatory and Boston Symphony Chamber Music Series on Wednesday evening, March 29. For this concert the Chamber Players will be joined by pianist Claude Frank. Also performing in the Jordan Hall concert will be Lois Schaefer, flute, and Henry Portnoi, bass.

The March 29 concert will open with Mozart's Piano Trio in E major, K. 542. Miss Schaefer, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, Bassoon, and James Stagliano, French horn, will perform Samuel Barber's Summer Music, and the concert will conclude with Shubert's well known "Trout" Quintet in A major, Op. 114. Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, and Messrs. Portnoi and Frank will be heard in the "Trout" Quintet.

This program at the Conservatory's Jordan Hall will be the Boston Symphony Chamber Players last Boston appearance prior to their departure on an eight week trip abroad. The tour includes several weeks in the Soviet Union in addition to concerts in West Germany and London.

TIME
NEW YORK, N.Y.
W. 2,737,900
MAR 17 1967

THE BOSTON SYMPHONY CHAMBER PLAYERS (3 LPs; RCA Victor) have recorded with zest and polish an evening of music ranging in time from Mozart's sunny, transparent *Quartet in D for Flute and Strings* to the late Irving Fine's romantic and unsettling *Fantasia for String Trio* (1957). Most fetching of the four contemporary works is Elliott Carter's *Woodwind Quintet*, with its light melodic fragments breezily tossed and tangled like crepe-paper streamers.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
MAR 30 1967
New England Newsclip

Chamber Group Greets Summer

By Dorothy Newell

It might have been an impromptu summer rehearsal on Claude Frank's patio (if he has one), with good fun, good fellowship, good music. For although the New England Conservatory of Music and Boston Symphony Orchestra co-sponsored last night's performance of the Symphony's chamber players, the pianist was obviously the host.

He played the part with verve and good humor, at the same time turning in an excellent performance — and all the while he was the guest performer.

Frank brings concert piano to the Chamber Players, only three years old and just coming into their own. He performed last night with violinist Joseph Silverstein and cellist, Jules Eskin, in Mozart's Piano Trio in E major, K. 542.

For the final work, they were joined by Burton Fine, viola and Henry Portoni, bass, for Schubert's Quintet in A major for Violin, Viola, Cello, Bass and Piano, Opus 114 ("Trout").

One wanted to applaud after each of the five movements, from Allegro vivace to Andante with its softest of tones; the spirited Scherzo: Presto; the extravagant Andantino with improvised theme, and the finale, Allegro giusto. No interruptions, but the group was called back to the stage for bows again and again.

The oboe must be called the solo instrument in Barber's "Summer Music (1956)" performed by five other Symphony principals, Lois Schaefer, flute; Ralph Gomberg, bassoon; Gino Cioffi French horn; Sherman Walt, clarinet, and James Stagliano, oboe.

Traditional Yet Modern

Barber's work hints of other summers, while at the same time implementing the new dissonant sounds in staccato echoes and a tempo erratic enough for a whimsical breeze or a swallow's flight.

The Chamber Players developed from informal after-hours rehearsals among orchestra fellows. They played both for relaxation and for challenge.

Their forerunner is the Boston Symphony String Quartet, a faculty quartet-in-residence at New England Conservatory, which has sponsored many public performances in the Boston area.

Established in 1964, the Chamber Players have appeared in Boston and New York, and last Spring completed a transcontinental tour. They cut a record album last fall which was released by RCA Victor.

Last night's concert, held in Jordan Hall instead of out in a summer evening as it may have seemed, was a prelude to a second overseas tour. The group is scheduled for performances in European Countries and Russia.

The Chamber Players should have a fine reception. They are at ease with each other and with their music.

They maintain such rapport with the audience that you might expect Frank or Silverstein at any moment to stop playing and say to the others — "Let's try it from pianissimo again" — and no one would feel offended. Only it wouldn't happen, the Chamber Players are just that good.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAR 13 1967
New England Newsclip

Symphony Chamber Players To Tour

The Boston Symphony Chamber Players will make their second major tour this spring, their first outside this country since their formation by the Boston Symphony Orchestra's Trustees three years ago.

The eight week trip, under the auspices of the U.S. Department of State's Cultural Presentations Program, includes concerts in London, the Soviet Union and West Germany.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 30 1967
New England Newsclip

Ensemble Not Effective

By RENA FRUCHTER

The Boston Symphony Chamber Players present themselves as a highly professional group, yet much of what was heard in Jordan Hall last night seemed like a slightly polished run-through. There was some fine solo work from most of the individuals involved, but little effective ensemble playing.

The difficulties faced by the Chamber Players were exhibited in the opening Mozart Piano Trio in E Major, K. 542. The technical aspects of the trio were handled quite well. Dynamic markings were carefully observed. But there was little unity in regard to phrasing or overall structure. The consistency with which subtle and even obvious changes of harmony were ignored was a clear indication the form of the work had not been carefully thought out. The work moved well from phrase to phrase, but each passage was given little function in the work as a whole.

Aboist Ralph Gomberg provided some excellent passages in the Barber Summer Music, but here again, except in rare moments, performance was little more than an adequate reading of the notes.

The Schubert "Trout" Quintet also lacked structural unity, and themes often got buried in the process, but the performance as a whole was much more successful that the works on the first half of the program. There was a great deal of enthusiasm, particularly in the Allegro Vivace and the Scherzo, and this kept the performance from becoming dull.

The Program

Boston Symphony Chamber Players presented a program in Jordan Hall Wednesday evening, March 29.

Piano Trio in E Major, K. 542 — Mozart
Joseph Silverstein, Jules Eskin, Claude Frank.

Summer Music (1956) — Barber
Lois Schaefer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano.

Quintet in A Major for Violin, Viola, Cello, Bass and Piano, Op. 114 ("Trout") — Schubert
Joseph Silverstein, Burton Fine, Jules Eskin, Henry Portnoi, Claude Frank.

TIME (e)
GREENWICH, CONN.
CIRC. 11,850
MAR 23 1967
New England Newsclip

Music Concert

The final Parke-Bernet concert this season of the Boston Symphony Chamber Players will be held Sunday, April 16, at 8 p.m.

Performing Schubert's "Trout" Quintet and String Trio No. 3 in B flat and Barber's "Summer Music," will be Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Richard Goode, piano; Henry Portnoy, double bass; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn, and Louis Schaefer, flute. Concert tickets are available through Parke-Bernet.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 26 1967
New England Newsclip

Busy Week for Symphony

The Boston Symphony will be all over town this week. Players in various combinations will perform in Symphony and Jordan Halls, the Somerset Hotel and Back Bay Theater.

The full orchestra's Friday-Saturday program will be preceded Thursday evening by an open rehearsal. For this trio of concerts, Erich Leinsdorf will conduct works by five composers: Haydn's D major Symphony No. 13, a new version of Schuller's Diptych, "Til Ewlenspiegel" by Strauss, Webern's Five Pieces and Suite from Stravinsky's "Firebird." Much of this repertoire will be taken by the orchestra on its two-week tour, Apr. 3-15.

Tuesday evening, the orchestra will repeat the Mozart-Bruckner program of last week. Evelyne Crochet will be soloist in Mozart's Piano Concerto, K. 456. The concert will open with Mozart's Overture to "The Abduction from the Seraglio" and close with the Bruckner Symphony No. 9.

the 8:30 concert.

Three chamber groups will be active. Monday evening will find costumed players at the Somerset Hotel in Haydn's "Farewell" Symphony. Also at the $5.5 million fund drive dinner, Boston Symphony trustees, conducted by Pres. Henry B. Cabot, will essay Leopold Mozart's "Toy Symphony." This program will be seen, beginning at 9, on Ch 2 and WGBH-FM.

Meanwhile, Monday in Symphony Hall, the second organ concert will take place. E. Power Biggs and a B.S.O. chamber group conducted by Charles Wilson will perform. The program lists Corelli's C major Concerto, Vivaldi's A minor Concerto, Handel's C major Concerto, Hindemith's Sonata No. 2, Piston's Prelude and Allegro and "Festival" Sonatas by Mozart.

Wednesday will find the Boston Symphony Chamber Players in Jordan Hall and their colleagues at the Back Bay Theater for "The Rake's Progress" by Stravinsky. The Chamber Players will spend May giving concerts in London, Germany and the Soviet Union. The program in Jordan Hall will be made up of Mozart's Piano Trio, K. 542, Summer Music by Samuel Barber, and Schubert's "Trout" Quintet. The pianist will be Claude Frank.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 10 1967
New England Newsclip

Hub Symphony Group to Tour

The Boston Symphony Chamber Players will make an eight-week tour abroad this spring, the first foreign tour since its formation three years ago.

The trip, under the auspices of the United States Department of State's Cultural Presentations Program, includes concerts in London, the Soviet Union, and West Germany.

The Chamber Players' first tour, last spring, consisted of concerts and master classes presented in the United States.

The group is scheduled to leave Boston April 29.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
MAR 11 1967
New England Newsclip

Boston Chamber Players Will Tour Europe, USSR

BOSTON—The Boston Symphony Chamber Players will make their second major tour this spring, their first outside this country, since the formation of the group by the orchestra's trustees three years ago.

U. S. to Sponsor

The eight-week trip abroad, under the auspices of the Department of State's cultural presentations program, includes concerts in London, the Soviet Union, and West Germany. Their first tour in the spring of 1966 consisted of concerts and master classes across the United States.

Present plans call for the players to leave Boston April 29 with the first concerts taking place in London. The major portion of the tour is scheduled for the Soviet Union where the players will be from May 3 through June 9. Following their final appearance in that country, they will concertize for several days in West Germany, before returning to Boston June 16.

It is expected that in addition to their concerts the members will be available for demonstrations and lectures in music schools and conservatories in some of the tour cities. In anticipation of their visit to the USSR the individual players have been taking Russian lessons during the winter.

The variety of instrumentation among the Chamber Players enables them to draw from the broadest range of the chamber music repertoire, and in addition to the more standard chamber music compositions, the players are able to offer music less often heard in chamber music concerts. This spring's tour will include a composition by an American composer in each program.

Members who will take part in the tour are: Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Everett Firth, tympani; all principal players of the Boston Symphony Orchestra. Also from the orchestra will be Lois Schaefer, flute, and Henry Portnoi, bass. The young American pianist Richard Goode will join the players for this tour.

On March 2 at the annual awards dinner of the National Academy of Recording Artists and Sciences, the Chamber Players received a Grammy Award in the category of best chamber music performance for their first RCA Victor recording released last year.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAR 23 1967
New England Newsclip

BSO Group Plans First Foreign Tour

BOSTON — The Boston Symphony Chamber Players will make their second major tour this spring, their first outside of this country, since the formation of the group by the Boston Symphony Orchestra's Trustees three years ago. The eight-week trip abroad, under the auspices of the U.S. Department of State's Cultural Presentations Program, includes concerts in London, the Soviet Union and West Germany.

London First

Present plans call for the Chamber Players to leave Boston on April 29, with the first concerts taking place in London. The major portion of the tour is scheduled for the Soviet Union, from May 3 to June 9. Following their final appearance in that country, the Players will concertize for several days in West Germany, prior to returning to Boston on June 16.

The members of the Boston Symphony Chamber Players who will take part in the tour are Joseph Silverstein, concertmaster of the BSO: Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Everett Firth, tympani; all principal players in the Boston Symphony Orchestra.

199.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
FEB 9 1967
New England Newsclip

The Sound of Music

Trios For Epicures

By Peter M. Knapp

Working together for a few years makes a difference. It was evident in last night's concert by the Boston Symphony Chamber Players at Jordan Hall, most of all in the two string trios which began and ended the program.

Schubert's String Trio No. 1 in B-flat provided a tasty hors d'oeuvre: delicate, refined, a soft miniature. The final course was more robust material — Beethoven's String Trio No. 1 in E-flat, Opus 3.

The players in both were Boston Symphony Concertmaster Joseph Silverstein, violist Burton Fine and cellist Jules Eskin. Their Beethoven was extraordinary; in fact, probably the finest effort in trio playing these three artists have achieved in Boston.

Perfect Match

Both strength and grace had their share in this beautifully-matched ensemble. Silverstein spun light melodic lines that had uncommon suppleness, and produced dazzling effects of technical agility; Fine contributed marvelous body to the group; Eskin modulated his cello to perfectly blend and provide the vital underpinning. It was one of those performances in which everything seemed to go right, and it is good to hear this ensemble play with such fluency and spirit.

Music for winds and strings formed the middle of the program, and both were 20th century compositions: Prokofiev's Quintet for Oboe, Clarinet, Violin, Viola and Bass, Opus 39, written in 1924, and Coker's Concertino for Bassoon and Strings, dating from 1959.

The Prokofiev is a tough challenge, alternately witty, spiky, eccentric, in the composer's quicksilver manner. It explores the various sonorities of these instruments in an original way, sometimes to the point of being grotesque. The string effects by themselves could form a catalogue of possible ways to get different sounds — from the wry glissandi in the mid-section of the first movement to the later tremolos played near the bridge and even to harmonics for the bass.

Joining Silverstein and Fine here were oboist Ralph Gomberg, clarinetist Gino Cioffi and bassist Henry Portnoi. While their playing was capable enough, it also seemed overly-cautious, not completely idiomatic for Prokofiev, lacking the bounce and sense of abandon that gives the piece its vitality.

For the Coker, the string trio was joined by bassoonist Sherman Walt — who got a workout. Coker sends the bassoon to the extremes of its range — way down, way up and along all the way stations. The strings, which boldly launch the concertino with a sharp unison, are used variously — as a mass or in jagged counterpoint. What the work did establish was Walt's virtuosity on his instrument, which seldom has the opportunity to demonstrate such versatility.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
MAR 19 1967
New England Newsclip

Claude Frank Will Join Chamber Concert March 29

The Boston Symphony Chamber Players give their third program of the New England Conservatory and Boston Symphony Chamber Music Series on Wednesday evening, March 29. For this concert the Chamber Players will be joined by pianist Claude Frank. Also performing in the Jordan Hall concert will be Lois Schaefer, flute, and Henry Portnoi, bass.

The March 29 concert will open with Mozart's Piano Trio in E major, K. 542. Miss Schaefer, Ralph Gomberg, oboe, Gino Cioffi, clarinet, Sherman Walt, Bassoon, and James Stagliano, French horn, will perform Samuel Barber's Summer Music, and the concert will conclude with Shubert's well known "Trout" Quintet in A major, Op. 114. Joseph Silverstein, violin, Burton Fine, viola, Jules Eskin, cello, and Messrs. Portnoi and Frank will be heard in the "Trout" Quintet.

This program at the Conservatory's Jordan Hall will be the Boston Symphony Chamber Players last Boston appearance prior to their departure on an eight week trip abroad. The tour includes several weeks in the Soviet Union in addition to concerts in West Germany and London.

TIME
NEW YORK, N.Y.
W. 2,737,900
MAR 17 1967

THE BOSTON SYMPHONY CHAMBER PLAYERS (3 LPs; RCA Victor) have recorded with zest and polish an evening of music ranging in time from Mozart's sunny, transparent *Quartet in D for Flute and Strings* to the late Irving Fine's romantic and unsettling *Fantasia for String Trio* (1957). Most fetching of the four contemporary works is Elliott Carter's *Woodwind Quintet*, with its light melodic fragments breezily tossed and tangled like crepe-paper streamers.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
MAR 30 1967
New England Newsclip

Chamber Group Greets Summer

By Dorothy Newell

It might have been an impromptu summer rehearsal on Claude Frank's patio (if he has one), with good fun, good fellowship, good music. For although the New England Conservatory of Music and Boston Symphony Orchestra co-sponsored last night's performance of the Symphony's chamber players, the pianist was obviously the host.

He played the part with verve and good humor, at the same time turning in an excellent performance — and all the while he was the guest performer.

Frank brings concert piano to the Chamber Players, only three years old and just coming into their own. He performed last night with violinist Joseph Silverstein and cellist, Jules Eskin, in Mozart's Piano Trio in E major, K. 542.

For the final work, they were joined by Burton Fine, viola and Henry Portoni, bass, for Schubert's Quintet in A major for Violin, Viola, Cello, Bass and Piano, Opus 114 ("Trout").

One wanted to applaud after each of the five movements, from Allegro vivace to Andante with its softest of tones; the spirited Scherzo: Presto; the extravagant Andantino with improvised theme, and the finale, Allegro giusto. No interruptions, but the group was called back to the stage for bows again and again.

The oboe must be called the solo instrument in Barber's "Summer Music (1956)" performed by five other Symphony principals, Lois Schaefer, flute; Ralph Gomberg, bassoon; Gino Cioffi French horn; Sherman Walt, clarinet, and James Stagliano, oboe.

Traditional Yet Modern

Barber's work hints of other summers, while at the same time implementing the new dissonant sounds in staccato echoes and a tempo erratic enough for a whimsical breeze or a swallow's flight.

The Chamber Players developed from informal after-hours rehearsals among orchestra fellows. They played both for relaxation and for challenge.

Their forerunner is the Boston Symphony String Quartet, a faculty quartet-in-residence at New England Conservatory, which has sponsored many public performances in the Boston area.

Established in 1964, the Chamber Players have appeared in Boston and New York, and last Spring completed a transcontinental tour. They cut a record album last fall which was released by RCA Victor.

Last night's concert, held in Jordan Hall instead of out in a summer evening as it may have seemed, was a prelude to a second overseas tour. The group is scheduled for performances in European Countries and Russia.

The Chamber Players should have a fine reception. They are at ease with each other and with their music.

They maintain such rapport with the audience that you might expect Frank or Silverstein at any moment to stop playing and say to the others — "Let's try it from pianissimo again" — and no one would feel offended. Only it wouldn't happen, the Chamber Players are just that good.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAR 13 1967
New England Newsclip

Symphony Chamber Players To Tour

The Boston Symphony Chamber Players will make their second major tour this spring, their first outside this country since their formation by the Boston Symphony Orchestra's Trustees three years ago.

The eight week trip, under the auspices of the U.S. Department of State's Cultural Presentations Program, includes concerts in London, the Soviet Union and West Germany.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 30 1967
New England Newsclip

Ensemble Not Effective

By RENA FRUCHTER

The Boston Symphony Chamber Players present themselves as a highly professional group, yet much of what was heard in Jordan Hall last night seemed like a slightly polished run-through. There was some fine solo work from most of the individuals involved, but little effective ensemble playing.

The difficulties faced by the Chamber Players were exhibited in the opening Mozart Piano Trio in E Major, K. 542. The technical aspects of the trio were handled quite well. Dynamic markings were carefully observed. But there was little unity in regard to phrasing or overall structure. The consistency with which subtle and even obvious changes of harmony were ignored was a clear indication the form of the work had not been carefully thought out. The work moved well from phrase to phrase, but each passage was given little function in the work as a whole.

Aboist Ralph Gomberg provided some excellent passages in the Barber Summer Music, but here again, except in rare moments, performance was little more than an adequate reading of the notes.

The Schubert "Trout" Quintet also lacked structural unity, and themes often got buried in the process, but the performance as a whole was much more successful that the works on the first half of the program. There was a great deal of enthusiasm, particularly in the Allegro Vivace and the Scherzo, and this kept the performance from becoming dull.

The Program

Boston Symphony Chamber Players presented a program in Jordan Hall Wednesday evening, March 29.

Piano Trio in E Major, K. 542 — Mozart
Joseph Silverstein, Jules Eskin, Claude Frank.

Summer Music (1956) — Barber
Lois Schaefer, Ralph Gomberg, Gino Cioffi, Sherman Walt, James Stagliano.

Quintet in A Major for Violin, Viola, Cello, Bass and Piano, Op. 114 ("Trout") — Schubert
Joseph Silverstein, Burton Fine, Jules Eskin, Henry Portnoi, Claude Frank.

TIME (e)
GREENWICH, CONN.
CIRC. 11,850
MAR 23 1967
New England Newsclip

Music Concert

The final Parke-Bernet concert this season of the Boston Symphony Chamber Players will be held Sunday, April 16, at 8 p.m.

Performing Schubert's "Trout" Quintet and String Trio No. 3 in B flat and Barber's "Summer Music," will be Joseph Silverstein, violin; Burton Fine, viola; Jules Eskin, cello; Richard Goode, piano; Henry Portnoy, double bass; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, horn, and Louis Schaefer, flute. Concert tickets are available through Parke-Bernet.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 26 1967
New England Newsclip

Busy Week for Symphony

The Boston Symphony will be all over town this week. Players in various combinations will perform in Symphony and Jordan Halls, the Somerset Hotel and Back Bay Theater.

The full orchestra's Friday-Saturday program will be preceded Thursday evening by an open rehearsal. For this trio of concerts, Erich Leinsdorf will conduct works by five composers: Haydn's D major Symphony No. 13, a new version of Schuller's Diptych, "Til Ewlenspiegel" by Strauss, Webern's Five Pieces and Suite from Stravinsky's "Firebird." Much of this repertoire will be taken by the orchestra on its two-week tour, Apr. 3-15.

Tuesday evening, the orchestra will repeat the Mozart-Bruckner program of last week. Evelyne Crochet will be soloist in Mozart's Piano Concerto, K. 456. The concert will open with Mozart's Overture to "The Abduction from the Seraglio" and close with the Bruckner Symphony No. 9.

the 8:30 concert.

Three chamber groups will be active. Monday evening will find costumed players at the Somerset Hotel in Haydn's "Farewell" Symphony. Also at the $5.5 million fund drive dinner, Boston Symphony trustees, conducted by Pres. Henry B. Cabot, will essay Leopold Mozart's "Toy Symphony." This program will be seen, beginning at 9, on Ch 2 and WGBH-FM.

Meanwhile, Monday in Symphony Hall, the second organ concert will take place. E. Power Biggs and a B.S.O. chamber group conducted by Charles Wilson will perform. The program lists Corelli's C major Concerto, Vivaldi's A minor Concerto, Handel's C major Concerto, Hindemith's Sonata No. 2, Piston's Prelude and Allegro and "Festival" Sonatas by Mozart.

Wednesday will find the Boston Symphony Chamber Players in Jordan Hall and their colleagues at the Back Bay Theater for "The Rake's Progress" by Stravinsky. The Chamber Players will spend May giving concerts in London, Germany and the Soviet Union. The program in Jordan Hall will be made up of Mozart's Piano Trio, K. 542, Summer Music by Samuel Barber, and Schubert's "Trout" Quintet. The pianist will be Claude Frank.

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAR 10 1967
New England Newsclip

Hub Symphony Group to Tour

The Boston Symphony Chamber Players will make an eight-week tour abroad this spring, the first foreign tour since its formation three years ago.

The trip, under the auspices of the United States Department of State's Cultural Presentations Program, includes concerts in London, the Soviet Union, and West Germany.

The Chamber Players' first tour, last spring, consisted of concerts and master classes presented in the United States.

The group is scheduled to leave Boston April 29.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
MAR 11 1967
New England Newsclip

Boston Chamber Players Will Tour Europe, USSR

BOSTON—The Boston Symphony Chamber Players will make their second major tour this spring, their first outside this country, since the formation of the group by the orchestra's trustees three years ago.

U. S. to Sponsor

The eight-week trip abroad, under the auspices of the Department of State's cultural presentations program, includes concerts in London, the Soviet Union, and West Germany. Their first tour in the spring of 1966 consisted of concerts and master classes across the United States.

Present plans call for the players to leave Boston April 29 with the first concerts taking place in London. The major portion of the tour is scheduled for the Soviet Union where the players will be from May 3 through June 9. Following their final appearance in that country, they will concertize for several days in West Germany, before returning to Boston June 16.

It is expected that in addition to their concerts the members will be available for demonstrations and lectures in music schools and conservatories in some of the tour cities. In anticipation of their visit to the USSR the individual players have been taking Russian lessons during the winter.

The variety of instrumentation among the Chamber Players enables them to draw from the broadest range of the chamber music repertoire, and in addition to the more standard chamber music compositions, the players are able to offer music less often heard in chamber music concerts. This spring's tour will include a composition by an American composer in each program.

Members who will take part in the tour are: Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Everett Firth, tympani; all principal players of the Boston Symphony Orchestra. Also from the orchestra will be Lois Schaefer, flute, and Henry Portnoi, bass. The young American pianist Richard Goode will join the players for this tour.

On March 2 at the annual awards dinner of the National Academy of Recording Artists and Sciences, the Chamber Players received a Grammy Award in the category of best chamber music performance for their first RCA Victor recording released last year.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAR 23 1967
New England Newsclip

BSO Group Plans First Foreign Tour

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London First

Present plans call for the Chamber Players to leave Boston on April 29, with the first concerts taking place in London. The major portion of the tour is scheduled for the Soviet Union, from May 3 to June 9. Following their final appearance in that country, the Players will concertize for several days in West Germany, prior to returning to Boston on June 16.

The members of the Boston Symphony Chamber Players who will take part in the tour are Joseph Silverstein, concertmaster of the BSO: Burton Fine, viola; Jules Eskin, cello; Ralph Gomberg, oboe; Gino Cioffi, clarinet; Sherman Walt, bassoon; James Stagliano, French horn; Everett Firth, tympani; all principal players of the Boston Symphony Orchestra.

Boston Symphony Chamber Unit Delights Locally

By Louise Cuyler

A delightful coda to the Boston Symphony concert came on Sunday afternoon, in Rackham auditorium, when nine members of the orchestra — all but one first chair men in their respective sections — played a concert of music for small ensembles, as the seventh program of the Chamber Arts Series.

The full roster of the musicians, who call themselves the Boston Symphony Chamber Players, includes Lois Schaefer, flute; Ralph Gomberg, oboe; Gino Cioffi, clarinet; James Stagliano, horn; Sherman Walt, bassoon; Joseph Silverstein, violin and concertmaster; Burton Fine, viola; Jules Eskin, cello; and Henry Portnoi, string bass.

Each member of the group is a fine artist in his own right, as their important positions in the Boston Orchestra attest. Special tribute must be paid, however, to Mr. Silverstein, whose violin sound is as elegant and lovely as any to be heard today. He plays with the same exquisite taste, ease and restraint, whether the part is a simple air or an elaborate cadenza. The Boston Orchestra is fortunate indeed in possessing so fine a concertmaster.

Ludwig Spohr's Nonet, Op. 31, which required the entire ensemble, opened the program. This warm, genial, unpretentious music is as much a joy to hear as to play. Today, Spohr is an almost forgotten composer, although aspirant fiddlers are still wont to revive one or two of his concertos. His misfortune (if being forgotten is, indeed, a misfortune) lies in two circumstances. The first may be summarized in a single name: Beethoven. The second is that unpretentious music went out of favor as the 19th century progressed. The first two movements of the Nonet — Allegro, and Scherzo: allegro — are typical of much of the best in ensemble music from the Haydn-Beethoven period. The third movement — Adagio — is a little gem indeed, with a lyricism that foreshadows the Lieder of Schumann and Brahms.

Irving Fine's Fantasia for String Trio (1957), a composition which has already received considerable acclaim, completed the first portion of Sunday's program. This is a strong, finely crafted work that is full of lovely sound. Its suave, linear structure disguises the basic tone row, and makes it supple, furnishing audible proof that dodecaphonic music need not be brusque, cacaphonous or formidable. Perhaps we should have more string players who are composers.

After intermission, Beethoven's famous Septet in E-flat, Op. 20, filled the remainder of the program. The ensemble was that of the opening number, minus only the flute and oboe. This work, a divertimento of eight movements in alternating slow and fast tempo, is modelled on the many similar compositions originating in the later 18th century. It was to serve as a design for future ensemble works by Schubert and Brahms, among others.

The Septet has many episodes of beauty and attractiveness, but it is discursive and overly long, with the result that the listener's attention is likely to wander. Even the performers seemed to develop a certain satiety after the first five or six movements, as evidenced by a few inadvertencies of intonation and ensemble.

Such small faults did little to diminish the joy of a superb performance, however, and the Boston Chamber Players were applauded long and warmly at the close of the program.

Full Orchestra Joy To Hear

This season's Choral Union Series came to a close Saturday night with a concert in Hill Auditorium by the Boston Symphony, conducted by Erich Leinsdorf. This orchestra has been a frequent visitor here through the years, as the audience was reminded in a program note stating that this is the group's 43rd Ann Arbor concert. The Boston, which continues to be one of our country's great orchestras, has been fortunate in avoiding—perhaps in ignoring — many of the circumstances that have caused quality to vacillate for other major ensembles.

There is, for example, the matter of change in conductors. Erich Leinsdorf has now been in Boston for a long enough time to make his own mark on the orchestra and it is, undeniably, a vastly different group from that of yesteryear. Gone is the mystique of the Karl Muck and Koussevitzky years, along with the more genial opulence of Munch's time. Rather, Leinsdorf has molded an ensemble in the current ideal — that of highest technical competence, plasticity, but detachment. hTe result is sound that is still a joy to hear, but that has lost some of the excitement and involvement of other regimes.

As for Leinsdorf himself, he is surely one of the most diverting of present day conductors to watch, at the same time that he is a highly competent leader. His stance on the podium ranges all the way from an elegant inertia that permits the ensemble to be self-propelling, to indulgence in an amazing series of gyrations and gymnastics. From time to time, he appears to pull, poke, unscrew, or flip unexpected sounds from the depths of his group. Occasionally these diversionary tactics prove annoying. At other times — in some of the rather dreary episodes of the Beethoven Seventh, for example — they were more interesting than the music.

The program commenced with Mozart's Overture to "Die Entfuhrung aus dem Serail." Mozart, whose music is an ideal beginning (or ending, for that matter) for any concert, has filled this little curtain-raiser to his "Harem" opera with all manner of gay tunes and quasi-Turkish effects. Music of this enchantment needs only to be played, and that the Boston Orchestra did with gusto.

Beethoven's Symphony No. 7, in A major filled the remainder of the pre-intermission portion of the program. For this reviewer, the performance was a pedestrian one, with only a few bright moments before the final movement. There was, first of all, the matter of tempo. The opening "Poco sostenuto," the "Vivace" of the main portion of the first movement, and the "Allegretto" of the second movement variation all meandered at about the same moderate pace. This symphony lacks, furthermore, the built-in dynamic excitement of the "Eroica" and the Fifth —a circumstance which tests the intuition and imagination of the conductor. I found only occasional evidence of those qualities in Saturday night's reading. On the brighter side, there was the marvellously vital Pianissimo from the low strings at the start of the Allegretto, and a very colorful Allegro con brio at the close.

A gesture toward contemporary music came after intermission, in the playing of Gunther Schuller's "Diptych for Brass Quintet and Orchestra." If any in the audience have felt a lack of rapport with music of our day, this composition probably did little to dispel their attitude. Even the quintet of solo brass, a group that is capable of magnificent and arresting effect, was relegated to thrsuting some desultory grunts and squeals into a conglomerate background of sound.

To close the concert, Mr. Leinsdorf chose a Suite of seven episodes drawn from Stravinsky's Ballet, "The Firebird." This music is almost 60 years old now, but it still sounds fresh, vital and enchanting. Through the years, no group has brought the vitality and understanding to the performance of Russian (and French) music that the Boston Orchestra has continued to provide. Saturday's "Firebird" continued in the best Boston tradition and the audience responded with enthuiastic applause.

EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850
APR 29 1967
New England Newsclip

EUROPE-BOUND—Boston Symphony Chamber players board plane at Logan for start of first international tour. The 15,000-mile tour, sponsored by the State Department's Office of Cultural Presentations, will include concerts in London, the Soviet Union and West Germany. (William Ryerson Photo)

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 23 1967
New England Newsclip

BSO String Quartet Subtle Musicians

By KAREN MONSON
Contributing Critic

THE BOSTON SYMPHONY STRING QUARTET (Joseph Silverstein, George Zazofsky, Burton Fine, Julius Rabin) playing Haydn, Quartet F-Sharp minor, Op. 50, No. 4; Beethoven, Quartet in C minor, Op. 18, No. 4; Mendelssohn, Quartet in A major, Op. 13—Wednesday evening at Jordan Hall.

The Boston Symphony String Quartet is a very fine group. Though at Wednesday night's concert in Jordan Hall there were flaws in technique, in intonation, and in balance, and though, as always, the concert could be labeled under-rehearsed, the performance was perfectly convincing, and in excellent taste. Given these attributes, a lot can be overlooked, and, admittedly, a lot had to be.

At first glance, the program seemed to lack variety. Though it was good to hear the rarely-performed Haydn F-Sharp minor Quartet this particular piece and Beethoven's C minor Quartet are closely related. And the step from this Beethoven to the Mendelssohn Quartet Opus 13 is not all that large.

But as the concert progressed, it became very clear that precisely these similarities were illustrating the highly subtle musicianship of the four players. Far from being the same, the music was remarkably varied: the elegance of the Haydn gave way to the tempestuousness of the Beethoven, and this, in turn, gave way to the bitter-sweet qualities of the Mendelssohn.

Haydn rarely wrote in F-sharp minor, and rarely if ever, did he produce a Quartet with the depth of Opus 50, No. 4. The work encompasses an unusually wide range of emotions, and seems to be less restricted by its own form than is often the case. Beethoven's Opus 18 was written only slightly more than a decade later; similar tendencies are evident. But in the Haydn, there was an aura of elegance and refinement which was suddenly shattered by the opening measures of the Beethoven.

Here the performers were obviously most comfortable. The interpretation was by no means musically unusual —the work invites a tempestuous performance—but it was indeed convincing throughout. Technical passage work was usually fine, even at the very rapid tempi. Dynamic contrasts provided the major impetus for the excitement; especially in the last movement they were very effective.

The change from Beethoven to Mendelssohn was striking, though hardly shattering. Instead of the tempest, there was an aching sweetness, as if from a memory. The work was performed with great delicacy, but intense feeling. Here, musical taste was more a question of tact, and the performers had that too.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAY 8 1967
New England Newsclip

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 116,000
MAY 7 1967
New England Newsclip

SUNDAY STANDARD-TIMES
NEW BEDFORD, MASS.
CIRC. 56,800
MAY 7 1967
New England Newsclip

SUNDAY STANDARD-TIMES
NEW BEDFORD, MASS.
CIRC. 56,800
APR 30 1967
New England Newsclip

SUNDAY REPUBLICAN
SPRINGFIELD, MASS.
CIRC. 116,000
APR 30 1967
New England Newsclip

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
APR 16 1967
New England Newsclip

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
APR 27 1967
New England Newsclip

Boston Musicians Praised in Russia

MOSCOW (AP) — The Boston Symphony Chamber Players got a favorable reception Saturday night in Donetsk at the opening performance of their Soviet tour.

A music critic in Donetsk, an industrial city about 500 miles south of Moscow, praised "the purity of sound and interesting interpretations" of the Chamber Players. The group is making a month-long 22-concert tour in Russia.

Boston Chamber Group Leaves on Concert Tour

BOSTON (AP) — Boston Symphony chamber members left Boston's Logan Airport Saturday for an 8-week international tour which includes 22 concerts in the Soviet Union.

The group will present concerts in London before beginning the Russian tour in Minsk on May 5. They will leave the USSR June 8 and give four concerts in West Germany before returning to the Unites States June 15.

WEDNESDAY

Children

"THE ADVENTURES of Tom Sawyer" by Mark Twain—New England Life Hall, Boston; presented by Boston Children's Theater; 2:30 p.m.; for information and reservation call KE 6-3324; special group rates.

BOSTON SYMPHONY String Quartet —Jordan Hall, Boston; final concert of season; 8:30 p.m.; tickets $4.50, $3.75, $3.25, $2.50.

PIANO RECITAL — Quincy House, Harvard University, Cambridge; Michael Rogers; 8:15 p.m.; free.

CLARA VERGHESE, piano program—Recital Hall, 290 Huntington av.,

Symphony Chamber Players To Give Concerts in Russia

The Boston Symphony Chamber Players will leave April 29 for an eight-week international tour to 17 cities in three countries. The major portion of the Chamber Players' tour will take place in the Soviet Union where they will give 22 concerts in just over four weeks.

Two concerts will be given in London prior to departure for the extended period in the Soviet Union. The first concerts there will be in Minsk. Travel in that country will be by air and rail with a portion, from Odessa to Yalta, by ship.

The final concerts in Russia will be given in Moscow on June 7 and 8.

Following their programs in Moscow the Boston Symphony Chamber Players will give five concerts in West Germany before returning to Boston June 16.

The May-June tour is the second undertaken by the Chamber Players since the formation of the group by the Boston Symphony Orchestra's Trustees in 1964. Last spring the Chamber Players traveled across the United States.

The members of the Boston Symphony Chamber Players who will take part in the tour are: Joseph Silverstein, Concertmaster of the Boston Symphony Orchestra; Burton Fine, viola; Jules Eskin, cello; Ralph Gombert, oboe; Gino Cioffi, clarinet; James Stagliano, French horn; all principal players of the Boston Symphony Orchestra. Also from the Orchestra will be Lois Schaefer, flute; Matthew Ruggiero, bassoon; and Henry Portnoi, bass. The young American pianist Richard Goode will join the Chamber Players on this tour.

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EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850
MAY 4 1967 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAY 5 1967 New England Newsclip

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAY 4 1967 New England Newsclip

Hub Musicians To Open Soviet Trip In Donetsk

MOSCOW—The Chamber Players from the Boston Symphony Orchestra open a Soviet concert tour Friday night on Donetsk, an industrial city in the Ukraine.

The opening had been set for Minsk, capital of Soviet Byelorussia, but was changed at Soviet request, a U.S. embassy spokesman said.

He said the embassy was pleased with the change because American artists have performed before in Minsk under the U.S.-Soviet cultural exchange program, but not in Donetsk.

The players will give 22 concerts in 11 Soviet cities in just over four weeks, winding up the tour here June 8.

The group includes Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; Burton Fine, Viola; Jules Eskin, cello; Ralph Gombert, oboe; Gino Cioffi, clarinet; and James Stagliano, French horn.

(Associated Press)

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
MAY 8 1967 New England Newsclip

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAY 6 1967 New Englan Newscl

EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850
MAY 6 1967 New Englan Newscl

Hub Musicians Unable to Give Soviet Concert

Associated Press

MOSCOW — The Boston Symphony Chamber Players failed to play its first Soviet concert Friday night because some of its instruments and music were left behind. A race was on today to try to get the 10-person group into action.

The touring players were supposed to have played in Donetsk, an industrial city 550 miles south of Moscow. They arrived there but their cello, French horn and music got lost along the way from London.

James Staglianos' French horn and the group's music turned up in Moscow today. The Soviet Government concert agency borrowed a U.S. embassy truck to rush them to the last plane for Donetsk, hoping to get them there in time for a concert tonight.

Jules Eskin was still without his cello.

So far as the embassy here knew, other players had their instruments with them, except for Richard Goode who is borrowing pianos along the way on the month-long, 22-concert Soviet tour.

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 432,650
MAY 7 1967 New England Newsclip

BOSTON SYMPHONY Chamber Players prepare to leave Boston Saturday for an eight-week international tour. A TWA flight took them to New York and by the same airline to London on the first leg of the 15,000-mile trip to 17 cities in three countries. The major portion of the Chamber Players' tour will take place in Soviet Union, where they will give 22 concerts in just over four weeks.
Sunday Advertiser Photo, Earl Ostroff

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
MAY 3 1967

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600
MAY 3 1967 New Engla Newsc

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
MAY 3 1967

Boston Chamber Players Begin Soviet Tour Friday

The Boston Symphony Chamber Players will open a 22-concert tour of the Soviet Union on Friday with a concert in Minsk. The players, made up mostly of first desk men of the symphony, will play two concerts in each of 11 cities during their Soviet stay, winding up in Leningrad on June 4 and 5 and Moscow on June 7 and 8.

The players will give five concerts in West Germany on their way back, finishing at Saarbrucken on June 15. They will return to Boston on June 16.

The tour is under the auspices of the State Department's Cultural Presentations Office. It is the second tour by the group since it was founded in 1964. The first one, last spring, was in the United States.

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600
MAY 5 1967 New England Newsclip

DENNIS
YARMOUTH REGISTER
YARMOUTHPORT, MASS.
WEEKLY CIRC. 2,100
MAY 4 1967 New England Newsclip

THE REGISTER THURSDAY, MAY 4, 1967 Page Three

Claude Frank, trio of Boston Symphony Chamber Players scheduled to perform celebrity concert this summer

If tenacity is rewarded, Cape Cod will get top flight classical music this summer.

The Cape Cod Performing Arts Association Saturday received a contract to sign with a string trio of the Boston Symphony Chamber Players and Claude Frank, the symphony's favorite piano soloist.

The performance will take place at Camp Kirkland in Yarmouth. The campers will have just left for home a few days before. Camp Kirkland is being loaned for the occasion. It has a sheltered outdoor stage which seats 300, with room for 200 listeners seated on the grass.

The Boston Symphony Chamber Players are composed of first chair musicians of the Boston Symphony Orchestra which will have just concluded its Tanglewood series. The trio will be made up of Joseph Silverstein or one of two other first violinists. Mr. Silverstein is concert master of the Boston Symphony. Burton Fine is violist and Jules Eskin 'cellist.

The Cape Cod Performing Arts Association chairman is Ronald C. Perera of Yarmouth Port. Sheila S. Rogers of Yarmouth is secretary-treasurer. For some time these two have been determined to bring the world's best music performed by the best musicians to the Cape.

Mr. Perera is currently composing a mass for his thesis for a master's degree in music at Harvard. He is engaged to be married this June.

Mrs. Rogers, a Bennington College music major, is a trustee of the Cape Cod Conservatory of Music and Arts.

Their determination was based on two suppositions. First, the Cape will subscribe to concerts of this calibre, because already considerable numbers travel to Boston or Lenox or New York to hear them. Besides that, in summer thousands of visitors to the Cape and would-be visitors will be attracted by the special atmosphere and quality of an outdoor summer concert by foremost musicians. The second supposition is that concerts can attract people who will contribute to the Cape's abiding values, to the eventual displacement of those who come to consume the Cape in pursuit of transitory amusement.

In putting these suppositions to practical test, the Performing Arts Association (or an earlier version of it) has had to outlast two rebuffs. The first came when it tried to place concerts on grounds of the Cape Playhouse in Dennis in association with the Raymond Moore Foundation. The neighbors, with considerable logic, objected to the traffic and general excitement this might generate. But they expressed their objections with such rudeness that the music promoters were taken aback.

The second rebuff came when the association requested use of the Dennis-Yarmouth Regional High School grounds at a time when school would not be in session. The School Committee denied the request because it deemed the concerts a commercial venture of doubtful educational value, thus astonishing a wide segment of the community.

The present location is one in which outdoor activities, such as camp theatricals, have been held for many years. It is distant from human habitation and off North Main St., a main road not far from South Yarmouth and Dennis connections with the Mid-Cape Highway.

Last week the supporters of the concert idea were heartened by response to a similar venture sponsored by the Cape Cod Community College and The Register. This event, held at Barnstable High School, brought the Metropolitan Opera Studio to present a flawless performance of Donizetti's Don Pasquale. With only local Cape Codders to draw from, the young opera professionals substantially filled the house, thus meeting more than half the costs. The audience turned out to be quick to grasp and warm in response, to the delight of Manager John Gutman and the performers.

For further encouragement, the Performing Arts Association has noted the growing cooperation between the Cape Cod Conservatory of Music and Arts and the Cape Cod Symphony. This has increased the local influence of musicians of the stature of Emil Kornsand and Willem Valkanier, thereby enhancing the effectiveness of the Conservatory's Leslie Moore and the symphony's Jennings Butterfield.

And finally, the sell-out history of Cape Cod Community Concerts and the success of the Provincetown Symphony add validity to the suppositions on which this first summer concert is based.

Ultimately, the dream is to develop a regular summer concert festival which will establish Cape Cod as a music center. There will be only one concert this summer, to plant the seed. The planters will be the best musicians of one of the world's great orchestras.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
MAY 11 1967 New England Newsclip

Chamber Players From BSO To Tour Russia

BOSTON — The Boston Symphony Chamber Players will leave Boston Saturday for an eight-week international tour. The group will fly by TWA to New York and by the same airline to London on the first leg of the 15,000 mile trip to 17 cities in three countries. The major portion of the Chamber Players' tour will take place in the Soviet Union where they will give 22 concerts in just over four weeks.

London Concerts

Two concerts will be given in London prior to departure for the extended period in the Soviet Union. The first concerts there will be in Minsk. Travel in that country will be by air and rail with a portion, from Odessa to Yalta, by ship.

The final concerts in Russia will be given in Moscow on June 7 and 8.

Following their programs in Moscow the Boston Symphony Chamber Players will give five concerts in West Germany before returning to Boston June 16.

The May-June tour is the second undertaken by the Chamber Players since the formation of the group by the Boston Symphony Orchestra's trustees in 1964. Last spring the Chamber Players traveled across the United States.

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 432,650
MAY 7 1967 New England Newsclip

In the World

Hub Musical Unit Warmly Received

MOSCOW (AP)—The Boston Symphony Chamber Players got a favorable reception Saturday night in Donetsk at the opening performance of their Soviet tour. The official Soviet News Agency Tass reported that the group "was warmly received by the public."

Its opening performance was scheduled for Friday night, but was delayed because some of the instruments and music got left behind. The instruments were rushed to Donetsk by plane Saturday.

Chamber Players From Boston On Tour of Soviet

MOWCOW (AP) — The Chamber Players from the Boston Symphony Orchestra open a Soviet concert tour tonight in Donetsk, an industrial city in the Ukraine.

The opening had been set for Minsk, capital of Soviet Byelorussia, but was changed at Soviet request, a U. S. embassy spokesman said.

The spokesman said the Russians asked for the change because of a scheduling conflict at the Philharonic hall in Minsk.

He said the embassy was pleased with the change because American artists have performed before in Minsk under the U. S.-Soviet cultural exchange program, but not in Donetsk. The spokesman said the rest of the schedule remains the same.

The players will give 22 concerts in 11 Soviet cities in just over four weeks, winding up the tour here June 8.

They are scheduled to give two concerts each in Donetsk, Lvov, Chernovtsy, Odessal, Yalta, Kiev, Kishinev, Baku, Tbilisi, Leningrad and Moscow.

The group includes, Joseph Silverstein, concertmaster of the Boston Symphony Orchestra; Burton Fine, viola; Jules Eskin, cello; Ralph Gombert, oboe; Gino Cioffi, clarinet; and James Stagliano, French horn.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
APR 20 1967 New England Newsclip

Symphony Quartet Evolving a True Style

By McLAREN HARRIS

Wednesday night at Jordan Hall the Boston Symphony String Quartet made up the concert postponed from March 8 because of schedule conflicts. This program came rather shortly before the departure of the Symphony's Chamber Players to London and the USSR on the heels of the orchestra's jaunt through the Northeast and Midwest and in the midst of the closing of the Symphony season and the opening of the Pops.

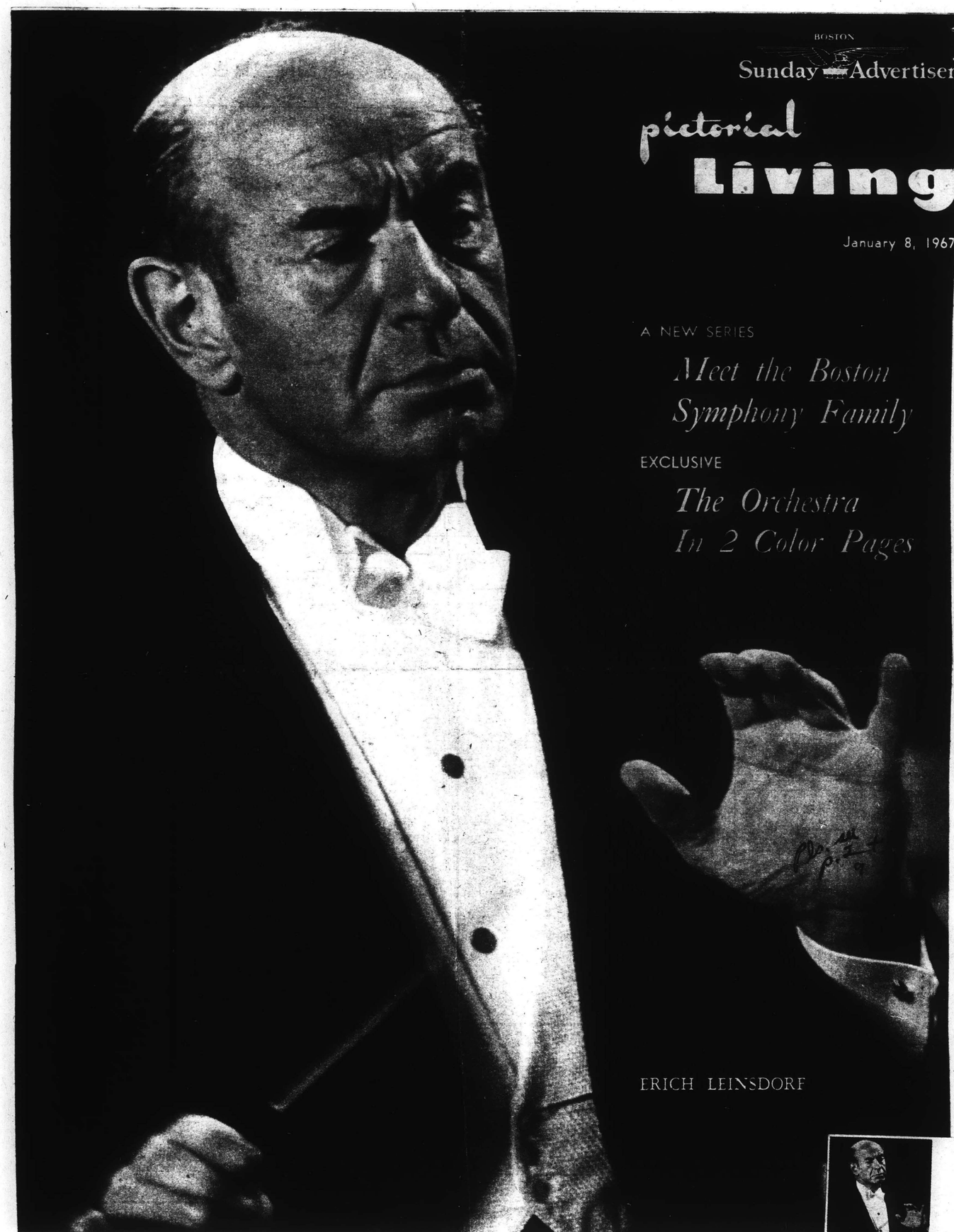
Under the circumstances, one might think that quartet activities would receive short shrift. But from the sound of Haydn, Bethoven and Mendelssohn, they didn't. This foursome—Joseph Silverstein and George Zazofsky, violins; Burton Fine, viola; and Jules Eskin, cello—has always been praised for its artistic aims and the musicianship of its individuals. At the same time there has been reservations about its approach, often described as "orchestral"; that is to say occasional over-zealousness in playing appeared to come from striving for large-ensemble effects, and any resultant tonal aberrations were thought to be covered by one's colleagues.

Of course, very little can be hidden in a quartet; and thus there have been moments of harshness, when we have felt that the quartet was being used almost as a blunt instrument. Yet more and more these men are evolving a true quartet style, one based upon brightness, energy and the flexibility to bridge great and sudden changes of volume or mood.

The program's two classic works, Haydn's F sharp minor Quartet from Opus 50 and Beethoven's C minor, Op. 18, No. 4, demonstrated this. The Haydn opening Allegro's sparkle, the varicolored Andante's variations, the Minuet's rhythmic neatness and the final Fugue's light, unrelenting spirit were good foils for agile bows. Likewise for the Beethoven, whose ambitious thrust and expertise of construction provide some of the most dynamic writing in a classical mold.

Yet some measure of the previous arguments held sway here; so it was Mendelssohn's A major Quartet, Op. 13, which brought out another dimension. For all of its musical emotion, this work is purely unpretentious; its Adagio is a true Romanza, its lyric Intermezzo disarming. Mendelssohn drew from the players a relaxation of means; an emergence of sensitivity toward melodic phrase and increased tonal richness. Mendelssohn, as someone said, may be their man.

ORCHESTRA PERSONNEL



Boston's Symphony Under His Direction

35

He spent his youth in Vienna and took 50 years "learning how to feel physically well and to live life the way I should." Now he's the music director of Boston's famed Symphony Orchestra, the father of five children . . . and one who thinks there "is no other city like Boston." He's Erich Leinsdorf, pictured conducting his world-renowned orchestra during a concert at Symphony Hall. For more about him see Pat Collins' story on Page 9. For a two-page color picture of the orchestra turn to center fold.

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Sunday Advertiser
BOSTON, Mass.
Circ. 430,488
JAN 8 1966

Exclusive! Boston's Great Symphony Orchestra

ERICH LEINSDORF, ***Music Director***
RICHARD BURGIN, ***Associate Conductor***

FIRST VIOLINS
Joseph Silverstein
Concertmaster
Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Julius Schulman
Gerald Gelbloom
Raymond Sird

SECOND VIOLINS
Clarence Knudson
William Marshall
Michel Sasson
Samuel Diamond
Leonard Moss
William Waterhouse
Giora Bernstein
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
Victor Manusevitch
Minot Beale
Ronald Knudsen
Max Hobart
John Korman

VIOLAS
Burton Fine
Reuben Green
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Jean Cauhape
Vincent Mauricci
Earl Hedberg
Bernard Kadinoff
Joseph Pietropaolo

CELLOS
Jules Eskin
Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Robert Ripley
John Sant Ambrogio
Luis Leguia
Jascha Silberstein
Stephen Geber
Carol Procter

BASSES
Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
Jon Barwicki
Leslie Martin
Bela Wurtsler
Joseph Hearne
George Moleux (d. Dec. 7, 1966)

FLUTES
Doriot Anthony Dwyer
James Pappoutsakis
Philip Kaplan

PICCOLO
Lois Schaefer

OBOES
Ralph Gomberg
John Holmes
Hugh Matheny

ENGLISH HORN
Laurence Thorstenberg

CLARINETS
Gino Cioffi
Pasquale Cardillo
Peter Hadcock
E flat Clarinet

BASS CLARINET
Rosario Mazzeo

BASSOONS
Sherman Walt
Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON
Richard Plaster

HORNS
James Stagliano
Charles Yancich
Harry Shapiro
Thomas Newell
Paul Keaney
Osbourne McConathy

TRUMPETS
Armando Ghitalla
Roger Voisin
Andre Come
Gerard Goguen

TROMBONES
William Gibson
William Moyer
Kauko Kahila
Josef Orosz

TUBA
K. Vinal Smith

TIMPANI
Everett Firth

PERCUSSION
Charles Smith
Harold Thompson
Arthur Press
Ass't Timpanist
Thomas Gauger

HARPS
Bernard Zighera
Olivia Luetcke

By LANING HUMPHREY

AS YOU VIEW this color photograph—first of its kind ever made during an actual performance—you are looking at one of the world's greatest artistic creations—the Boston Symphony Orchestra. That is not merely the opinion of Bostonians, but of musical experts scattered around the world. For example, take the opinions of two Swedish critics after hearing our orchestra in Stockholm on its second European tour.

"It cannot be denied that this is one of the world's greatest orchestras," one reviewer declared. "Anything more wonderful in orchestral playing is not possible," another wrote.

Why has it such a high rating, when there are other fine orchestras in this country and abroad? Among many factors, there is a simple one. It is a great team—whereas other ensembles have good teams. Every orchestra is, in fact, a group of teams.

As shown in this picture of Boston's one hundred and one men and four women symphony players, the musicians are seated in groups according to instruments of the same type which they play: strings, woodwinds, brass, and percussion. These are subdivided. The strings include subdivisions into first and second violins, violas, cellos, and contrabasses. Within the woodwinds are flutes and piccolo oboes and English horn, clarinets and bass clarinet, bassoons and contrabassoon. The brasses are grouped into horns, trumpets, trombones and tuba. The timpani (kettledrums), being tuneable, really are in a separate category from the percussion instruments, which produce rhythm, with sounds of indefinite pitch. Also in a class by themselves are the harps.

Counting all these subdivisions, the Boston Symphony Orchestra and its fellows have fifteen teams within the

Meet the Symphony Family
—First in a New Series—

orchestra. Each team has its individual leader or "principal," who is responsible for suiting his players' efforts to the needs of the conductor.

It is essential for every orchestra to have good teamworkers in every group. Musicians successful as soloists—even as real stars or virtuosos—often do not succeed as team-workers. But the Boston Symphony Orchestra's greatness lies in possessing team-workers who can qualify as soloists. This has been underscored in the present season. When conductor Erich Leinsdorf needed no less than four violin soloists for a remarkable concerto by the eighteenth century master, Vivaldi, he did not import the artists. He simply put the names of his talented string players in a hat, pulled out four names, and gave them the assignment. The result was outstanding.

To quote a Moscow critic's summation, "The Boston Symphony Orchestra consists of first-class musicians, artists, and virtuosi in the full meaning of the word. The various sections—combine into an unusually excellent ensemble. The tone quality of the whole orchestra is as splendid as that of the individual soloists."

A striking compliment to the orchestra's teamwork is recalled by a former player, who took part in the episode. One of Europe's foremost conductors, Dr. Karl Muck, was leading the Boston musicians in his first concert as their new director. In the course of presenting Beethoven's Fifth Symphony, Muck folded his arms and confidently let the players proceed on their own. They rose to the occasion, it is reported.

This, then, is the Boston Symphony Orchestra—a great team of great teams. In the weeks to come you will read about the men and the women who make up these teams in the continuing "Meet the Symphony Family" series in Pictorial Living Coloroto Magazine. Next week's article will discuss the first violins.

(Orchestra Pictured in 85th Season.)

Violins—Choir Of the Composer

Wide range of tone and an infinite variety of expression is assured the composer and the conductor in the strings of a great orchestra such as the Boston Symphony. The first violins, headed by Joseph Silverstein, concertmaster (left), are the subject of the latest in the series, "Meet the Symphony Family," which appears today on Pages 14 and 15.

Plo. see p. 14 & 15

SUNDAY ADVERTISER
BOSTON, MASS.
CIRC. 432,650

JAN 15 1967

New England Newsclip

Meet the Symphony Family

SECOND OF A SERIES

Plo. see p. 2

First Violins

THE STRINGS

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By LANING HUMPHREY

CONSIDERING the many centuries comprising the history of music, the symphony orchestra is a relatively modern invention—only a little more than two centuries old. Music-making with groups of instruments existed long before. But it remained for the 1700's to develop an exact pattern for orchestras, everywhere: four groups of instruments, each containing only a specific kind—strings, woodwinds, brass, percussion.

The string instruments outnumber the quota of each of the other groups, for several reasons. They need to make up in numbers what they lack individually in power. Primarily, they provide the composer with a very wide range of tone and an infinite variety of expression. Although rated as one group, the strings actually consist of five subgroups: first and second violins, violas, cellos, and double-bassos. Dividing the violins into firsts and seconds is merely a convenience for serving the needs of a composer when he desires the effect of a duet between two groups of violins. In a way, the four sections of string instruments may be compared to a quartet of human voices: soprano, alto, tenor, bass.

The picture with this article shows the first violin choir of the Boston Symphony Orchestra in its eighty-fifth season, 1965-1966. As shown, the players are seated two to a music stand. They are headed by the concertmaster and assistant concertmaster—Joseph Silverstein and Alfred Krips, respectively. An orchestra's concertmaster is the most important man next to the conductor. He must have a rare combination of qualifications: superior musicianship, outstanding rank as a soloist, and a strong sense of leadership. He is the liaison man between the conductor and the entire orchestra—not alone the five groups of strings. Each section of instruments has its own leader, or "principal," but the concertmaster tops them in authority.

JOSEPH SILVERSTEIN, Concertmaster, came to that post with a bit of tradition and a shattering of tradition, in regard to the history of the orchestra. Like two of his distinguished predecessors, Richard Burgin and Franz Kneisel, he was very young. But they were imported from Europe, while he, a native of Detroit, won the position by competition for the post left vacant by the retirement of Mr. Burgin.

When Silverstein entered the Boston Symphony Orchestra in 1955, he sat in the last row of the second violins. That was the rule—last man in, you take a rear chair, no matter how fine your training, how well you play, how high a position you have in other orchestras. Six years later, Silverstein was in command of all the strings. Previously, he had shown his virtuosity by becoming a prize winner in the 1959 Queen Elizabeth of Belgium International Competition. The following year he won America's richest award, that of the Naumburg Foundation. He studied in Philadelphia at Curtis Institute, became a member, in turn, of the Houston, Denver, and Philadelphia orchestras.

First Violins of the Orchestra: (left column, front to rear by pairs, and left to right in pairs) Joseph Silverstein, Concertmaster, and Alfred Krips; George Zazofsky and Rolland Tapley; Roger Shermont and Max Winder; Harry Dickson and Gottfried Wilfinger; Fredy Ostrovsky and Leo Panasevich; Noah Bielski and Herman Silberman. (right column pairs) Stanley Benson and Sheldon Rotenberg; Alfred Schneider and Julius Schulman; Gerald Goldbloom and Raymond Sird. The picture was taken during the orchestra's eighty-fifth season (1965-66).

ALFRED KRIPS, Assistant Concertmaster, began his career in Europe. In his native Berlin he had the invaluable experience of playing under the conductorship of such greats as Bruno Walter, Wilhelm Furtwangler, Otto Klemperer, and Richard Strauss. He also was soloist with a chamber orchestra touring Europe. During the summer he is Concertmaster of the Pops, and as such has been soloist many times. An interesting note in his early career is that he studied in Berlin with Willy Hess, who had been Concertmaster of the Boston Symphony Orchestra.

GEORGE ZAZOFSKY, Bostonian by birth, is a graduate of the Curtis Institute in Philadelphia, where he was concertmaster of its brilliant orchestra under Fritz Reiner's masterly conducting. Twice he toured the Americas with Stokowski's All-American Youth Orchestra. A member of the Boston Symphony Orchestra since 1941, he has been soloist many times at the Pops and Esplanade Concerts, and was soloist in the Symphony Concerts in the revival of the important—and difficult—Violin Concerto of Alban Berg, when Erich Leinsdorf conducted its revival in November, 1963. Zazofsky has long given distinguished service to the Zimbler Sinfonietta as its concertmaster. With it he returned to Latin America, and also guided its remarkable recorded performance in Handel's "Messiah," with the Handel and Haydn Society, conducted by Thompson Stone. Of course, no musician likes to be "at sea" during a concert, but when Zazofsky has time off stage he is fond of going fishing at sea in a 28-foot, motor cabin cruiser which he owns in a partnership with his brother-in-law, principal oboist Ralph Gomberg.

ROLLAND TAPLEY shares his time between his violin and a baton. At the Esplanade Concerts he is concertmaster, and has appeared often as soloist in that series. He also is well known as conductor of the North Shore Philharmonic Orchestra in Lynn, and the Wellesley Symphony Orchestra, and has been guest conductor at the Pops. From time to time he has doubled as saxophonist when a Symphony or Pops composition requires

Continued next page

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..Choir for the Composer

one. In the course of his career, he has been a boys' camp counselor, and still enjoys a fling at outdoor life and a chance to use his savvy in that realm. Born in Hudson, Mass., he attended Malden High School, and at the same time studied in Boston with the noted violin teacher, Felix Winternitz. The year after his graduation from high school, he joined the B.S.O.—aged 18.

ROGER SHERMONT is a native of Paris, where he was graduated from the Conservatory at the head of his class. He gave recitals throughout France, became soloist with the French National Radio Orchestra, then the National Orchestra Association of New York. In the latter city he was a member of the Little Orchestra Society, the N.B.C. Orchestra, and the Guilet String Quartet. As a member of the Boston Symphony Orchestra he distinguished himself as soloist, under Charles Munch, in the exacting Brahms Concerto. One critic commented that among the performances of this masterpiece that he had heard in thirty years, none exceeded Shermont's "for sheerly musical qualities."

MAX WINDER, after graduation from the Conservatoty of his native Paris, played in the Concerts Colonne of that city, then was concertmaster of the Opera of Nice. After serving in the Cleveland Orchestra and the Chatauqua Symphony, he was assistant concertmaster of the Houston, Texas Orchestra, and was active with the Houston Chamber Music Guild.

HARRY ELLIS DICKSON, as the saying goes, wears a lot of hats. To countless thousands of people he is known as assistant conductor of the Pops and Esplanade Concerts, and as founder and conductor of the Youth Concerts at Symphony Hall. Cambridge was his birthplace, but he is a graduate of Somerville High School. At the New England Conservatory, of which he is a graduate, he studied violin with the former Boston Symphony violinist, Vaughan Hamilton, and composition with the composer Stuart Mason. His violin studies continued in Berlin on a scholarship at the Hochschule fur Musik, where he also was a student of conducting. Back in the U. S. A. he served as conductor of the WBZ staff orchestra, and with the Federal Music Project. After joining the Boston Symphony as violinist, he served concurrently as conductor of the Providence Civic Orchestra. When not playing violin or conducting, he is notable as a witty and informative public speaker.

GOTTFRIED WILFINGER, born in Allentown, Pa., pursued his studies in Philadelphia, San Francisco (where he gave recitals), Los Angeles, and in Boston at the New England Conservatory, with Richard Burgin. A scholarship at Tanglewood provided finishing studies.

FREDY OSTROVSKY, by birth a Bulgarian, became at sixteen an honor graduate of the Viennese State Academy. For two additional years, in London, he was a pupil of the famous Carl Flesch (who also was one of Dickson's teachers). For a while he lived in Sweden. His entrance into the B.S.O. followed concert activity around Europe. In Boston he has appeared in recitals, and as soloist in Pops and Esplanade Concerts.

LEO PANASEVICH at the age of eight was studying violin in his native New York City with Louis Persinger. In Paris he continued with Menuhin's teacher, the famous composer-violinist, Georges Enesco. After four years on a scholarship at the Juilliard School in New York, he became assistant concertmaster of the National Symphony in Washington, D. C. Engaged as concertmaster of the Ballet Russe de Monte Carlo, he toured with it throughout the U. S. A. for three years before joining the B. S. O.

NOAH BIELSKI, born in Poland, studied in Philadelphia at the Curtis Institute—violin with the virtuoso, Efrem Zimbalist; chamber music with Louis Bailly, violist of the celebrated Flonzaley Quartet; orchestra playing under Fritz Reiner; composition with Rosario Scalero. He has been soloist with the Philadelphia Orchestra, and with the B. S. O. played the Paganini Concerto in D Major, conducted by Munch. Twice he has given recitals in Carnegie Hall.

The Boston Symphony Orchestra is the fulfillment of a beautiful dream by a great Bostonian—Henry Lee Higginson. As a music student in Europe before the Civil War he hoped for a career as a concert pianist but a nerve injury cost him control of his left hand.

After the War (he was wounded as a cavalry officer) he became partner in the firm known as Lee, Higginson & Co. He decided to share his wealth with his fellow Bostonians by financing an orchestra to rank with the great ones of Europe. For 37 years he developed the orchestra to his high artistic standards. Retiring in 1918, he turned the responsibilities over to a board of trustees that has remained always faithful to his ideals.

HERMAN SILBERMAN had the honor of becoming a pupil of Charles Martin Loeffler, the B. S. O. violinist who became famous as a symphonic composer. In Lugano, Switzerland, and in Brussels he studied further with Cesar Thomson and Charles Herman, respectively. Before joining the B. S. O. he was on the musical staffs of WNAC (violinist and assistant conductor), WEEI and WBZ. He also served with the Metropolitan Theater Orchestra. The city of Liege, Belgium, honored him by appointing him as judge in two successive International Competitions—first for compositions for string quartet, then for performance by string quartets. He is a native Bostonian.

STANLEY BENSON, Brockton-born, was thoroughly acclimated to the B. S. O. string choir before joining it. For no less than three of its members were his teachers: concertmaster Richard Burgin, Nicolai Kassman (a pupil of the renowned Leopold Auer), and Einar Hansen. This is the twentieth anniversary of Benson's entrance into the orchestra under Koussevitzky. He has a great knowledge of violins—also bows, of which he has a fine collection.

SHELDON ROTENBERG, native of Attleboro, studied in Boston with Winternitz, Burgin and Keller, and in Paris with Maurice Hewett and Enesco. Also, he is a graduate of Tufts, and attended the Sorbonne in Paris. For five years he was in the U. S. Army (1942-47), serving as captain in the Military Intelligence Service in England, France and Germany. As Chief Postal Censor he served in Berlin for a year. He joined the B. S. O. in 1948.

ALFRED SCHNEIDER earned the Bachelor and Master degrees at the Eastman School of Music of the University of Rochester, played a season with the Civic and Philharmonic orchestras of Rochester, also was a member of the Modern Art Quartet there. For four seasons he served with the Symphony Orchestra of his native St. Louis, and was a member meanwhile of the St. Louis String Quartet.

JULIUS SCHULMAN, before joining this orchestra in 1960, had served in the Philadelphia, the All-American Youth under Stokowski, the Pittsburgh (as assistant concertmaster) under Reiner, the New Orleans (as concertmaster) under Hilsberg, and the Little Orchestra Society of New York (concertmaster). He attended New York University, and at Curtis Institute was a pupil of Efrem Zimbalist and Jacques Malkin. He is a native of Brooklyn. For relaxation he produces 33 mm. candid camera shots, processes them in his own darkroom. He also is able to display 16 mm. travel movies of tours in India, Thailand, Ceylon, Hongkong, Japan and Russia.

GERALD GELBLOOM, a native of Toronto, attended the University of Hartford, studied violin in that city with Mischa Mischakoff, was for seven years concertmaster of the Hartford Symphony, was chairman of the String Department of the Hartford School of Music, was first violin of the Resident Quartet of the Hartt College of Music. After playing in the Symphony of the Air and the Casals Festival Orchestra in 1959 and 1959-61, respectively, he joined the B. S. O. in the latter year. He has taught at Wesleyan University.

RAYMOND SIRD, prior to joining this orchestra, served with the New Chamber Orchestra of Philadelphia, the National Symphony of Washington, D. C., the Cleveland Orchestra, and was assistant concertmaster of the New Orleans Philharmonic. He studied at the New School of Music in Philadelphia, in which city he was a violin pupil of Jascha Brodsky of the Curtis String Quartet, and a chamber music student with Orlando Cole, cellist of that ensemble. Sird's native heath is Worcester.

In next Sunday's Pictorial Living, the second violins will be introduced in another article in the series: "Meet the Boston Symphony Family."

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Meet the Symphony Family

THIRD OF A SERIES

Second Violins

A Musical Game of Give and Take

By LANING HUMPHREY

"WHAT IS a second violin?" is a query fired at some musician now and again. Actually, as a type of instrument, no such thing exists. It is the same as a first violin in every detail of its construction.

All violinists in an orchestra are listed as First Violins or Second Violins for reasons of what could be called operational convenience to serve the requirements of the composer. For one effect, he writes identical notes for the Firsts and Seconds to play together—that is, in unison. Again, desiring harmonic effects, he writes different parts, marked Violins I and Violins II. This is called playing with violins "divided." Naturally, the musicians must know who is to play the part marked I and who plays II. Another effect based on divided violins is a sort of dialogue—or game of give and take with the themes passed between Firsts and Seconds.

There are sixteen Second Violins in the Boston Symphony Orchestra (as against eighteen Firsts) and they also are seated in twos, headed by their own Principal and Assistant Principal.

CLARENCE KNUDSON, Principal, set an extraordinary record when he won acceptance into the orchestra just before his seventeenth birthday, after an audition by conductor Pierre Monteux in 1920. His promotion to head the Second Violins came in 1934 from Serge Koussevitzky. He was born in Lynn, grew up in Beverly, where he started training with his father, a devoted amateur musician. In Salem he had professional tutelage from Claude Phillips, then entered the New England Conservatory. There he studied with Timothee Adamowski, violinist of the Boston Symphony Orchestra and of his own quartet, and esteemed early conductor of the Pops. Further studies were made with Richard Burgin and Nicolai Kassman.

The activities of Mr. Knudson include playing in chamber music groups such as the Chardon Quartet and the Zimbler Sinfonietta, and serving as a faculty member of the Berkshire Music Center. Outside of music, he has taken keen enjoyment in tennis, skating, hiking, mountain climbing. An additional joy is that one of his four sons, Paul, has taken up a musical career as pianist. It was Paul who once thrilled an Esplanade Concert audience by substituting for a stricken piano soloist. After a fast drive from his Wellesley home, he appeared to be calm and collected as he played a concerto under Arthur Fiedler's direction.

WILLIAM MARSHALL, Assistant Principal, a native of Shreveport, Louisiana, joined the B.S.O. after membership in the Grant Park (Chicago) Symphony and the National Symphony in Washington, D.C. In combat service with the U.S. Army in World War II he was wounded, received the Purple Heart. He has appeared in recitals and in chamber music, twice has been Pops soloist, played in the Zimbler Sinfonietta on its South American tour. From Northwestern University he has a degree of Bachelor of Music, and from B.U. that of Master. At University of New Hampshire he was instructor in music for three years.

MICHEL SASSON was a child prodigy in his native Alexandria, Egypt, where his first teacher was his French father, an amateur violinist. His studies were continued at the Paris Conservatory, as a pupil of Marcel Reynal. After receiving First Prize by unanimous vote of a jury which included the virtuoso, Henryk Szeryng, he played in chamber concerts in Paris and London. Next he joined the Irish National Symphony Orchestra in Dublin. There he discovered a book of Bach violin sonatas edited by Richard Burgin. This so impressed him that he traveled to Boston to study with the author at the New England Conservatory. He became Concertmaster of the Conservatory Orchestra, and in 1959 joined the B.S.O. In the course of his career he has gained a knowledge of Arabic, Italian, Spanish, and some Gaelic.

SAMUEL DIAMOND, before joining the B.S.O., was Concertmaster for Victor Herbert's Orchestra. Born in Boston, he studiec there with two distinguished B.S.O. violinists—Emanuel Fiedler, father of the Pops conductor, and Charles Martin Loeffler, who gained fame as a symphonic composer. Lessons also were taken with the noted Felix Winternitz.

LEONARD MOSS attended the Peabody Conservatory in his native Baltimore, then the New England Conservatory and the Cleveland Institute. His professional experience before joining the B.S.O. was with the New Opera Co., the Ballet Theater, the Dallas and Cleveland Orchestras, and the Columbia Broadcasting Co. He is an avid student of literature, collects first editions.

WILLIAM J. WATERHOUSE was born in Winnipeg, Manitoba, Canada. His early training had extraordinary advantages from his parents. For his father, John, a Fellow of the Royal Academy of Music in London, where he had studied with Emil Sauret, was a violinist and teacher of many successful players. His mother, a pianist and harpist, was a graduate of the Royal College of Music. The son was taught by the parents until he was 16, when he gained a scholarship to the Royal Academy. There he studied both violin and piano, winning a prize in the former subject, and also in chamber music. During the five years of the curriculum, he played under the conductorship of Sir Henry Wood. He also played in the Silverman Quartet, the Boyd Neel String Orchestra, the London String Orchestra, and the Stornaway Players. In London, he played under all the outstanding British conductors except Sir Thomas Beecham, with whom he finally caught up when he joined the Boston Symphony in October, 1951, and Sir Thomas arrived as guest conductor in January. He is a licensed airplane pilot, and has been doing his own flying when on tour with the Orchestra.

GIORA BERNSTEIN, born in Vienna, is a graduate of the Juilliard School in New York, holds a Master's degree from Brandeis University, and in 1966 gained that of Doctor of Music from B.U. He studied violin with Edouard Dethier, Richard Burgin and Joseph Silverstein. Before joining the B.S.O. he was Concertmaster for Goldovsky's Opera Theater Orchestra. He has served as conductor of the South Shore Youth Orchestra, and is a founding member of the Boston Chamber Music Society.

AYRTON PINTO came to Boston on a scholarship from the Brazilian Conservatory in his native Brazil to take post-graduate studies at the New England Conservatory. He was appointed Concertmaster of the Conservatory Orchestra. Soon after gaining his Master's degree and Artist's Diploma in 1957, he joined the B.S.O.

AMNON LEVY, a native of Tel-Aviv, studied five years at the Israel Conservatory, then, in turn, attended the Juilliard School in New York, and the Curtis Institute in Philadelphia. His teachers included Lorand Fenyves in Israel, and Ivan Galamian at Curtis. He came to the B.S.O. from the Los Angeles Symphony. It was due to the urging of Jascha Heifetz, who heard him in Israel, that Mr. Levy came to the U.S.A.

LASZLO JAMES NAGY is a New Yorker by birth. He is of Hungarian descent and takes interest in the fact that his teacher in New York, Zoltan Kurthy, was a native of Hungary, and a star pupil of the famous Hungarian virtuoso, Jeno Hubay. Instruction both in theory and in violin were given by Kurthy, who, incidentally, was principal viola of the New York Philharmonic Symphony. From the studio, Nagy went into the St. Louis Symphony under Golschmann, and remained fifteen years as a first violin—with the exception of one season when, during an emergency, he played viola. He was Concertmaster of the locally famous amateur St. Louis Philharmonic for four years ending when he joined the Boston Symphony, under Koussevitzky, in 1944.

(Mr. Nagy was on sick leave when the photo of the Second Violins was taken.)

MICHAEL VITALE stirred excitement in his home town of Keene, N.H., when he was violin soloist at a Children's Esplanade Concert at the age of ten. He attended the New England Conservatory, and at the Juilliard school was a pupil of Galamian. In Boston, he studied with Alfred Krips. His B.S.O. membership dates from 1964.

VICTOR MANUSEVITCH was born in Alexandrovsk, Russia. At the Petrograd Conservatory he was violin pupil of Kargneff; in Berlin, of Friedman—and finally his assistant. Still in Germany, he was active as a quartet player, and as an assistant professor in the Klindworth Conservatory. He joined this orchestra in 1944 under Koussevitzky. In World War II he served as conductor and music director of an Army Air Force Symphony Orchestra.

MINOT BEALE had his basic instruction in his native town of Rockland, Mass. from his father, a professional pianist and excellent music teacher. Violin training was received from Winternitz and Adamowski at the New England Conservatory. On graduation in 1922 Mr. Beale was appointed to the faculty, and remained with it until 1940. Meanwhile, in 1929, Koussevitzky admitted him to the B.S.O. He has made solo appearances throughout New England.

RONALD KNUDSEN was a member of the Detroit Symphony before entering the B.S.O. He studied at the Peabody Conservatory in Baltimore, where he was a pupil of William Kroll, head of the Kroll Quartet, and for many years a faculty member of the Berkshire Music Center—where Mr. Knudsen also studied.

MAX HOBART came to the B.S.O. from the Cleveland Orchestra. Previously he had been with the New Orleans Philharmonic and the National Symphony of Washington, D.C. He attended the Music School of the University of Southern California, and studied with Vera Barstow.

JOHN KORMAN is a native Californian and lists most of his musical career in that state. He also attended the University of Southern California as well as UCLA. His teacher was Eudice Shapiro, and he was a member of the Heifetz Master Class at USC in 1959. For the past two seasons he played with the Los Angeles Philharmonic and prior to that with the San Francisco Ballet.

In next week's Pictorial Living Coloroto Magazine the subject of "Meet the Symphony Family" will be the Violas.

Second Violins of the Symphony (left column front to rear in pairs, left to right in pairs): Clarence Knudson (Principal) and William Marshall; Michel Sasson and Samuel Diamond; Leonard Moss and William Waterhouse; Giora Bernstein and Ayrton Pinto; Michael Vitale and Victor Manusevitch. (Group of five at rear right, front row, left to right) Amnon Levy and Minot Beale, (back row) Max Hobart, Ronald Knudsen and John Korman. (L. J. Nagy was ill.)

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Meet the Symphony Family

FOURTH OF A SERIES

The Violas

The Instrument Berlioz Discovered'

By LANING HUMPHREY

LARGER than the violin by about one seventh, and tuned a fifth lower on the musical scale, the viola has a tone that has been described as more "masculine" than that of the violin. For a long time it was not considered to be suitable as a solo instrument, but as subordinate to the violin. It was used more or less as a bridge between the higher range of the violin and the lower range of the cello. At last, in 1834, the great French master of instrumentation, Hector Berlioz, demonstrated the latent capacities of the instrument by composing his great work, "Harold in Italy," for solo viola and orchestra. Ten years later, in his unsurpassed "Treatise on Instrumentation," he hurled this statement at composers:

"Of all the instruments in the orchestra it is the viola whose excellent qualities have been unappreciated for the longest time." He then praised its qualities in terms other composers heeded.

BURTON FINE, principal—or first—viola, is the first scientist to be a member of Boston's Symphony Orchestra. He has a Ph.D. in chemistry, and spent nine years as a research chemist with the Cleveland Center of the National Aeronautics and Space Administration, before joining this orchestra. Although this may seem a baffling qualification for a musician, there is a logical explanation. A thorough musical training had been had by Mr. Fine at the Curtis Institute in his native Philadelphia, where he was a pupil of the noted Ivan Galamian. He played violin or viola in various chamber groups in the course of writing eighteen scientific papers, which included such subjects as chemical kinetics and thermodynamics. As a member of the B.S.O., he served in the rear rank of the second violins. When auditions were held to fill the vacancy caused by the resignation of Joseph de Pasquale as principal viola, Mr. Fine competed—and won.

REUBEN GREEN, assistant principal viola, is a native Bostonian. Starting with the violin, he was a pupil of Nikolai Kassman and Richard Burgin of the B.S.O. Continuing on the viola, he studied with Georges Fourel, also of the B.S.O., and with the Scottish virtuoso, William Primrose. He became a member of the New Friends of Music Orchestra under Fritz Stiedry. In various radio and recording engagements he played violin and viola on the same occasion. During three years in the U. S. Army in World War II he became a bandmaster, and developed an Army Orchestra which won second place in a national competition for such groups, with a number in which he was violin soloist. Auditioned by Mr. Munch, he joined the B.S.O. in 1950. He is a creative artist in ceramics and as a teacher of the subject has attained prize-winning status. That is to say, his charming wife was one of his pupils.

EUGEN LEHNER had as teachers two of the most noted musical figures of his native Hungary—Jeno Hubay in violin, Zoltan Kodaly in composition—when he attended the Budapest Conservatory. He also familiarized himself with the viola, which he played regularly after joining the Kolisch Quartet in 1936. For 13 years, until its disbandment, he remained a member. As a note of interest to "southpaw" readers, the head of the Quartet, Rudolph Kolisch, was one of the few left-handed violinists known to concert history. The ensemble also was famous, among other attributes, for being the first to play everything from memory—even difficult works of Schoenberg and Bartok. Many American tours were made by the group, ending with a concert in Chicago in 1935. On its return to Europe it disbanded. Koussevitzky, who knew of Lehner's ability, cabled him the opportunity—immediately accepted—to fill a vacancy in the Boston Symphony Orchestra, beginning with the Berkshire Festival of 1935.

Violas of the Symphony: (Double row on right, front to rear and left to right by pairs) Reuben Green and Burton Fine (Principal); Albert Bernard and Eugen Lehner; Jerome Lipson and George Humphrey; Jean Cauhape and Robert Karol. (Group of four at left rear, left to right by pairs, front to rear) Earl Hedberg and Vincent Mauricci; Joseph Pietropaolo and Bernard Kadinoff.

ALBERT YVES BERNARD was born in the French capital. A law degree earned at Chaptal College there, and membership on the faculty of law at the University of Paris, are fascinating elements in his career. But in addition he was recipient of first prize in viola at the Paris Conservatory. He then played in the Concerts Colonne; the orchestra of the Paris Opera; and the Oberdoerffer Quartet. In 1925 Koussevitzky engaged him for this orchestra. He has played the ancient viole d'amour and pardessus de viole in concerts reviving music of early composers.

GEORGE HUMPHREY—By turn a manual laborer in a steel mill and a railroad maintenance clerk, he felt no ardent interest in music until nearly twenty. Then he became fascinated on hearing a phonograph record of Fritz Kreisler playing his "Caprice Viennois." He bought a cheap fiddle and tried to imitate what he heard. Finally he gave up, and placed himself under the instruction of a teacher in his small town. In six months he made such progress as to leave his teacher with nothing more to show him. Until the example set by this native of Bellaire, Ohio, there was no record in musical history of such proficiency after such a late start.

At 21 Humphrey arrived in Boston to study at the New England Conservatory on savings calculated to see him through a year. He studied violin with Eugene Gruenberg, and had to learn all over again. When money earned on a vacation proved too little to continue lessons, he was granted a scholarship for a year, then for two more. Meanwhile, he found that his large hands were more adaptable to the viola, and concentrated on it.

On graduation he was engaged by the Minneapolis Symphony in 1929, under Henry Verbruggen. Hoping to better himself, he quit after one season, and sought further training at the Curtis Institute in Philadelphia. Being then 26, he was refused admittance as being three years over-age. But after an audition, Louis Bailly, famous violist of the Flonzaley Quartet, accepted him as a special student.

After a year he went seeking engagements, but this was the time of the great business depression. With a wife and two sons to support, he eked out fees for intermittent chances to play by washing dishes in a restaurant. Finally in 1934 Koussevitzky granted his request for an audition, and managed to have him added to the Boston Symphony's violas, although no vacancy existed at the time.

With amazing craftsmanship he made the viola on which he played for many seasons, and also made the bow. Also skillful with a camera, he served as official photographer of the B.S.O. on its transcontinental tours of 1953 and 1963, and the Asiatic one of 1960.

JEROME LIPSON, on scholarships, studied viola in his native Boston with Georges Fourel of the B.S.O.; in Philadelphia with Louis Bailly and Max Aronoff at the Gurtis Institute. He was a member of the school orchestra under the conductorship of Fritz Reiner. Shifting to Indianapolis, he became principal viola of its Symphony Orchestra under Fabien Sevitzky.

In World War II he was solo viola in the Army Air Force Symphony and in the Glenn Miller Orchestra. Also he toured the States in the orchestra of the Army's hit show, "Winged Victory," led by David Rose. He joined the B.S.O. in 1946.

JEAN CAUHAPE, as a mere boy, entered the Conservatory of his native town of Toulouse, France. First he studied violin, finally changed to viola. Concurrently he attended the St. Sylvestre Theological School. On completion of his musical courses in Toulouse, he won a scholarship in the Paris Conservatory, became a viola pupil of Maurice Vieux, and won first prize. Intermittently he dropped in to the Ecole des Beaux Arts for instruction in painting. The Conservatory training was followed by an engagement with the Lamoureux Concerts, and playing as a substitute in the Paris Opera orchestra. Auditioned by Koussevitzky, he joined the B.S.O. in 1925.

ROBERT KAROL started lessons at the age of five with Lloyd Moll, in his birthplace, Allentown, Pa. His studies were continued in Philadelphia with Sascha Jacobinoff. World War II stopped the lessons, but brought opportunities. In the Navy Medical Corps his duties were under the Morale administration. Attached for two years to the Naval Hospital in Philadelphia, then that of Pearl Harbor for another year, he was assigned to conduct a Naval band and a dance band.

On his discharge from service, he resumed study, attending the Philadelphia Musical Academy. There he was a violin pupil of Jani Zanto for a school year, then attended the Berkshire Music Center in the summer. Arriving with his violin, he learned that there was a viola vacancy in the school orchestra, and was allowed to take it. On his return to Philadelphia, he took up study of the viola with Carl Doktor.

In the little orchestra of the noted amateur, Edwin Fleischer, known as the Philadelphia Symphony Club, he was principal viola for two years during his studies—as he was in two summers at the Berkshire Music Center. Meanwhile, he also played in the Trenton, New Jersey, Symphony.

His playing at the Berkshires got him his first professional engagement. This was as viola principal of Saidenberg's Sinfonietta, with which he toured this country and Canada, in 1948-49. He was engaged by Munch for the B.S.O. in 1950.

Off stage he plays and teaches classical guitar. During the 1966-67 season he is playing in the Japan Philharmonic Symphony Orchestra in Tokyo, while his B.S.O. chair is being taken by Konosuke Ono of that orchestra, in exchange.

VINCENT MAURICCI, a native Bostonian, studied violin at the Boston Music School with L. D. Scrivven; viola with Georges Fourel (on a scholarship), Joseph de Pasquale and William Primrose. He also took lessons on the piano and the tuba. Winning a place in Stokowski's original All American Youth Orchestra, he toured with it in South America. Under Mitropoulos he was a member of the Minneapolis Symphony from 1938 to 1942. After a year as principal viola, he entered the Army. Re-engaged after military service, he remained until 1949. During this time he was several times soloist with the orchestra, also gave recitals, and taught at the Minneapolis College of Music. He joined this orchestra in 1951.

EARL HEDBERG was born in Woonsocket, Rhode Island. Starting with violin and becoming a pupil of Sascha Jacobson, first violin of the Musical Art Quartet of New York, he subsequently studied viola for four years with Georges Fourel of the Boston Symphony Orchestra. In 1940 and 1941 he attended the Berkshire Music Center, and taught privately meanwhile. He returned to the Berkshire Music Center in 1946 and 1947. For nine seasons, 1946-55, he was a member of the Minneapolis Symphony—for the first four years under Mitropoulos; the last five under Antal Dorati, serving in the fifth season as principal viola. In 1955 he joined the Cleveland Orchestra under George Szell. He was engaged for the Boston Symphony by Munch in 1956.

BERNARD KADINOFF is a New Yorker by birth. After studying with Nicolas Moldavan, Milton Katims, and Emanuel Vardi, he joined the N.B.C. Symphony under Toscanini. Auditioned by Charles Munch, he joined the B.S.O. in 1951. He has been soloist with the Boston Pops orchestra and he is active in chamber music groups. He teaches at Boston University and Wellesley College.

JOSEPH PIETROPAOLO, a native Bostonian, studied viola at the New England Conservatory with Joseph de Pasquale, at that time the B.S.O.'s principal violist. At Brandeis University he studied chamber music playing under Eugen Lehner of the B.S.O. He became interested in the oldtime viole d'amour and, on a Fulbright award, studied that instrument and the music of its era with Renzo Sabatini, principal viola of the Virtuosi di Roma. In 1959 he joined the B.S.O. under Munch. He creates expressionistic oil paintings.

In next Sunday's Pictorial Living Coloroto Magazine "Meet the Symphony Family" will introduce the members of the cello section.

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Meet the Symphony Family

FIFTH OF A SERIES

The Cellos

The Love of Casals Fournier

By LANING HUMPHREY

NEXT lower in tone than the viola in the Boston Symphony Orchestra string section is the cello. Its scale begins a whole octave below that of the viola. Measuring nearly twice the length of the viola, overall—48½ inches against 25, and equipped with longer and thicker strings, it accordingly has more power and greater range of tone. In fact, it requires three staves to accommodate its full range of three and one half octaves.

Although it appears to have an undignifiedly short name for such an imposing instrument, it really has been stuck with a nickname. Until recent, impatient times it was known as a violoncello—which in Italian meant "little violone," and violone meant "big (or bass) viol." Hence, ridiculously, cello means simply "little."

Like the viola, the violoncello suffered long-drawn-out troubles in having its full potentialities realized. For many years it lagged behind in competition with the viola da gamba. The latter was smaller, held between the knees, and considered to have a refinement of tone quite preferable to the alleged boisterousness of the violoncello. But its possibilties were developed first by the early English master, Purcell, then by Bach and Handel.

Strangely, for a long time players of virtuoso rank were few and far between in musical annals. This situation has undergone vast changes for the better in modern times—with the accomplishments and fame of such distinguished exponents of the violoncello as Pablo Casals, Piatigorsky, Fournier, our American, Leonard Rose—and among the ladies, Garbusova and Nelsova. There are many more.

JULES ESKIN, principal cello of the Boston Symphony Orchestra, has had some memorable experiences scattered between the West Indies and New England. In Puerto Rico for three seasons he had the advantage of working under the coaching and conducting of Pablo Casals. These invaluable associations he continued in Vermont, when the unrivaled Spanish cellist and conductor joined Rudolph Serkin's summer institute in Marlboro.

An exciting Eskin family episode took place at the opening of last summer's Pops season. Conductor Arthur Fiedler had scheduled the gifted young pianist, Eugene Indjic, to be soloist in the tricky Second Concerto of Rachmaninov. Close to the date, the youth fell ill. Thanks to the fact that Mr. Eskin's wife, Virginia, was an accomplished pianist acquainted with the concerto, the emergency was quickly met. Cellist Eskin, seated in the audience, happily joined the approving applause for pianist Eskin.

Violoncellos of the Boston Symphony Orchestra: (left to right) Martin Hoherman, Jules Eskin (Principal), Karl Zeise, Robert Ripley, Mischa Nieland, Luis Leguia, Richard Kapuscinski, Stephen Geber, John Sant Ambrogio, Carol Procter, Jascha Silberstein.

Prior to joining the B.S.O. as principal, Mr. Eskin had held the similar position with the Cleveland Orchestra for three years. His training had been at the Curtis Institute in his native Philadelphia. He was a pupil of Gregor Piatigorsky, Leonard Rose, and Janos Starker.

MARTIN HOHERMAN, assistant principal cellist in the Symphony season, and principal at the Pops, came to those posts by a devious and picturesque course. For example, he served with the British Army in the Middle East, Tobruk, India, and Ceylon during World War II. That was in behalf of his native Poland, then suffering Nazi oppression. His next destination, after military discharge, was Colombo, Ceylon. There he received appointment as Controller of Western Music. Afterward he settled in Canada, where he played in the orchestras of Winnipeg and Toronto, and conducted the Canadian Broadcasting Corporation's program, "Music from Manitoba."

He began his studies at the Warsaw Conservatory at the age of seven, eventually became principal cello of the Warsaw Radio Symphony Orchestra, and later its conductor. Somewhere in his progress, he studied medicine. His musical abilities, in addition to playing cello, span piano, celesta, banjo, mandolin, guitar, zither, saxophone, and clarinet. He also composes and arranges music. Outside of his musical activities, he goes in for watchmaking and stamp collecting.

MISCHA NIELAND had professional musicians in his family—but with little discernible relation to playing the cello. His father was a trumpeter, his brother a timpanist. Somehow, Mischa decided to study violin in his native Philadelphia. His teacher was an Englishman, Henry Such. Then in the same city he became a cello pupil of the Hungarian, Stephen Deak. Moving to Baltimore, he studied cello at the Peabody Conservatory with Dican Alexanian, and showed such proficiency as to become his assistant.

Despite a promising career as cellist, what did he do but drop it to become a singer—a baritone with the Philadelphia Grand Opera Company. This he gave up after three years to go back to the cello. Since the cello is the baritone of the string section of the orchestra, the vocal interlude may well have become an asset to this cellist.

The next three years found him playing in the Baltimore Symphony. Its conductor was Gustav Strube, who had been violinist in the B.S.O., a conductor of the Pops, and had achieved fame as one of the foremost American symphonic composers. (Ten of his major works were performed by the B.S.O., and his breezy march, "Cruiser Harvard," is still heard at the Pops.) In Baltimore, Mischa also played in the Harewood Quartet. But when he joined the B.S.O. he had been a member of the National Symphony, Washington, D. C., under the conductorship of Hans Kindler, and also had held membership in the Pro Musica Quartet.

KARL ZEISE has reversed the example of John Singer Sargent, who added to his distinction as a painter a considerable reputation as a pianist. The Zeise artistic talents have swung back and forth between music and painting. As a cellist, trained in his native Boston by the then B.S.O. principal, Alwin Schroeder, at eighteen be became the youngest member of the Philadelphia Orchestra, under the conductorship of Leopold Stokowski. During nine seasons he alternated between his role of cellist and that of student of painting at the Philadelphia Academy of Fine Arts. Changing to the Cleveland Orchestra, he was assistant principal for a season. As a teacher he gave instruction in chamber music and cello at the University of Idaho, and at the Yale Summer Music School at Norfolk, Conn. As a soloist he has played in Italy and Germany, as well as in this country. On a U. S. Government cultural mission he played in Iceland with a B.S.O. chamber group. During his membership in the B.S.O., he spent many summers studying with the noted watercolorist, Elliot O'Hara, in Kennebunkport, Me., and achieved excellent skill in the art. He also serves as Director of Art Exhibits at Symphony Hall.

RICHARD KAPUSCINSKI grew up in Milwaukee amid stimulating musical influences. His parents, his brothers and sisters, all sang in church choirs. In addition, each was an amateur performer on some musical instrument. The interest of a high school music teacher led him to study cello. Still in high school he won prizes in all-city competitions. Scholarships gave him the opportunity to study with Leonard Rose for a year in Cleveland, and with Felix Salmond at the Curtis Institute, Philadelphia.

After experience in the W. P. A. Youth Orchestra, he became principal in the Philadelphia Opera Company; assistant principal in the Cleveland Orchestra under Szell; principal in the Baltimore Symphony under Reginald Stewart. He headed the cello department in the Peabody Conservatory, Baltimore; the Cleveland Music Settlement; the College of Music, Cincinnati; played in the La Salle Quartet. In 1955 he joined the B.S.O. under Munch, and teaches at the Boston University School of Fine and Applied Arts.

ROBERT RIPLEY was a member of the Cleveland Orchestra when he joined the Armed Forces. He played in the Glenn Miller Air Force Orchestra in 1942-45, then rejoined the Cleveland Orchestra. While with that ensemble, he was quite active in quartet playing, which included educational concerts in schools. He also taught at the Cleveland Music School Settlement, 1948-55, gave faculty solo recitals, and played chamber music with Josef Gingold, concertmaster of the Cleveland Orchestra, and pianist Leonard Shure.

A native of Philadelphia, he attended its Curtis Institute for two years, eventually earned a Bachelor of Music degree after four years at the Cleveland Institute of Music. Over the years, his teachers included Jean Bedetti of the B.S.O., Felix Salmond, Ernst Silberstein. The summer before he joined the Army, he had a memorable experience at Tanglewood. He had been accepted for the second season for studies at the Berkshire Music Center. Then, because of war-time travel restrictions, the Festival, normally played by the B.S.O., was cancelled. The indomitable Koussevitzky, however, carried on with concerts by the crack student orchestra. Ripley was principal cello throughout the season.

JOHN SANT AMBROGIO was principal cello in the Seventh Army Symphony and the Harrisburg Symphony before joining the B.S.O. In the summer he is associate director of the Red Fox Music Camp at New Marlboro in the Berkshires. He was born in Glen Ridge, N. J., attended Lebanon Valley College in Annville, Pa. His cello teachers were Dican Alexanian, Leonard Rose, and Paul Olefsky. He also has been a teacher, at Ohio University.

LUIS LEGUIA played in the Metropolitan Opera Orchestra before joining the B.S.O. Previously he had been a member of the Orchestras in Houston and Washington, D. C. He is a Juilliard graduate. His teachers have been Pablo Casals, Andre Navarra, Kurt Reher, and Leonard Rose.

JASCHA SILBERSTEIN was Assistant Principal of the Pittsburgh Symphony before coming to Boston. He was born in Stettin, Poland, and had his musical education there and in Germany.

STEPHEN GEBER came to the B.S.O. from Rochester, where he was principal cellist of the Eastman Philharmonia. He has also played in the Rochester Philharmonic, the Eastman Rochester Symphony; and was solo cellist with the American Youth Symphony for two seasons. His teachers have included Gabor Rejto and Stephen Deak and, for four years at the Eastman School, Ronald Leonard. He is a native of Los Angeles.

CAROL ANN PROCTER before joining the B.S.O. had played in the Springfield Symphony, the Cambridge Festival Orchestra, and the summer string quartet at the Peabody Institute. She studied at the Eastman School of Music with Ronald Leonard and the New England Conservatory from which she received Bachelor and Master of Music degrees. Her teacher at the Conservatory was Alfred Zighera, who was for many years, until his retirement in 1963, assistant principal cellist of the Boston Symphony Orchestra.

Next Sunday in Pictorial Living's series "Meet the Symphony Family" our readers will be introduced to the basses of the Orchestra's string section.

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Meet the Symphony Family

SIXTH OF A SERIES

The Double-Bass

Koussevitzky One of Three Masters

By LANING HUMPHREY

COMPOSERS in olden times wrote their instrumental music quite close to the pattern of a vocal quartet—the string instruments, for example, imitating the roles of soprano, alto, tenor and bass. For a while the low instrumental voice was the viola da gamba, which was smaller than the cello. Then a trend set in for composers to seek still lower tonal ranges. Accordingly, instrument makers produced what was called a bass viol, larger than the gamba, smaller than the cello, far from measuring up to the modern double-bass.

The size of the double-bass varied considerably at first, as did the quota of strings. These varied between three, four and five. The instrument used in the Boston Symphony and other orchestras of today usually has four strings, and stands six and a half feet tall. At first its function was merely to "double" the notes assigned to the cellos—that is, to play the same notes one octave lower.

The humble status of the double-bass was raised to importance by the "Paganini of the Contra-bass," the Venetian genius, Domenico Dragonetti. Self-taught, except for a very few lessons, he produced astonishing virtuoso effects never previously deemed possible on the big instrument. Beethoven was so impressed that he introduced an independent, brilliant, section for the double-basses in the scherzo-like Allegro of his Fifth Symphony, in 1808. When the bassists protested this music was unplayable, Beethoven retorted "Dragonetti could play it." Thus challenged, they managed to play the "unplayable."

As far as solo use of the double-bass is concerned, musical history lists just three performers of virtuoso rank—Dragonetti (1763-1846), Giovanni Bottesini (1821-1889), and Serge Koussevitzky (1874-1951).

GEORGES EDMOND MOLEUX, double-bass in the Boston Symphony Orchestra since 1939, was on sick leave when the picture of his section was taken. He died December 7, 1966. At the Paris Conservatory he won first prizes in clarinet and double-bass. He was principal clarinet with the Monte Carlo Orchestra. He taught at New England Conservatory and at Berkshire Music Center and was a distinguished soloist.

HENRY S. FREEMAN, acting principal during the illness of Georges Moleux in the Boston Symphony Orchestra's 85th season, is son of a musician whose professional career began in England and continued in the United States.

Young Freeman was awarded a four years' scholarship in the Eastman School of Music, where he studied piano with Ernestine Klinzing, and double bass with Nelson Watson. Meanwhile, as a sophomore he had become a member of the Rochester Philharmonic Orchestra. Its conductor, Jose Iturbi, promoted him to the post of principal. He joined the B.S.O. under Koussevitzky.

Double-Bass section of the Boston Symphony Orchestra: (left to right) Joseph Hearne, Bela Wurtzler, Leslie Martin, John Barwicki, Henry Portnoi, Henri Girard, Henry Freeman (Principal), Irving Frankel. Mr. Freeman became principal when Mr. Moleux passed away.

IRVING FRANKEL, Austrian by birth, attended English High School in Boston, and the New England Conservatory where he was a pupil of Max Kunze, at that time the B.S.O.'s principal double bass. He is one of the earliest members of the Esplanade Orchestra.

HENRY PORTNOI first studied violin under the tutelage of the B.S.O.'s Nikolai Kassman. At the Curtis Institute he next became a double-bass pupil of Torella. Before joining the B.S.O. under Koussevitzky, he played in Stokowski's Youth Orchestra, the Indianapolis Symphony under the conductorship of Fabien Sevitzky, and the Pittsburgh Symphony under Fritz Reiner. He has taught at Boston University.

HENRI GIRARD took part in the exciting—in fact, riotous—first performance of Stravinsky's revolutionary "Rite of Spring," at the Theatre des Champs Elysees in Mr. Girard's native Paris. That was on the historic musical date of April 5, 1914. As a member of the B.S.O. he had the memorable experience of playing that music again—to an appreciative audience—on May 8, 1952, when the B.S.O. on its first European tour presented the work (now acknowledged as a masterpiece) at the same theater, under the same conductor—Pierre Monteux, who was acting as Charles Munch's alternate on the tour. The studies of Mr. Girard centered first on cello, in which he was first prize winner at the Paris Conservatory. Then turning to the double bass, he joined the orchestra of the famous musical theater, in which he played the opera repertoire and works of contemporary French composers. During World War I, he was Bandmaster of the 95th Regiment of the French Army. Afterward he was engaged for the B.S.O. by Monteux. He teaches at the Boston Conservatory.

JOHN BARWICKI is son of a violin pupil of Timothee Adamowski, who was B.S.O. violinist and also Pops conductor in nine early seasons. At first John studied piano. But the orchestra instructor at South Boston High School induced him to fill the need of a bass player mainly because he was the tallest student. He became a pupil of Max Kunze and joined the B.S.O. under Koussevitzky.

LESLIE MARTIN came to the B.S.O., under Munch, from the Seattle Symphony Orchestra, of which he had been principal. His education was at the Cornish School of Music, Seattle, Washington; the University of Washington, and American University, Chicago. Tall, and amply proportioned—the biggest figure, physically, in the B.S.O.—he is perversely known by his colleagues as "Tiny." This he takes in the good humor which never deserts him. He has made a study of humor according to his own thinking.

BELA WURTZLER, prior to joining the B.S.O., was assistant principal of the Detroit Symphony, concurrently taught privately, and made solo and chamber music appearances. Before his arrival in the United States after the Revolution in his native Hungary, he served for nine years as assistant principal in the Budapest Philharmonia Orchestra and the State Opera. He is a graduate of the Franz Liszt Academy and was a faculty member of the Conservatory of Pecs.

JOSEPH HEARNE served in the Portland, Oregon, Symphony, the Orchestra of America, and the Aspen, Colorado Festival Orchestra before entering the B.S.O. A pupil of Stuart Sankey at the Juilliard School, he became first desk player in its orchestra. Having won his license as an airplane pilot, he has been able to fly himself to some of the B.S.O.'s tour stops.

Next Sunday's continuation of the "Meet the Symphony Family" series will tell about the artists of flute, piccolo, oboe and English horn.

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Meet the Symphony Family

SEVENTH OF A SERIES

Flutes and Piccolo

They Add Color to the Strings

By LANING HUMPHREY

THE woodwind instruments add contrasting tone quality—also called timbre, or "color"—to the tonal characteristics of the stringed instruments of the Boston Symphony and other orchestras. Included in the woodwind group are the flute and piccolo. The latter's name is short for piccolo flauto, or "little flute." Its short air chamber enables it to sound an octave higher than the flute. The other woodwinds are oboe, English horn, bassoon and clarinet. In early orchestra history, all were made of wood, but the modern flute and piccolo are metallic. Those of major orchestras are made of sterling silver. Even when all these instruments were constructed of wood, the flute and piccolo had—as they still have—a different timbre from that of other woodwinds.

That is because the sound of those two instruments is the direct result of blowing across a hole in the hollow tube. In contrast, the other woodwinds are provided with reeds, which are thin slips of bamboo. These are double in the oboe, English horn and bassoon, and single in the clarinet. The player's breath causes the reed or reeds to vibrate, thus producing a timbre distinctive from that of the non-reed instruments. It is a nasal quality of tone.

Primitive man produced crude flutes of hollowed bones. Centuries later, baked clay was used. In the 1600s, composers used two types—end-blown, like a whistle; and side-blown, as in today's flute. The end-blown type was called a recorder (from the old verb, to record, or sing), sweet flute, or English flute. The side-blown type was called the transverse flute, or German flute. In works of Johann Sebastian Bach, flute meant recorder.

AT FIRST the transverse flute was provided only with finger holes. Keys were added very gradually. Today's flute, which has thirteen padded keys and two trill keys is the end result of lifelong scientific studies and practical musical tests by the German flute virtuoso and inventor, Theobald Boehm. This genius died at the age of 87 in 1881, the founding year of the B.S.O. The first Boehm flute, which began a revolution in construction and fingering, dates from 1832.

DORIOT ANTHONY DWYER, principal flutist with the Boston Symphony, conferred on the orchestra simultaneously a superb first flute, and a storm of controversy. All that the then Miss Anthony had to do to create the uproar was to be a woman. The Boston Symphony Orchestra in its seventy-one preceding seasons had never appointed a woman to be a principal player. There had been feminine second harps and a third bassoon. But a first position obviously was considered beyond feminine scope in this orchestra. To be one of its firsts meant to be a foremost player on a worldwide basis —therefore a man. It meant to be a person with leadership over the men in a whole orchestral unit therefore not a woman. Boston had ignored the fact that in recent times a few women had been given principal posts in other orchestras.

Photo by Earl Ostroff

Flutes and piccolo section of the Boston Symphony Orchestra: Pictured are (l. to r.) piccolo, Lois Schaefer; flutes, Phillip Kaplan, James Pappoutsakis, and Doriot Anthony Dwyer, Principal.

The brilliant flute section of the Boston Symphony had been headed for more than three decades by the great Georges Laurent, whose playing was one of the particular glories of the orchestra. With his retirement impending in 1952, concertgoers and critics busied themselves trying to guess the name of the right man to succeed him. In late September of 1952 conductor Charles Munch announced:

"At Tanglewood I auditioned many flute-players. The best was Miss Doriot Anthony of the Los Angeles Philharmonic."

Laurent himself had helped audition the young lady and had approved the appointment. Actually, Doriot Anthony came to her new position as an extremely well-equipped flutist. Her lessons began at the age of eight with her mother, an excellent player with a powerful tone. Ralph Johnson, a devoted pupil of Laurent, who had moved from Boston to Illinois, became the second teacher of Doriot in her native town of Streator. In all, her teachers included Ernest Liegl, first flute of the Chicago Symphony, Georges Barrere, Joseph Mariano at the Eastman School, and the famous first flute of the Philadelphia Orchestra, William Kincaid.

Her professional career included membership in the National Symphony in Washington, D. C., the C.B.S. studio in New York; and a tour with the Leonid Massine Ballet Company. She also played solo flute in the Bach Festival at Carmel, California, and for six years second flute with the Los Angeles Philharmonic. For three summers of that period she was principal flute of the Hollywood Bowl concerts, having been chosen by their eminent conductor, Bruno Walter.

As principal flute of the Boston Symphony Orchestra, Mrs. Doriot Anthony Dwyer has proved her fitness to the satisfaction both of Boston critics and those of American and European cities visited on the orchestra's tours—despite her not being a man.

JAMES PAPPOUTSAKIS, was born in Cairo, Egypt. His parents were Greek. Boston was the scene of his training. There, at the New England Conservatory, he took a full course, which included flute studies with Laurent. Later he joined the faculty of his Alma Mater, and those of the Longy School, Wellesley College, and Boston University. He has long been principal flute of the Pops Orchestra, and served in the same capacity with the Boston Symphony Orchestra under Charles Munch on its Australasian Tour of 1960 (Mrs. Dwyer being on leave). In addition, he has been soloist with the Zimbler Sinfonietta on its tour of Latin America, and soloist with the Cambridge Society for Early Music.

PHILLIP KAPLAN, a graduate of the New England Conservatory, was a pupil there of Laurent. Developing a great interest in music of the Baroque period, he has made a number of recordings representative of composers of that era. He also became artistic director of Music Antiqua.

LOIS SCHAEFER, piccolo and flute, had served as principal flute of the New York City Opera Company, and assistant principal with the Chicago Symphony before becoming a regular member of the B.S.O. in 1963. She earned the degree of Bachelor of Music at the New England Conservatory, where she was a pupil of Laurent. She also attended the Berkshire Music Center.

Next Sunday "Meet the Boston Symphony Family" will consider the double-reed woodwinds.

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Meet the Symphony Family

EIGHTH OF A SERIES

Oboes and English Horn

Woodwinds With the Double Reeds

Photo by Bob Howard

The double reed woodwinds (oboes and English horn) of the Boston Symphony Orchestra. Left to right: Ralph Gomberg, Principal; John Holmes, Hugh Matheny and Laurence Thorstenberg (English horn).

By LANING HUMPHREY

THIS PHOTOGRAPH of the Boston Symphony Orchestra's oboes and English horn points up vividly a special characteristic of these instruments (and also of the bassoon, which will be discussed in a later article). Note the pursed lips of the musicians. That is because they must place the reeds between their lips, which they have to draw over their teeth. Then they feed their breath through the narrow slot between the two reeds, which at the lower end are bound around a little tube which fits into the top of the instrument. The player must keep up a steady thin stream of air, while almost holding his breath—a neat trick.

He can obtain an infinite variety of effects—general and personal—by manipulation of the tension of his lips, and his breath control. He also can obtain extra results from selecting his reeds with meticulous care, and even improving them by working on them with a knife and a gentle abrasive. And at all times he must prepare for rehearsal and concert by keeping the reeds pliant by constant moistening with his tongue.

The name oboe is an Anglicized version of the French *haut bois*, or high wood. That was not to mean that it was higher than the wooden flutes, but higher than some other double reed instruments of the 1500s, which were called low woods. As far back as 2800 B.C., Babylonian records disclose oboes in use. Such instruments also were known to the ancient Egyptians, Hebrews, Greeks, and Romans.

Many followers of music have been baffled by the name English horn. A humorous definition was once offered by the B.S.O.'s famous player, Louis Speyer, now retired. According to him, "the English horn is so called, because neither is it English nor a horn, but in reality an alto oboe." More light on the question seems to be supplied by a study of an early example of the instrument in the Casadesus Collection at Symphony Hall. About half way of its long length it is bent at a sharp angle. Hence, it may have been known originally by the French words for "angled horn" (cor angle), which was misunderstood as cor anglais, or English horn. As to the word horn, the instrument flares out at the end, in a sort of pear shape.

RALPH GOMBERG, principal, showed talent for the oboe so early that at 14 he was accepted as a student at the Curtis Institute by its famous oboist, Marcel Tabuteau. Three years later he was engaged as principal in Leopold Stokowski's All-American Youth Orchestra, on its South American tour, and the following one in the United States. Navy service occupied him for four years, then he joined the Baltimore Symphony. His next post was as principal of the New York Center Symphony, under the conductorship of young Leonard Bernstein. Then, after serving with the Mutual Broadcasting Orchestra, he returned to his native city to serve as the B.S.O.'s principal under Munch. He teaches at Boston University and the New England Conservatory.

JOHN HOLMES, the second oboe, started his musical studies at the piano keyboard at the age of seven, and continued until about fifteen. He added trumpet during the last three years of his piano studies. At Cleveland High School in his second year he switched to oboe under the tutelage of Bert Gassman of the Cleveland Orchestra (later principal of the Los Angeles Philharmonic). Continuing with Robert Bloom and Robert Sprenkle at the Eastman School, University of Rochester, he earned his Bachelor's degree, then attended the Berkshire Music Center. Before joining the B.S.O. under Koussevitzky, he had played in the orchestras of Oklahoma City, Kansas City, Buffalo, Washington, D. C., and St. Louis. He has been heard in recital, has played solos on the Latin American tour of the Zimbler Sinfonietta, and at the Pops and Esplanade Concerts.

HUGH MATHENY, native of Norfolk, Virginia, came to the Boston Symphony from the Indianapolis Symphony, in which he was principal oboe, 1960-64, under the conductorship of Izler Solomon. Previously he had played in New York for a year in the Symphony of the Air. As a student he attended Baltimore's Peabody Conservatory, then in New York earned the B.S. degree at the Juilliard School. There he was a pupil of the New York Philharmonic Symphony's principal oboe, Harold Gomberg (brother of the B.S.O.'s principal, Ralph), also studied piano with Erno Balogh, and orchestra playing with Jean Morel. He was himself a teacher of oboe, at the Jordan College of Music at Butler University, 1960-64.

LAURENCE THORSTENBERG, English horn, a native of Salt Lake City, was a member of the Utah Symphony under Werner Janssen after military service. For two years before, 1944-46, he was a U. S. Army infantryman, taking part in three battles of World War II, and being promoted to the grade of Staff Sergeant. In his last year of this service, he was principal oboe in the G.I. Symphony in Europe. Back in civilian life, after his engagement with the Utah orchestra, he played in the Baltimore Symphony, was principal oboe in the Dallas, Grant Park (Chicago) and Ravinia Festival (Chicago) Concerts. With the Chicago Symphony under Fritz Reiner he was assistant principal oboe. Also with it he played English horn, as he did with the Philadelphia Orchestra on its European tour of 1958. That orchestra's famous principal oboe, Marcel Tabuteau, was his teacher at Curtis Institute, of which Thorstenberg is a graduate.

Next Sunday's article in the "Meet the Symphony Family" series will take up the clarinets and bassoons.

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Photos by Bob Howard

Making up the clarinet section of the Boston Symphony Orchestra are (l. to r. at upper left) Rosario Mazzeo, bass clarinet; Peter Hadcock, E flat, Pasquale Cardillo and Gino Cioffi, principal. In the bassoon section are (l. to r. above) Sherman Walt, principal; Ernst Panenka, Matthew Ruggiero, Richard Plaster, contra bassoon. (85th season photos.)

Meet the Symphony Family

NINTH OF A SERIES

Clarinets and Bassoons

Mozart's 'Lordly' Instrument

By LANING HUMPHREY

THE clarinet was the last instrument to be accepted as a regular, constantly-useful member of the orchestra. Until Mozart was twenty-two, the single reed instrument was unknown to him. Then, in 1778, he heard the famous Mannheim Orchestra, which had two clarinets. The youth wrote to his father, "Oh, if only we had clarinets. You can't guess the lordly effect of a symphony with flutes, oboes, and clarinets." That same year he included clarinets in his "Paris" Symphony. As a Mason, he became acquainted with a masterly player and improver of the clarinet, Anton Stadler. For him he composed several works which beautifully displayed the virtues of the clarinet as a solo instrument. By the time of Beethoven's First Symphony (1801), the clarinet—usually in pairs, like flutes and oboes—had become a standard unit of an orchestra. Its tone is more full-bodied than that of the oboe, much less nasal. The Boston Symphony Orchestra boasts of a superb clarinet section.

GINO CIOFFI, principal, did not dally with other instruments, but at the age of seven began lessons with his clarinetist father in his native Naples, Italy. Majoring in his favorite instrument at the Naples Conservatory, he was graduated at the age of seventeen. As solo clarinet he played throughout Italy in concert, opera and symphony concerts.

Coming to this country, he served with the orchestras of Pittsburgh (under Fritz Reiner), Cleveland (under Rodzinsky and Leinsdorf), the N. B. C. (under Toscanini), and the New York Philharmonic (under Bruno Walter). He came to the B.S.O. under Charles Munch with a world of experience and reputation. His most cherished compliment is a comparison of his playing with the singing of a great vocalist. He teaches clarinet at B. U.—while son Albert teaches trumpet. Son Andrew is a U. S. Army Band assistant principal clarinet.

PASQUALE CARDILLO, of North Adams, at first reluctantly studied violin, but was permitted also to take up clarinet, his real love. He had some instruction from his father, a band player, then from Alphonse Pelletier and Louis Pagerey. He won a scholarship at the New England Conservatory, and became a pupil of Victor Polascheck, then the B.S.O.'s principal clarinetist. The summer after his graduation he was engaged during an emergency at the Berkshire Music Festival to play the high-pitched E-flat clarinet. He so distinguished himself that he was welcomed to the B.S.O. by Koussevitzky as the regular player of that instrument. He teaches at the New England Convervatory and at B. U.

PETER HADCOCK, E-flat clarinet, came to the B.S.O. from the Buffalo Philharmonic Orchestra, where he was principal clarinet. Previously he had served with the Rochester Philharmonic. He is a graduate of the Eastman School.

ROSARIO MAZZEO, bass clarinet, not only is a "walking encyclopedia" on the history of the clarinet, but has contributed to its history by inventing two new instruments of the family. First, he developed a bass producing still deeper tones. Next, he designed a B-flat clarinet which offers special advantages, and is being produced in Paris. Offstage, this native of Pawtucket, R. I. is acknowledged as an authority on birds.

The Bassoons

Composers and instrument makers in the 1500's kept working for deeper and deeper tones. In the case of the bassoons, they went to great lengths indeed. For the ancestor of today's contra-bassoon —a double-reed instrument called a bombard— measured nine feet and eight inches in length, and required a man to help carry it, and a man to blow it. Modern makers simply double the tube of the bassoon back on itself, so that a nine-foot tube shrinks to 53 inches. The contra-bassoon, producing tones an octave deeper than the regular one, if its four folds were straightened, would measure sixteen feet!

SHERMAN WALT, principal, was born in Virginia, Minnesota. At age five he became a violin student, changed to bassoon at twelve. Five years later he had won financial assistance from Dmitri Mitropoulos. On a scholarship at the Curtis Institute, he studied oboe with Marcel Tabuteau, and bassoon with Ferdinand del Negro. For two years he served as an infantryman with the 83d Division —taking part in the Normandy Invasion, and winning the Bronze Star. He became principal bassoonist with the Chicago Symphony and was engaged for the same post with the B.S.O. in 1953.

ERNST PANENKA took piano lessons at age six in his native Vienna. Because of a vacancy in a school orchestra, he switched to bassoon. Tutelage on that instrument under Strobl, the Vienna Opera's principal, led to his engagement by the Volksoper of Vienna. He joined the B.S.O. under Koussevitzky. In the Pops season he is principal bassoonist. He is an amateur astronomer, with a telescope for which he did his own lens-grinding.

MATTHEW RUGGIERO came to the B.S.O. in 1961 after serving in the National Symphony of Washington, D. C., and in Rudolf Serkin's Marlboro (Vermont) Music Festival, in which he was principal. His training was first at the New School of Music in his native Philadelphia, then at the Curtis Institute. As deep as the tones of his bassoon is his knowledge of violins, and his skill in "re-hairing" bows.

RICHARD PLASTER, contra-bassoon, is a North Carolinian, born in Winston-Salem. For three years he was a bassoonist in the North Carolina Symphony. Next came service in the U. S. Army Ground Forces Band in 1946-48. In New York's Juilliard School he was a pupil of Simon Kovar. He joined the B.S.O. under Munch in 1952.

Next Week's "Meet the Symphony Family" will discuss the trumpets and horns of the orchestra.

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Photos by Bob Howard

Making up the clarinet section of the Boston Symphony Orchestra are (l. to r. at upper left) Rosario Mazzeo, bass clarinet; Peter Hadcock, E flat, Pasquale Cardillo and Gino Cioffi, principal. In the bassoon section are (l. to r. above) Sherman Walt, principal; Ernst Panenka, Matthew Ruggiero, Richard Plaster, contra bassoon. (85th season photos.)

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Clarinets and Bassoons

Mozart's 'Lordly' Instrument

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THE clarinet was the last instrument to be accepted as a regular, constantly-useful member of the orchestra. Until Mozart was twenty-two, the single reed instrument was unknown to him. Then, in 1778, he heard the famous Mannheim Orchestra, which had two clarinets. The youth wrote to his father, "Oh, if only we had clarinets. You can't guess the lordly effect of a symphony with flutes, oboes, and clarinets." That same year he included clarinets in his "Paris" Symphony. As a Mason, he became acquainted with a masterly player and improver of the clarinet, Anton Stadler. For him he composed several works which beautifully displayed the virtues of the clarinet as a solo instrument. By the time of Beethoven's First Symphony (1801), the clarinet—usually in pairs, like flutes and oboes—had become a standard unit of an orchestra. Its tone is more full-bodied than that of the oboe, much less nasal. The Boston Symphony Orchestra boasts of a superb clarinet section.

GINO CIOFFI, principal, did not dally with other instruments, but at the age of seven began lessons with his clarinetist father in his native Naples, Italy. Majoring in his favorite instrument at the Naples Conservatory, he was graduated at the age of seventeen. As solo clarinet he played throughout Italy in concert, opera and symphony concerts.

Coming to this country, he served with the orchestras of Pittsburgh (under Fritz Reiner), Cleveland (under Rodzinsky and Leinsdorf), the N. B. C. (under Toscanini), and the New York Philharmonic (under Bruno Walter). He came to the B.S.O. under Charles Munch with a world of experience and reputation. His most cherished compliment is a comparison of his playing with the singing of a great vocalist. He teaches clarinet at B. U.—while son Albert teaches trumpet. Son Andrew is a U. S. Army Band assistant principal clarinet.

PASQUALE CARDILLO, of North Adams, at first reluctantly studied violin, but was permitted also to take up clarinet, his real love. He had some instruction from his father, a band player, then from Alphonse Pelletier and Louis Pagerey. He won a scholarship at the New England Conservatory, and became a pupil of Victor Polascheck, then the B.S.O.'s principal clarinetist. The summer after his graduation he was engaged during an emergency at the Berkshire Music Festival to play the high-pitched E-flat clarinet. He so distinguished himself that he was welcomed to the B.S.O. by Koussevitzky as the regular player of that instrument. He teaches at the New England Convervatory and at B. U.

PETER HADCOCK, E-flat clarinet, came to the B.S.O. from the Buffalo Philharmonic Orchestra, where he was principal clarinet. Previously he had served with the Rochester Philharmonic. He is a graduate of the Eastman School.

ROSARIO MAZZEO, bass clarinet, not only is a "walking encyclopedia" on the history of the clarinet, but has contributed to its history by inventing two new instruments of the family. First, he developed a bass producing still deeper tones. Next, he designed a B-flat clarinet which offers special advantages, and is being produced in Paris. Offstage, this native of Pawtucket, R. I. is acknowledged as an authority on birds.

The Bassoons

Composers and instrument makers in the 1500's kept working for deeper and deeper tones. In the case of the bassoons, they went to great lengths indeed. For the ancestor of today's contra-bassoon—a double-reed instrument called a bombard—measured nine feet and eight inches in length, and required a man to help carry it, and a man to blow it. Modern makers simply double the tube of the bassoon back on itself, so that a nine-foot tube shrinks to 53 inches. The contra-bassoon, producing tones an octave deeper than the regular one, if its four folds were straightened, would measure sixteen feet!

SHERMAN WALT, principal, was born in Virginia, Minnesota. At age five he became a violin student, changed to bassoon at twelve. Five years later he had won financial assistance from Dmitri Mitropoulos. On a scholarship at the Curtis Institute, he studied oboe with Marcel Tabuteau, and bassoon with Ferdinand del Negro. For two years he served as an infantryman with the 83d Division—taking part in the Normandy Invasion, and winning the Bronze Star. He became principal bassoonist with the Chicago Symphony and was engaged for the same post with the B.S.O. in 1953.

ERNST PANENKA took piano lessons at age six in his native Vienna. Because of a vacancy in a school orchestra, he switched to bassoon. Tutelage on that instrument under Strobl, the Vienna Opera's principal, led to his engagement by the Volksoper of Vienna. He joined the B.S.O. under Koussevitzky. In the Pops season he is principal bassoonist. He is an amateur astronomer, with a telescope for which he did his own lens-grinding.

MATTHEW RUGGIERO came to the B.S.O. in 1961 after serving in the National Symphony of Washington, D. C., and in Rudolf Serkin's Marlboro (Vermont) Music Festival, in which he was principal. His training was first at the New School of Music in his native Philadelphia, then at the Curtis Institute. As deep as the tones of his bassoon is his knowledge of violins, and his skill in "re-hairing" bows.

RICHARD PLASTER, contra-bassoon, is a North Carolinian, born in Winston-Salem. For three years he was a bassoonist in the North Carolina Symphony. Next came service in the U. S. Army Ground Forces Band in 1946-48. In New York's Juilliard School he was a pupil of Simon Kovar. He joined the B.S.O. under Munch in 1952.

Next Week's "Meet the Symphony Family" will discuss the trumpets and horns of the orchestra.

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Photos by Bob Howard

Symphony Orchestra's French Horns: (l. to r.) Ralph Pottle, Osbourne McConathy, Charles Yancich, Paul Keaney, Thomas Newell, Harry Shapiro and James Stagliano, Principal.

The Symphony's Trumpets: (left to right) Armando Ghitalla, Principal; Andre Come, Roger Voisin and Gerard Goguen.

Meet the Symphony Family

TENTH OF A SERIES

French Horns, Trumpets

The Great Blenders

By LANING HUMPHREY

THE Boston Symphony Orchestra, as do other symphony orchestras of modern times, recognizes the individual characteristics of the French horn and the trumpet.

The horn is the great blending instrument. It is an agreeable companion for either strings or woodwinds, in harmony and counterpoint. As a melodic instrument it is suavely expressive in joyful or in melancholy mood. In contrast the trumpet lends punctuation to some orchestral passages, blood-tingling excitement to other.

Tchaikovsky brilliantly exploits the individual qualities of the horn and the trumpet in his last three symphonies: the horn's pathos in the Andante Cantabile of No. 5, the excitement of the trumpets in the opening movement of the 4th symphony.

Horns are so-called because centuries ago they were made from animal horns. Even when made from elephant tusks and called "oliphants" they were also referred to as horns. The horn obviously was of conical shape, widening progressively from mouthpiece to opposite end. Trumpets, in contrast, tended to have cylindrical bores until widening slightly to the flare called the "bell."

The French Horns

JAMES STAGLIANO, Principal, moved with his parents to Detroit from southern Italy, where he was born six years before. His father, Joseph, a professional teacher, instructed him in solfeggio and horn. He studied with his uncle Albert, principal horn with the Detroit Symphony. James left high school to join the Gabrilowitsch orchestra at sixteen.

Four years later he became principal in the St. Louis Symphony, then served in the same capacity with the Chicago Symphony; the Los Angeles Philharmonic and the Cleveland Symphony.

With all this experience back of him, he was still only thirty-four when Koussevitzky installed him as principal of the B.S.O. Off stage, Stagliano is expert at two widely contrasting pursuits—golf, in which he has won prizes, and mycology (that is, the study of the mushroom family).

CHARLES YANCICH, Alternate Principal, a native of Hammond, Indiana, majored in music at the University of Michigan, was graduated with a Bachelor's degree in music education. He then became a pupil of the Chicago Symphony's principal horn, Philip Farkas. When he joined the B.S.O. under Munch, at the age of 28, he had been principal of the Indianapolis Symphony. During World War II, he served as a U. S. Army bandsman at Fort Sheridan, Ill.

HARRY SHAPIRO, a native Bostonian, could hardly have escaped interest in the horn. His father, Max, played that instrument in the opera companies of Boston and Chicago, and toured Europe with another company conducted by Pietro Mascagni, composer of "Cavalleria Rusticana."

Harry studied at the New England Conservatory and the Juilliard School.

Professional experience was acquired in radio stations of New York and Boston, and in the People's Symphony of Boston, conducted by Fabien Sevitzky. He joined the B.S.O. in 1937, under Koussevitzky. Beginning in 1944 he served two years in the Army Air Forces Band. Like Stagliano, he likes golf and he is a good hand with carpenter's tools.

THOMAS NEWELL came to the B.S.O. in 1963 from the Houston Symphony, where he had been principal horn. His experience also included playing in the St. Louis Symphony, the Santa Fe Opera, and the Army Air Forces Band.

PAUL KEANEY, whose old home town was Beverly, Mass., took courses at the Longy School in Cambridge. Privately, he studied horn with two B.S.O. experts, Heinrich Lorbeer, and Willem Valkenier, and entered the B.S.O. in 1937 under Koussevitzky.

OSBOURNE McCONATHY is the son of a noted musical educator, author, and conductor, for whom he was named. At New York University, Osbourne studied musicology, composition, and conducting. He studied horn privately with Joseph Franzl and Anton Horner in New York, and at the Juilliard School, he was baton pupil of Stoessel. Prior to joining the B.S.O. in 1944, he had served as principal horn of the National Symphony of Washington, D. C., and of the Rochester (N. Y.) Philharmonic.

RALPH POTTLE, after earning his BA and BM at Southeastern College in his native Louisiana, continued his studies at the New England Conservatory where he received his Master's degree in music. He was a pupil of two B.S.O. horn players—William Valkenier, now retired, who had served as principal, and James Stagliano, present principal. Pottle is an instructor at Boston University.

The Trumpets

ARMANDO GHITALLA, Principal trumpet, started playing trumpet in his native town of Alpha, Ill., at the age of eight. In due course he took up academic studies at Illinois Wesleyan and New York University. After three years in the Navy, he entered the Juilliard School on a G.I. grant, became a pupil—and proved to be a brilliant one— of Vacchiano, principal trumpet of the New York Philharmonic Symphony. He came to the B.S.O. in 1951. At the Pops and Esplanade Concerts he often has been soloist. As an off-stage diversion, he journeyed to the jungles of Brazil to hunt jaguars, and returned with three pelts.

ROGER VOISIN busily shifts around among the posts of alternate principal and third trumpet in the symphony season, and principal at the Pops. Born in Angers, France, he grew up in suburban Boston—West Roxbury—where he became a Boy Scout bugler. Then his father, the late Rene Voisin of the B.S.O., began giving him trumpet lessons. On the invitation of Arthur Fiedler, some of the exercises were used by Roger, still a boy, at Esplanade Concerts, to recall musicians after intermission. Koussevitzky admitted him to the B.S.O. in 1935 when he was only seventeen—the youngest player ever to join the brass section—and he was seated beside his father. In World War II, he served as trumpeter, instructor, and conductor at the U. S. Navy Training Station at Newport, R. I. He teaches at B.U. His pupils include a very brilliant teen-ager. This is his son, Peter, with whom he has played duets in a number of concerts.

ANDRE COME had the good fortune to have as his uncle the excellent B.S.O. trumpeter and teacher, Marcel Lafosse. While still at high school in his native Newton, Mass., Andre trained with his uncle. For four years he played in the U. S. Air Force Band. Then he resumed studies with Lafosse at the Berkshire Music Center.

GERARD GOGUEN grew up with an interesting family musical background. Three uncles were amateur practitioners of, respectively, French horn and piano, drums, and violin. Born in Rumford, Me., he eventually attended Fitchburg, Mass. High School. At the New England Conservatory, on a Dickson scholarship, he was a trumpet pupil of Georges Mager, B.S.O. principal; also studied piano, theory and history of music. At the Berkshire Music Center he was a scholarship student. He joined the B.S.O. under Munch in 1952.

In the next installment of "Meet the Symphony Family" readers will be introduced to the trombones, tuba and timpani.

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New England Newsclip

Photos by Bob Howard

Boston Symphony Orchestra Trombones: (Picture on left l. to r.)—William Gibson, Principal, William Moyer, Kauko Kahila, Josef Orosz. Tuba: K. Vinal Smith. (Picture on right) Timpani, Everett Firth.

Meet the Symphony Family

ELEVENTH OF A SERIES

Trombones, Tuba and Timpani

The Important Back Row

By LANING HUMPHREY

FAR in the back of the Boston Symphony Orchestra is a section of instruments of foremost importance in the achievement of many orchestral effects—the trombones, tuba and timpani, or kettledrums. Many instruments used today are the result of long years of evolution. In contrast, trombones and kettledrums have remained fundamentally unchanged in the course of centuries. Kettledrums were brought to Europe by the Crusaders toward the close of the 13th century. Trombones (meaning, in Italian, "big trumpets") were in use a century later. King Henry VIII of England, maintained ten trombonists. The massive tuba, used as a bass to the trombones, had to await the nineteenth century for its creation. Tonally, it is not quite of trombone character. Its three feet of coiled tubing has a long cone at the bell end like a French horn, and is cylindrical in the middle, like a trumpet or trombone and it has trumpet-like pistons.

Of course, the range of tones in a wind instrument depends on the length of the air tube. But the trombonist, pushing the slide through seven positions from close to his mouth down to his farthest reach, has the equivalent of seven instruments in one. As a result, he can play in any key.

The kettledrums are tunable, unlike those struck instruments of the percussion variety which are of indefinite pitch. Although composers originally used them in sets of two in different sizes, a third and fourth, also of graduated size eventually came into the orchestra. Each kettledrum yields but a single tone, but that one can be set by changing the tension of the drumhead—by hand, by the attached tuning screws, or by a pedal device.

The Trombones

WILLIAM GIBSON, Principal trombone, an Oklahoman, attended his State University two years, then became a temporary Pennsylvanian. In Philadelphia he studied trombone with Charles Gerhardt at Curtis Institute, and orchestral interpretation with Marcel Tabuteau. He played trombone in the Philadelphia Orchestra for two years, then was principal in the Pittsburgh Symphony for a decade. Joining the B. S. O. as principal under Munch in 1955, he taught at the New England Conservatory and Tanglewood. Among many others, he has taught his sons—but how to slide for a plate on the baseball diamond, rather than how to slide for seven positions on a trombone. However, they settled down to musical training. Stan is a trumpet pupil of the B. S. O.'s Gerard Goguen, plays it at Pollard Junior High School in Needham. His older brother, Charles, is a French horn pupil of B. S. O.'s Harry Shapiro, plays in the Greater Boston Youth Symphony. Father and boys have been working together on the "Trio for Trumpet, French Horn, and Trombone" by the late noted French composer, Poulenc.

WILLIAM MOYER is Ohio born, educated and trained. He took up academic subjects at Oberlin College, and at Oberlin Conservatory, studied composition with Herbert Elwell and trombone with Arthur Williams, then Thomas Cramer. He joined B. S. O. in 1952. When not playing trombone, he enjoys developing his skill on the end-blown flute of Shakespeare's time, called the recorder, which in recent years has been undergoing great revival. Composing is another avocation of Mr. Moyer. He has produced mostly chamber music, but an orchestral score is in progress.

KAUKO KAHILA, of Finnish descent, was born in Norwood, Mass. When the B. S. O. visited Finland on its European tour of 1956, his acquaintance with his forebears' language proved handy. He studied at the New England Conservatory and the Berkshire Music Center and was a pupil of Valdemar Lilleback of the B. S. O. He joined the B. S. O. in 1952. In World War II he played in the Air Force Band. In the role of inventor, he has designed a "double valve bass trombone," which produces deeper tones than usually possible on a trombone.

JOSEF OROSZ at the age of eleven was organist in the church of which he was a communicant in his native Toledo, Ohio. Eventually he enrolled at the Boston Conservatory. There he majored in piano and trombone, and was graduated with highest honors in both subjects. After joining the B. S. O. in 1942 under Koussevitzky, he became an instructor in brass instruments at his Alma Mater. His son, Josef, Jr., has carried on the paternal interests as a band leader with the U. S. Army at Ft. Polk in Leesville, La.

The Tuba

KILTON VINAL SMITH, tuba, bears a middle name that betokens his birthplace, Vinal Haven, Me. In Boston, at 13, he became a trombone pupil of Jacob Raichman, at the time principal in the B. S. O. Enlisting in the Navy in 1943 as a musician, he was assigned to duty at the Naval Training Station at Newport, R. I., then the Naval School of Music at Washington, D. C. After honorable separation in 1945, he joined the B. S. O. trombones under Koussevitsky, later changed to tuba. He has a deep interest in the plays of Shakespeare.

Timpani

EVERETT FIRTH, Principal, when awarded that post in 1955 at the age of 25 was the youngest B. S. O. principal in 70 years. (Franz Kneisel in 1885 became concertmaster at the age of 20.) He was a graduate of the New England Conservatory. There and at Tanglewood Mr. Firth's instructors included B. S. O. members Lawrence White, Charles Smith, and timpanist Roman Szulc. At the Julliard School he also had been a pupil of Saul Goodman, timpanist of the N. Y. Philharmonic-Symphony. In 1952, under Munch, he joined the B. S. O.'s percussion section. When Szulc retired three years later, Firth became his successor. His activities have included teaching at his Alma Mater, the composition of three works for percussion ensembles, and the authorship of six text books. Between such pursuits, he has hunted jaguar in Brazil, and the fierce Kodiak bear in Alaska.

Next Sunday in Pictorial Living "Meet the Symphony Family" will introduce the B. S. O. percussion and harps.

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MAR 2 6 1967

New England Newsclip

Photos by Bob Howard

Percussion players of the Boston Symphony Orchestra (left picture, l. to r.), Charles Smith, Principal; Arthur Press, assistant timpanist; Harold Thompson and Thomas Gauger. The Symphony's Harps: Bernard Zighera, Principal, and Olivia Luetcke. Miss Luetcke, among four women in orchestra, was first to join.

Meet the Symphony Family

TWELFTH OF A SERIES

Percussion and Harps

'Always Ready' Players

By LANING HUMPHREY

THE percussionists of the Boston Symphony Orchestra—or any other orchestra—unlike other players, do not have a settled type and number of instruments from concert to concert. It would seem not too far-fetched to call the percussionists "The Marines of the Orchestra," since they must be "always ready" for any emergency.

Whatever the audience sees in action on one program, the percussionists always are equipped with vast reserves for future needs. To illustrate, a scrub-board for washing dolls' clothes is one of the treasures of the percussion storeroom in Symphony Hall. Keeping it company is a piece of railroad rail, a French taxi horn, a telegraph key, an odd-looking typewriter, and a wind machine. These are just a few of the sound-making devices which B. S. O. percussionists have been called upon to manipulate in obedience to demands of composers aiming to achieve special effects of punctuation in their music.

The scrub-board was used in the first B.S.O. performance of Stravinsky's "Rite of Spring," conducted by Pierre Monteux in 1924. A stick passed briskly over the corrugations of the board produced the desired effect in the Sacrificial Dance in Part II. Conductor-composer Daniele Amphitheatrof specified the piece of rail for his "American Panorama," performed in 1938. George Gershwin wanted a taxi horn for his "An American in Paris." The telegraph key was used to sound the guiding beam for an aviator in Samuel Barber's "Airforce Symphony." To meet the demands of Leroy Anderson's Pops fun piece, "The Typewriter," an old machine was supplied with a metal plate on which the type bars can be struck more loudly than they could be on paper. The wind machine is the instrument longest in service of this group, having taken part in Richard Strauss's "Don Quixote" since its first B.S.O. performance in 1904.

CHARLES SMITH, Principal, also is conductor of the Boston University Percussion Ensemble, which has performed some attractive music composed by him. He is a faculty member. Before joining the B. S. O. in 1943 under Koussevitzky, he had had the valuable experience of taking part in 600 performances of George Gershwin's folk opera, "Porgy and Bess," on tour with Alexander Smallens conducting. A native of Newark, N. J., he attended New York's Juilliard School. His teachers included Alfred Fricse, Saul Goodman, and Gene Krupa.

HAROLD THOMPSON came from the Cincinnati Symphony and the Cincinnati Zoo Opera, in 1952 under Munch. Born in Akron, Ohio, he attended the Cincinnati Conservatory for two years. In the same city he studied with George Carey and Fred Noak; in Cleveland with Charles Wilcoxon; in Chicago with Roy Knapp. He has a fascinating stock of information on the effects possible with cymbals, and also enjoys making sticks to improve the results from various struck instruments.

ARTHUR PRESS was solo percussionist with New York's Radio City Music Hall before entering the B.S.O. in 1956 under Munch. He also played percussion in the Little Orchestra Society of New York. Born in Brooklyn, he attended the Juilliard School on a scholarship, studied with Morris Goldenberg and Saul Goodman. Besides his activities with the B. S. O. percussion team, he serves from time to time in the capacity of assistant timpanist. He also is a member of the Boston Percussion Ensemble.

THOMAS GAUGER attended the State University of his native state, Illinois. At that school he played in the orchestra, concert and football bands, percussion and wind ensembles. His teachers were Paul Price and Jack McKenzie, and ultimately Everett Firth in Tanglewood. He became principal percussionist at the Saskatoon, Canada, Festival, then held the similar post with the Oklahoma City Symphony. At Oklahoma City University, and the State University, he taught percussion, as he also did to twenty private pupils. A snare drum solo composed by him has been published.

The Harpists

BERNARD ZIGHERA, Principal, studied piano at the Conservatory of his native Paris with the celebrated Isidor Philipp, and with Santiago Riero. With Marcel Tournier he studied harp. He joined B.S.O. as principal harpist in 1826, under Koussevitzky. Since then he has made many appearances as harp soloist, and also has been solo pianist with the orchestra. As founder and conductor of the Zighera Chamber Orchestra, he presented several seasons of distinguished programs.

OLIVIA LUETCKE is a native New Yorker, and a graduate of the New England Conservatory. She came to the B. S. O. in 1951, under Munch, from the San Antonio, Texas, Symphony with which she had been principal. She holds the similar post with the Pops and the Esplanade Concerts. At the age of six she began lessons on the harp, eventually became a pupil of Zighera. When she joined the B.S.O., she was the only woman member, but has become one of four. Outside of music, she has two sharply contrasting interests—horseback riding, and breeding pedigreed Chihuahuas.

The Librarians

VICTOR ALPERT, head librarian, is a graduate of the New England Conservatory, where he was a violin pupil of the B.S.O.'s Paul Federovsky, then took up viola with two B.S.O. principals, Georges Fourel and Joseph de Pasquale. His professional experience before joining the B.S.O. in 1953 under Munch included playing in the Indianapolis Symphony, Radio City Music Hall Orchestra, and as assistant principal viola in the Minneapolis Symphony for three years. He is a native Bostonian.

WILLIAM SHISLER, assistant librarian, an Oregonian by birth and early education, was awarded a Bachelor's degree in violin, and a Master's in viola at the New England Conservatory. His viola teachers there were Fourel and de Pasquale. Before joining the B.S.O. as assistant librarian in 1957 under Munch, he had played in the Springfield, Mass., Symphony, and Arthur Fideler's Pops Tour Orchestra.

MORNING UNION LEADER
MANCHESTER, N. H.
COMB. CIRC. 45,750

MAR 10 1967

New England Newsclip

Concert Tonight Of Spring 'Pop' Set in Concord

CONCORD — Tijuana Brass and Bizet's "Carmen" are usually not accepted as the first signs of spring, but tonight's concert here by the N. H. Philharmonic Orchestra at Rundlett Junior High opens the spring "pop" season with bright and bold modern brass as well as classical selections from the works of Von Weber, Prokofieff, and Offenbach.

Under the direction of Rolland Tapley of the Boston Symphony Orchestra, the Philharmonic will present a program of all-time favorites. Featured as soloist for the spring opener is Salvy Cavicchio, marimba artist, known for his ability to involve the audience in program participation. Tonight will be no exception, as unsuspecting patrons will find themselves on stage playing "Blue Bells of Scotland" and "The Bells of St. Mary's" under Cavicchio's tutelage.

Concert time is 8:15 p.m. and Philharmonic sponsors are invited to attend the performance. Season tickets will be honored at this concert, as well as at the remaining three concerts of this eighth season of spring pops.

Cavicchio will be guest artist at both the March 17 program at the Consolidated School, Peterborough and the April 16 program at the Practical Arts Auditorium in Manchester.

Guest soloist for the final of the spring pop series, April 23, at St. Paul's School in Concord, is Armando Ghitalla, first trumpet of the Boston Symphony Orchestra.

Selections to be played by the Philharmonic at tonight's concert are: "Jubel Overture" by Von Weber, "Lieut. Kije Suite" by Prokofieff, "Orpheus in the Underworld" by Offenbach, and selections from Jerome Kern's "Showboat." In addition to the audience participation portion of the program, the brass section of the N.H. Philharmonic will join Cavicchio in a Herb Albert group of tunes which range from "Spanish Flea" to "Tijuana Taxi."

Tickets for the concert may be purchased at Rundlett Junior High.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

MAR 25 1967

New England Newsclip

Framingham Orchestra Plays for the Joy of It

FRAMINGHAM — Take an electronics engineer and put him on cello, a secretary on flute, a psychiatrist on clarinet and add a few elementary and high school students on violin and to all that include a lot of enthusiasm and the finished product is the community orchestra.

They aren't out to take the orchestral world by storm. During a rehearsal break last night, the director Alfred Schneider of Framingham and a violinist with the Boston Symphony Orchestra made it clear that — "We are not looking for perfection just enthusiasm and enjoyment."

The byproduct of the enjoyment, however, has been a "professional" orchestra which has performed before public audiences here several times this year. Much of their sheet music is borrowed. They have little expense money other than that raised by cake sales and contributions.

Nevertheless, the orchestra, with about 30 members from towns including Hopkinton, Holliston, Natick and Framingham, have joined to form an orchestra with the full complement of instruments.

Verne Peloquin of Hopkinton a music teacher and one of the few professional musicians in the orchestra wrapped it up saying, "We come from all walks of life except music."

BILLBOARD
NEW YORK, N. Y.
W. 50,000

APR 15 1967

Boston Symphony On a 2-Wk. Tour

ROCHESTER, N. Y. — The Boston Symphony began a two-week tour here last Monday (3), its longest tour in four years. Other stops are Toledo (4), Bloomington, Ind. (5), Chicago (6, 7), Ann Arbor, Mich. (8), New London, Conn. (10), Philadelphia (11), Philharmonic Hall (12, 14), Brooklyn (13), and Carnegie Hall (15). Erich Leinsdorf will conduct each of the 12 concerts. Pianist Evelyne Crochet will be soloist at Carnegie Hall and Brooklyn's Academy of Music. A new version of Gunther Schuller's "Dintych" will receive its first New York performances during the Philharmonic Hall concerts.

TOWNSMAN
WELLESLEY, MASS.
WEEKLY CIRC. 7,850

MAR 23 1967

New England Newsclip

Wellesley Symphony Concert At Junior High Auditorium April 2

Spring, certainly not aided by the weather — at least at this writing, — will be welcomed at the Wellesley Junior High School Auditorium on Sunday evening, April 2 when the Wellesley Symphony will present its Eighteenth Annual Spring Concert. Under the direction of Rolland Tapley, the Symphony has achieved renown throughout the New England States and we of Wellesley are justly proud of our community Symphony. Sponsored by the Wellesley Recreation Commission, the Symphony is maintained by the dues of its members and the generous support of the many friends of the Orchestra. The Annual Fund Raising Drive, under the Chairmanship of Mrs. Henry Kriebel, has flourished to a near unprecedented degree this season. The concerts are presented free of charge to all music enthusiasts so the survival of the Symphony depends largely on the response to the Fund Raising Drive. All contributions are welcome!

The final concert of this outstanding season will feature as soloist, Roger Shermont, violinist of the Boston Symphony Orchestra, playing the Brahms Violin Concerto, and Tschaikowski's Pathetique Symphony completes the program. Mr. Shermont is a native of Paris and gained prominence as soloist with the Boston Symphony under Charles Munch playing the exacting Brahms Concerto which he will perform with the Wellesley Symphony. He has appeared extensively both in Europe and the United States and we welcome him in Wellesley, April 2, Sunday evening at 8 p.m. No admission is charged and no tickets are required. Notice cards displayed in key areas are reminders only. Won't you make your plans to be with us at the Jr. High Auditorium for an evening of the finest musical delights! All are welcome. The concert is a delightful way to introduce new residents to the advantages of OUR TOWN. Spread the word and lets make this evening one to remember for the Orchestra as well as ourselves!

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250

MAR 22 1967

New England Newsclip

HE MAKES IT SING: Chester Schmitz, new performer on the bass tuba in the Boston Symphony Orchestra explains to Michael Shain, (left) Robert Shain, (center) and John Dukakis the operation of the bass tuba. The boys are grandchildren of Harry Dickson, the violinist in the orchestra. Fellow players of brass instruments say that Schmitz draws beautiful singing tones from the bass tuba instead of just thunderous "oompas." AP Wirephoto

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

MAR 17 1967

New England Newsclip

Tuba Concert

Chester Schimitz, of the Boston Symphony Orchestra, will present a slolo tuba recital at Jordan Hall, on Wdenesday at 8:30 p.m. The program will include Bach's Suite in D minor for solo cello; Spiliman's Concerto for tuba and Hindemith's Sonate. Judith Ryder Gerber will be piano accompanist. The concert is free.

Niagara Falls Gazette
NIAGARA FALLS, N. Y.
D. 34,911 SUN. 33,734

AUG 8 1966

FELIX A. VISCUGLIA

Orchestra Post Given Falls Man

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He also will continue as a faculty member of the New England Conservatory of Music and as a member of the music department of the Massachusetts Institute of Technology at Cambridge, Mass.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

MAR 23 1967

New England Newsclip

Schmitz Solos at Jordan Hall

His Tuba Has Oomph, but...

By MICHAEL STEINBERG
Globe Critic

Chester Schmitz is the Boston Symphony's new tuba player. His work with the orchestra has been first-rate, characterized by clear and firm tone and by excellent pitch, and his solo recital, too, left one with the best possible impression of his ability. He played Wednesday night at Jordon Hall.

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Admirable though it was, there is not much future in tuba recitals unless one were to come up with music that sheds new light on the instrument in the way that some of the recent writing for flute or bass does. Chester Schmitz's superior skill and art will be best enjoyed in the context of his work with the Symphony.

HOW IT WORKS—Boston Symphony's new bass tuba player, Chester Schmitz, discusses the instrument with Robert Shain and John Dukakis, grandchildren of violinist Harry Dickson. Schmitz gave a recital last night in Jordan Hall. (AP)

CHESTER SCHMITZ, tuba, playing Bach's Suite in D minor, BWV 1008 (originally for violoncello), and, with Judith Geber, piano, Robert A. Spillman's Concerto and Hindemith's Sonata. Wednesday evening in Jordan Hall.

MORNING UNION LEADER
MANCHESTER, N. H.
COMB. CIRC. 45,750
MAR 10 1967
New England Newsclip

Concert Tonight Of Spring 'Pop' Set in Concord

CONCORD — Tijuana Brass and Bizet's "Carmen" are usually not accepted as the first signs of spring, but tonight's concert here by the N. H. Philharmonic Orchestra at Rundlett Junior High opens the spring "pop" season with bright and bold modern brass as well as classical selections from the works of Von Weber, Prokofieff, and Offenbach.

Under the direction of Rolland Tapley of the Boston Symphony Orchestra, the Philharmonic will present a program of all-time favorites. Featured as soloist for the spring opener is Salvy Cavicchio, marimba artist, known for his ability to involve the audience in program participation. Tonight will be no exception, as unsuspecting patrons will find themselves on stage playing "Blue Bells of Scotland" and "The Bells of St. Mary's" under Cavicchio's tutelage.

Concert time is 8:15 p.m. and Philharmonic sponsors are invited to attend the performance. Season tickets will be honored at this concert, as well as at the remaining three concerts of this eighth season of spring pops.

Cavicchio will be guest artist at both the March 17 program at the Consolidated School, Peterborough and the April 16 program at the Practical Arts Auditorium in Manchester.

Guest soloist for the final of the spring pop series, April 23, at St. Paul's School in Concord, is Armando Ghitalla, first trumpet of the Boston Symphony Orchestra.

Selections to be played by the Philharmonic at tonight's concert are: "Jubel Overture" by Von Weber, "Lieut. Kije Suite" by Prokofieff, "Orpheus in the Underworld" by Offenbach, and selections from Jerome Kern's "Showboat." In addition to the audience participation portion of the program, the brass section of the N.H. Philharmonic will join Cavicchio in a Herb Albert group of tunes which range from "Spanish Flea" to "Tijuana Taxi."

Tickets for the concert may be purchased at Rundlett Junior High.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100
MAR 25 1967
New England Newsclip

Framingham Orchestra Plays for the Joy of It

FRAMINGHAM — Take an electronics engineer and put him on cello, a secretary on flute, a psychiatrist on clarinet and add a few elementary and high school students on violin and to all that include a lot of enthusiasm and the finished product is the community orchestra.

They aren't out to take the orchestral world by storm. During a rehearsal break last night, the director Alfred Schneider of Framingham and a violinist with the Boston Symphony Orchestra made it clear that — "We are not looking for perfection just enthusiasm and enjoyment."

The byproduct of the enjoyment, however, has been a "professional" orchestra which has performed before public audiences here several times this year. Much of their sheet music is borrowed. They have little expense money other than that raised by cake sales and contributions.

Nevertheless, the orchestra, with about 30 members from towns including Hopkinton, Holliston, Natick and Framingham, have joined to form an orchestra with the full complement of instruments.

Verne Peloquin of Hopkinton a music teacher and one of the few professional musicians in the orchestra wrapped it up saying, "We come from all walks of life except music."

TOWNSMAN
WELLESLEY, MASS.
WEEKLY CIRC. 7,850
MAR 23 1967
New England Newsclip

Wellesley Symphony Concert At Junior High Auditorium April 2

Spring, certainly not aided by the weather — at least at this writing, — will be welcomed at the Wellesley Junior High School Auditorium on Sunday evening, April 2 when the Wellesley Symphony will present its Eighteenth Annual Spring Concert. Under the direction of Rolland Tapley, the Symphony has achieved renown throughout the New England States and we of Wellesley are justly proud of our community Symphony. Sponsored by the Wellesley Recreation Commission, the Symphony is maintained by the dues of its members and the generous support of the many friends of the Orchestra. The Annual Fund Raising Drive, under the Chairmanship of Mrs. Henry Kriebel, has flourished to a near unprecedented degree this season. The concerts are presented free of charge to all music enthusiasts so the survival of the Symphony depends largely on the response to the Fund Raising Drive. All contributions are welcome!

The final concert of this outstanding season will feature as soloist, Roger Shermont, violinist of the Boston Symphony Orchestra, playing the Brahms Violin Concerto, and Tschaikowski's Pathetique Symphony completes the program. Mr. Shermont is a native of Paris and gained prominence as soloist with the Boston Symphony under Charles Munch playing the exacting Brahms Concerto which he will perform with the Wellesley Symphony. He has appeared extensively both in Europe and the United States and we welcome him in Wellesley, April 2, Sunday evening at 8 p.m. No admission is charged and no tickets are required. Notice cards displayed in key areas are reminders only. Won't you make your plans to be with us at the Jr. High Auditorium for an evening of the finest musical delights! All are welcome. The concert is a delightful way to introduce new residents to the advantages of OUR TOWN. Spread the word and lets make this evening one to remember for the Orchestra as well as ourselves!

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250
MAR 22 1967
New England Newsclip

HE MAKES IT SING: Chester Schmitz, new performer on the bass tuba in the Boston Symphony Orchestra explains to Michael Shain, (left) Robert Shain, (center) and John Dukakis the operation of the bass tuba. The boys are grandchildren of Harry Dickson, the violinist in the orchestra. Fellow players of brass instruments say that Schmitz draws beautiful singing tones from the bass tuba instead of just thunderous "oompas." AP Wirephoto

BILLBOARD
NEW YORK, N. Y.
W. 50,000
APR 15 1967

Boston Symphony On a 2-Wk. Tour

ROCHESTER, N. Y. — The Boston Symphony began a two-week tour here last Monday (3), its longest tour in four years. Other stops are Toledo (4), Bloomington, Ind. (5), Chicago (6, 7), Ann Arbor, Mich. (8), New London, Conn. (10), Philadelphia (11), Philharmonic Hall (12, 14), Brooklyn (13), and Carnegie Hall (15). Erich Leinsdorf will conduct each of the 12 concerts. Pianist Evelyne Crochet will be soloist at Carnegie Hall and Brooklyn's Academy of Music. A new version of Gunther Schuller's "Dintych" will receive its first New York performances during the Philharmonic Hall concerts.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 17 1967
New England Newsclip

Tuba Concert

Chester Schimitz, of the Boston Symphony Orchestra, will present a slolo tuba recital at Jordan Hall, on Wdenesday at 8:30 p.m. The program will include Bach's Suite in D minor for solo cello; Spiliman's Concerto for tuba and Hindemith's Sonate. Judith Ryder Gerber will be piano accompanist. The concert is free.

Niagara Falls Gazette
NIAGARA FALLS, N. Y.
D. 34,911 SUN. 33,734
AUG 8 1966

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
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New England Newsclip

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Box 2078, Boston 02106 • 742-4200
Tribune-Advocate
SANFORD, Maine
Weekly Circ. 6,597
SEP 1 1966

EVERETT J. FIRTH

Everett J. Firth Listed In "Who's Who In The East"

Everett Joseph Firth, solo timpanist with the Boston Symphony Orchestra and the Boston Pops Orchestra and son of Mr. and Mrs. Everett E. Firth of 239 Main street, has been named to Who's Who in the East", a biographical dictionary of noteworthy men and women of the Middle Atlantic and Northeastern States and Eastern Canada. This is the 10th edition of the book which is published by Marquis-Who's Who Inc., Cnicago, Ill.

He joined the symphony orchestra in 1952 at the age of 21, being its youngest member for many years, and has performed with the orchestra in nearly every major city of the world and with the world's foremost conductors.

Firth is head of the Timpani and Percussion Department at the New England Conservatory of Music, and the Berkshire Music Center, Tanglewood, summer home of the Boston Symphony Orchestra. As well as teaching, he coaches percussion ensembles and chamber music at both schools. Firth has been at the Conservatory since 1950 and at Berkshire since 1956.

He became solo timpanist with the Boston Symphony and Boston Pops in 1956, has toured US and foreign countries with the two groups, and also has made many recordings with both on RCA Victor, Mercury Records and Columbia Records among others. In addition, he has authored many musical compositions.

Born at Winchester, Mass., on June 2, 1930, son of Everett Emmanuel and Rosemary Scandura Firth, he graduated from Sanford High School and from the New England Conservatory of Music in 1952 with a Bachelor of Music with distinction. Firth is a member of Phi Kappa Lambda and Phi Mu Alpha.

He has designed timpani and snare drum sticks which have been manufactured in this country for several years. Firth also has been in business two years as USA and Canadian dealer of Germany-made timpanies. He currently is in Europe in connection with "Vic Firth Enterprises" concerning his timpani dealership. He will return from an extended three-week trip abroad in mid-September.

Firth was married in 1960 to Miss Olga Kwasniak and they have a daughter, Kelly Victoria. The family resides at 3 Pine Wood road, Dover, Mass.

ITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BUFFALO EVENING NEWS
Wednesday, April 12, 1967

Senators Given a Music Lesson

Recording Artists Spin Song of Copyright Royalties

By ROLAND POWELL
Buffalo Evening News Bureau

WASHINGTON, April 12 — Members of a Senate Judiciary Subcommittee leaned back in their leather chairs Tuesday and listened to the strains of the Mickey Mouse Song, heard Senator Dirksen compared to singer Roisemary Clooney, and learned something about jazz, country songs and classical music.

It was all part of a variety program staged by some of the bright names in music recording.

Sultry chanteuse Julie London had to be the star with her smoky version of "Now's the time to say goodbye to all our company; M-i-c K-e-y M-o-u-s-e."

Royalties Urged

uBt the program was well rounded, with Mitch Miller of "Sing-Along" fame; country music stars Red Foley and Bonnie Guitar; George Zazosky, first violinist of the Boston Symphony Orchestra; jazz pianist and composed Bobby Troup, and Stan Kenton of the Progressive Band reading a statement by Guy Lombardo on the "Sweetest Music This Side of Heaven."

The stars were on hand to urge the subcommittee, headed by Senator Burdick (D., N. D.) to write into a revised copyright law provisions for performers to get royaltieseach time their records are played on radio.

The theme advanced to the subcommittee was that performers, like composers, are "creative artists" and should be similarly protected by copyright laws. Each performer, in his own way, attempted to show what a bit of creativity can do.

Mickey Mouse Updated

Miss London, in a conservative dark blue wool dress capped by what a lady reporter described as "shocking pink irridescent" lipstick and long "champagne blonde" hair, brought some records along.

She first played eight bars of the original children's chorus version of the Mickey Mouse Club Song from the television show of the same name. Then she played her own version, with a "late-in-the-evening, lights-down-low" treatment.

She topped it off with a bit of Barbra Streisand's recording of "Happy Days Are Here Again," in which the peppy show tune was transformed into a soft, sad ballad.

JULIE LONDON
From Mickey Mouse to Ballad

Mr. Miller said it was the "rich stentorian voice" of Senator Dirksen that gave the senator's "Gallant Men" album public appeal.

Another example of a performer's special talents making a song a hit, he continued, was Miss Clooney's "Come-on-a My House."

Mr. Foley mentioned his recordings of "Chattanooga Shoe-Shine Boy," "Peace in the Valley" and "Just a Closer Walk With Thee" as records which once were big hits but no longer sell well today. They still are widely broadcast, he said, but he receives no royalties.

History of Jazz Traced

Mr. Zazosky read a statement for Erich Leinsdorf. The Boston Symphony conductor made the same point as Miss London but on a different plane. He described the amount of work, time and talent that went into preparing and performing "my favorite piece, 'Beethoven's Ninth Symphony.'"

Each conductor and musician approaches the work differently, he explained, "so, you see, one just does not look at the composer's notes and make a recording."

Bonnie Guitar talked about the "Nashville sound" and played a bit of her "Green, Green Grass of Home."

Mr. Troup traced the history of jazz, including the "earthy" trumpet sounds of Louis Armstrong and the "soulfully imaginative" trumpet of Miles Davis. He said jazz is an excellent example of the performer's contribution to recording.

Mr. Lombardo said radio stations have cut down on programming live music because they can play phonograph records with no performers to pay.

ATTICA, IND.
LEDGER TRIBUNE
D. 2,000
MAY 12 1967

Boston Symphony Trumpeter With Huntingburg Band

Armando Ghitalla, principal trumpet player with the Boston Symphony Orchestra, will make his initial appearance with a Hoosier organization when he appears on the program of the Huntingburg High School Music Department at a spring concert on Saturday, May 20. The concert, featuring the seventh- and eighth-grade choirs, the Concert Choir, the Cadet Band and the Symphony Band, will begin at 7:30 p.m. in the elementary school auditorium.

Ghitalla will solo with the high school's Symphonic Band on four numbers: the Concerto for Trumpet, by Hummel; Carnival of Venice by Staigers; The Lost Chord, by Sullivan; and Bugler's Holiday, by Anderson. Two members of the school's cornet section will join him for the latter number.

Ghitalla joined the Boston Symphony Orchestra in 1951. Since 1965 he has been principal trumpeter. Formerly he was principal trumpeter and featured soloist with the Boston "Pops" Orchestra, playing all the numbers he will be performing in the Huntingburg concert except the Hummel concerto. Prior to coming to Huntingburg on May 20 he will play the Hummel concerto with a British orchestra in London.

Tickets for the center section of the auditorium of the Huntingburg concert may be reserved by contacting John Thrapp in the band department. If tickets are reserved by mail, a check or money order should be enclosed.

There are about 300 seats in the reserved section, but most of these have already been sold. Prices are 50 cents for adults and 25 cents for children under twelve.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
OCT 22 1966

France Honors Dickson

By MARJORIE SHERMAN
Globe Society Editor

It would seem as though it takes someone from "out of Boston" to recognize—and honor—the people who contribute the most to Boston's contemporary history.

The Spanish gave their highest honors to both Cardinal Cushing and historian Admiral Samuel Eliot Morison — the Swiss established M.I.T.'s beloved Julius Stratton's biggest dream of a permanent Swiss-American student exchange program in his honor—The King of Denmark bestowed his personal decoration upon the Sheraton's Dan Nyboe—and last night France's Consul General Jacques Massenet conferred the coveted Order of the Chevalier of Arts and Letters on the Boston Symphony Orchestra's silver-tongued Harry Ellis Dickson.

Founder and conductor of the B.S.O.'s wonderful Youth Concerts which bring thousands of children from all over New England to Symphony Hall for a program which Sir John Barbirolli called "the best of its kind in the world", author and raconteur Dickson also sired the superb "Inside the BSO" and "Around the World with the BSO" series so badly missed this season.

Harry, who spent his brief BSO vacation with his longtime best friend Danny Kaye in London doing the musical variations for Danny's Philharmonic stunts, had his own loved family, both domestic and Symphony variety, with him for the impressive ceremony last night.

An honor to compare with the handsome white and green medal which M. Massenet bestowed in English and Mr. Dickson accepted in French, was the presence of Mme. Serge Koussevitzky, the widow of the Boston Symphony's inspired genius of all time, Serge Koussevitzky, who founded the epic Tanglewood. Sister of a duchess, Mme. Koussevitzky looked like a queen, her fragile exquisite face framed in delicate tulle and lace. She left again for the Berkshires after affectionate greetings to the Dickson family, and a reunion with Symphony's Tom Perry and his attractive wife and Symphony - Tanglewood friends like Ellen and Arthur Fiedler and their beauteous daughter Johanna and Felicia and Anthony Kutten. Mrs. Kutten is one of few Boston women to be decorated by France for her service to the arts and humanities.

Another distinguished visitor, shocked by news from England of the terrible Welsh disaster, Dr. Sol Cohen, eminent London specialist who is Mrs. Richard Burton's physician, left the party with Boston's Dr. John Sears of Harvard's Medical School to catch a plane for London. They will join Dr. Paul Dudley White in India for a top-flight medical conference. Dr. Cohen was a Boston guest of Mr. and Mrs. Bernard Finn, who raced from the consulate to the airport with eye to the clock.

THE ORDER OF THE CHEVALIER is bestowed upon the Boston Symphony's Harry Ellis Dickson by French Consul General Jacques Massenet. (LeRoy Ryan Photo)

ICH. LEINSDORF

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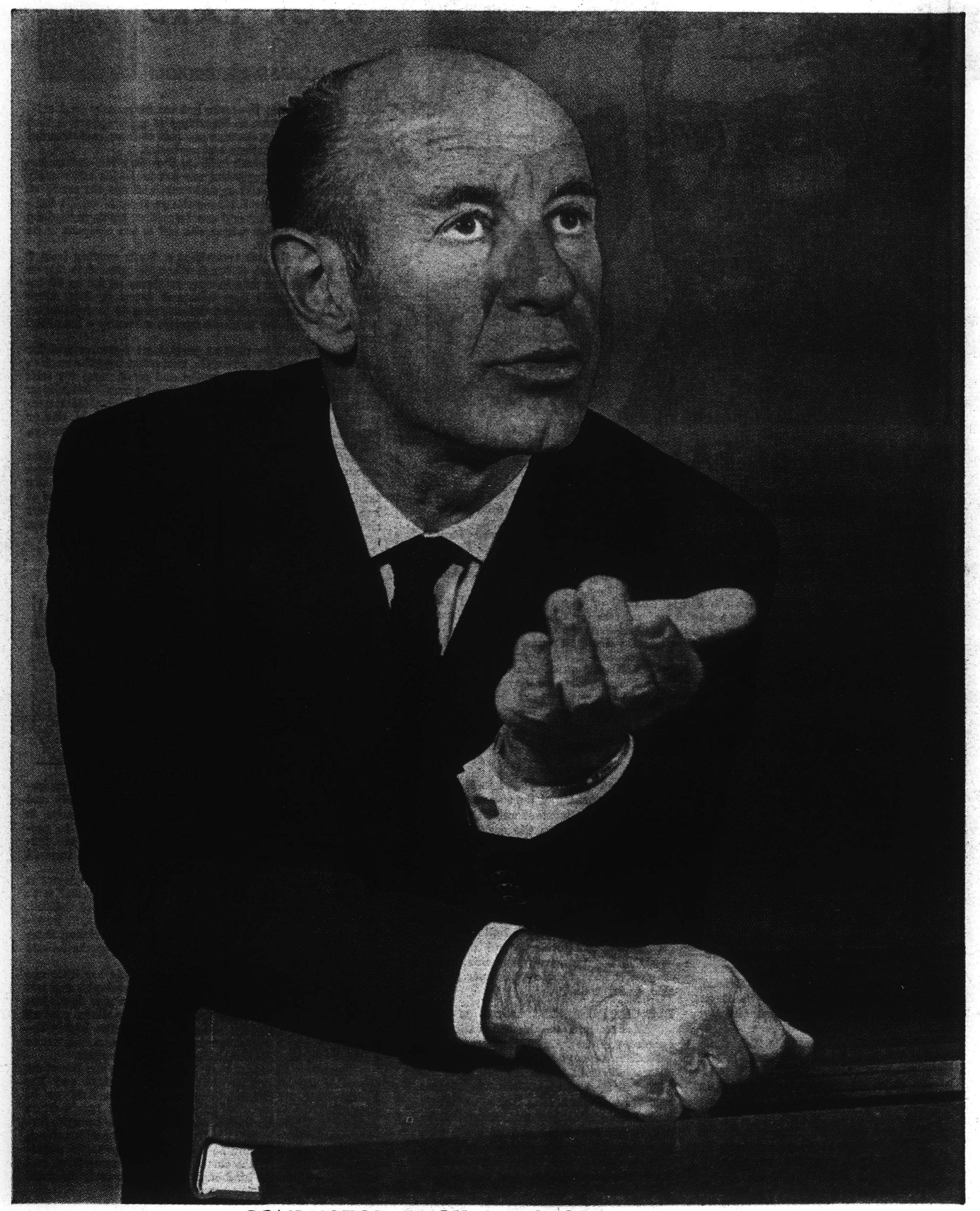
FEATURE PARADE



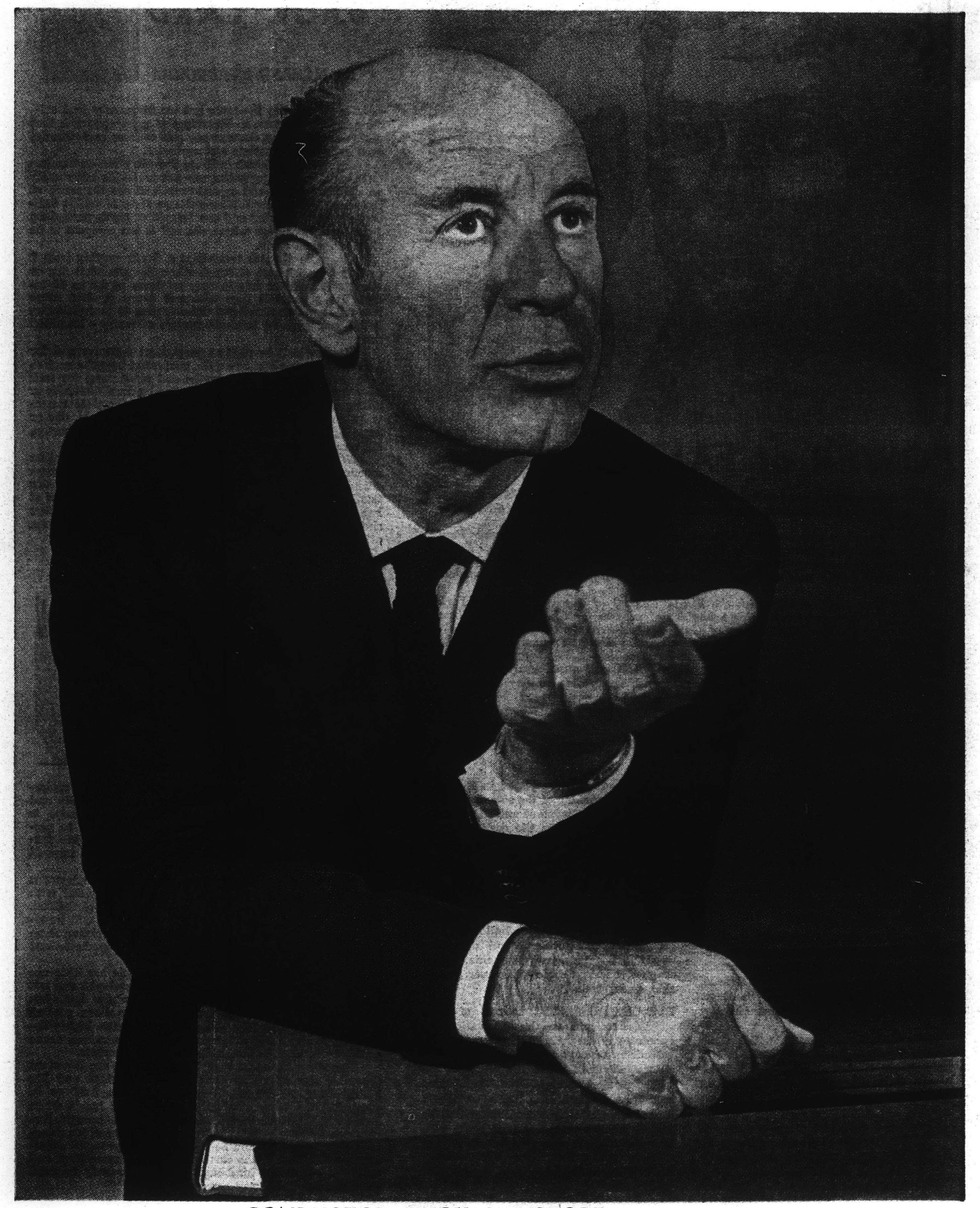
CONDUCTOR ERICH LEINSDORF

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4300
Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
SEP 11 1966

ERICH LEINSDORF

218

FEATURE PARADE



CONDUCTOR ERICH LEINSDORF

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Telegram
WORCESTER, Mass.
Circ. 104,910
SEP 11 1966

LEINSDORF

ANIMA
in your BACK YARD

By RICHARD HEADSTROM

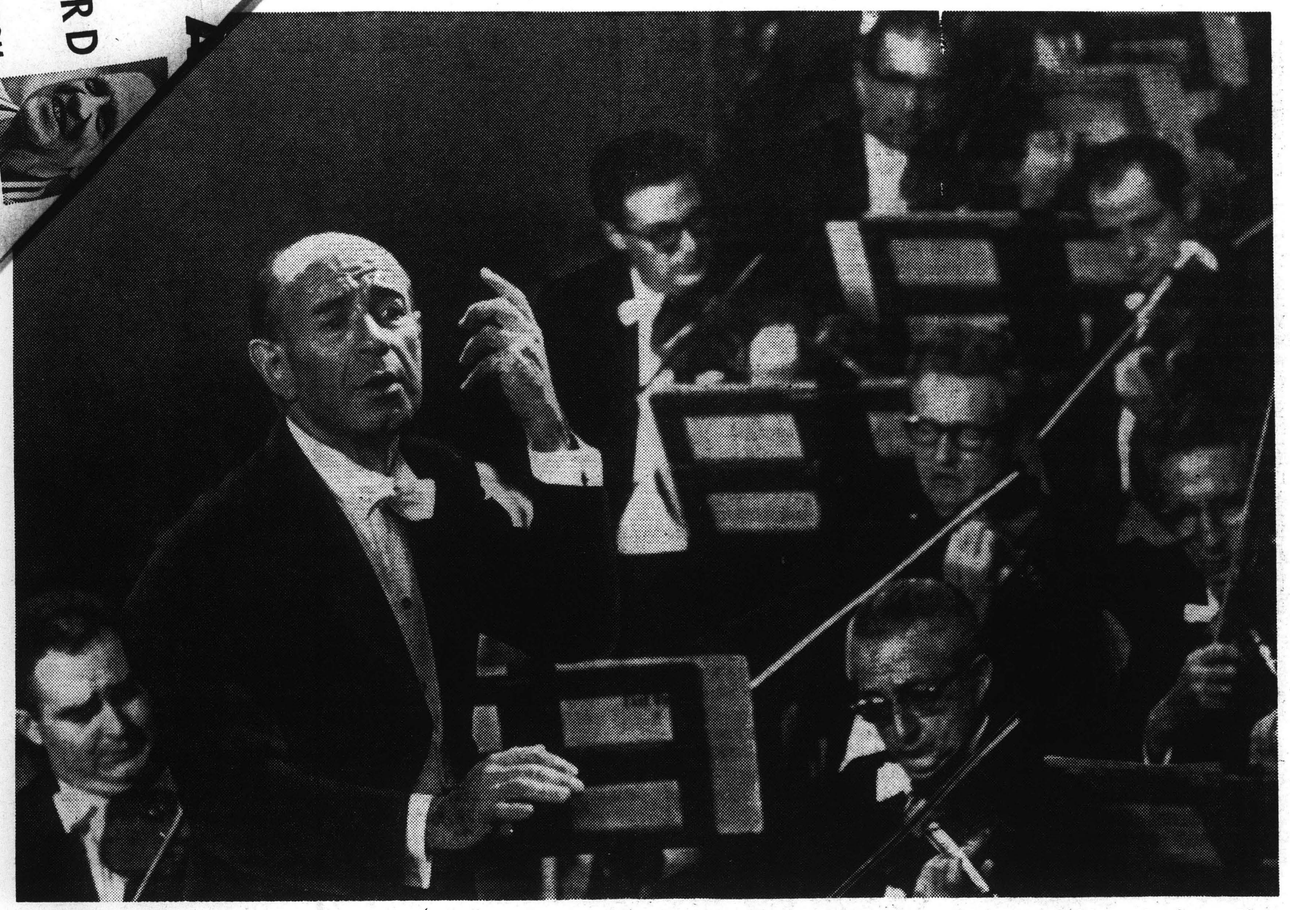
FEW OF US see the mole but we frequently find evidence of his presence in the ridges of upturned earth that disfigure our lawns, damage our golf courses, and ruin the seed beds in our gardens and nurseries.

These ridges, which indicate the direction and course of the mole's hunting paths, are not molehills but merely an uplifting of the sod or soil crust and are the result of the animal tunneling too near the surface. Molehills indicate deeper tunneling and are formed of earth pushed up from lower workings where the soil is too compact to be simply pushed aside.

The mole digs his tunnels at a depth varying from 1 or 2 to 4 or 5 inches although when the ground is dry or when cold weather sets in may go down as far as 10 inches. He apparently digs wherever fancy or food takes him without thought of any definite plan so that ultimately he ends with an intricate system of many - branched tunnels.

Those which he uses as permanent runways and for hunting purposes are as a rule, excavated near the surface and along fences, hedges, walks and plant rows for such situations are less apt to be disturbed by man. Galleries or passages join the sub-surface runs with the deeper runways and here and there enlargements are made, one or more of which may be used during the breeding season, for nesting purposes.

Nature appears to have had one of her capricious moods when she fashioned the mole for a subterranean existence but perhaps she was not so unkind after all, for this little animal always has an abundance of food near at hand though he may have to work hard for it; is always [illegible] and is relatively free from



MAESTRO Erich Leinsdorf took over the Boston Symphony Orchestra in 1962, climaxing a 32-year conducting career that began in Salzburg when he was 22.

LEINSDORF GALVANIZES ORCHESTRA and AUDIENCE

By Raymond Morin

Cover by Edward A. Cournoyer

WHEN THE LAST warning bell has been sounded at Symphony Hall, Boston, or the Music Shed at Tanglewood in Lenox, the stage door is opened and a new presence is electrically felt.

Conductor Erich Leinsdorf walks alertly to the Boston Symphony Orchestra podium. He's of medium height; trim, vigorous. He exudes intelligence and confidence.

MUSIC CRITIC of the Worcester Telegram, and frequent contributor to Feature Parade — for longer than he cares to remember — Raymond Morin is a behind-the-scenes expert on notables of the music world.

Leinsdorf is the third maestro to conduct the Boston Symphony in the last 42 years, and the 11th in its 85-year history.

The greatness of a conductor can be sensed from the indefinable attitude and respect of his orchestra. No matter to what extent players' opinions deviate from the conductor's, they must believe that he believes in his judgments.

Leinsdorf galvanizes orchestra and audience. The very atmosphere becomes charged with vitality. Something important is always happening.

The man's strong points — musical intellect, emotion and style — are inseparable facets from his whole being.

AT AN AGE when most professional men are cautiously "cutting their teeth," Leinsdorf accepted one of the most challenging jobs in music.

He was 26 when the Metropolitan Opera engaged him as assistant to Artur Bodansky to conduct German opera. Most impressively, his field was the exacting music dramas of Wagner.

This was no "political" appointment. He had served a rigorous apprenticeship from the start of his conducting career.

Leinsdorf, an only child, was born in Vienna, Feb. 12, 1912. It soon became clear that he was a born musician. The talent was unmistakable.

His father died when he was 3, which brought on a financial crisis. But his mother wouldn't hear of his abandoning music, and in due time he went to Vienna Academy.

Leinsdorf started out as a pianist. He had excellent teachers —Paul Emmerich, Hedwig Kammer-Rosenthal, Hugo Krotschak.

But the keyboard didn't satisfy his need. He wanted to conduct.

At 22, he decided to do something about it. The celebrated Bruno Wal-

Continued on Next Page

'I don't own the truth. I'm always searching'

Continued from Preceding Page

ter was conducting Beethoven's opera "Fidelio" in Salzburg.

The Leinsdorf biographies say that he walked the 155 miles from Vienna to Salzburg.

"That isn't quite true," he told us with a grin. "I hitchhiked part of the way."

Anyhow, exhausted and dusty he entered the Festpielhaus, the Salzburg festival house, where the rehearsal was in progress. For one brief moment, Walter left the podium to talk over a point of interpretation with one of the soloists.

AND IN THAT moment, Leinsdorf made one of the most important decisions of his life.

He went to the piano, uninvited, and continued "Fidelio" from the point of interruption. Walter was so impressed that he hired Leinsdorf on the spot to help prepare the Salzburg performances.

"How did you happen to know the 'Fidelio' score?" we asked.

"During my teens," Leinsdorf replied, "I was a voracious reader. I used to spend hours browsing through symphony and opera scores, playing them from the piano reductions."

Salzburg was the first rung on the ladder.

The next came in the winter of the same year — 1934. Arturo Toscanini was in Vienna to conduct symphony concerts. One of the works to be performed was "Psalmus Hungaricus" by the Hungarian composer, Zoltan Kodaly. It had been composed 11 years before.

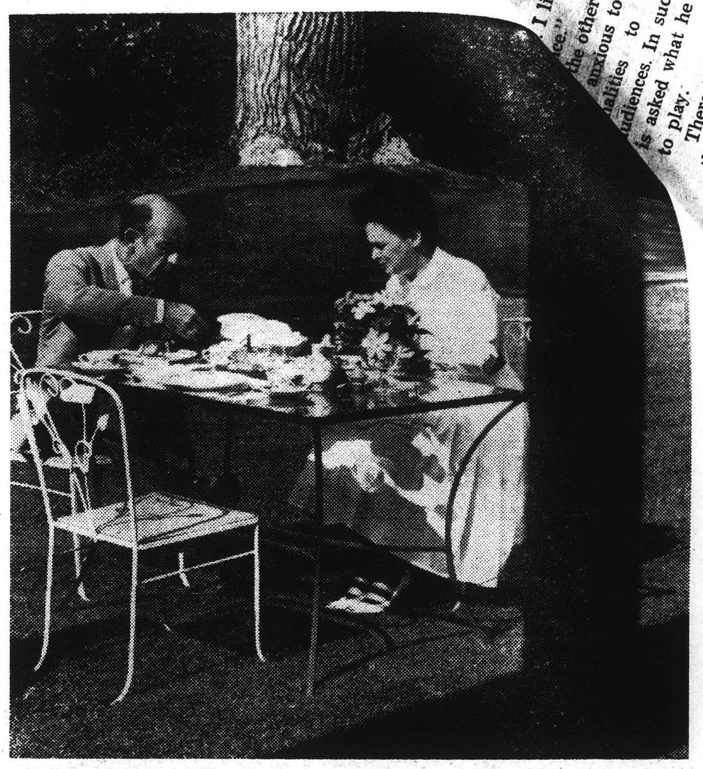
A pianist was needed but there were no applicants. Leinsdorf had played the "Psalmus." He applied, auditioned, and was engaged.

At this point we brought up Leinsdorf's prodigious memory, about which so much has been written. We have seen him conduct from memory such enormous scores as entire concert performances of Wagner's "Lohengrin," Mozart's "The Magic Flute," and Mahler's Fourth and Fifth Symphonies.

These are not standards in any conductor's repertory. We asked Leinsdorf how long it takes him to revive such scores in his memory.

"It all depends on how often I have conducted them and how complex they are," he replied, and he added with a smile, "I have seen works conducted without much knowledge of the score."

THE SUMMER of his 23rd year, Leinsdorf was assistant to Walter and Toscanini in preparing festival performances at Salzburg.



MR. AND MRS. LEINSDORF enjoy the garden of their summer home at Stockbridge, not far from the Boston Symphony's quarters.

It was an overwhelming task. To most, it would have been discouraging and thankless. On some afternoons his duties took him to four places. He would practice with the orchestra, direct the chorus, work with soloists, and consult with the stage director.

Leinsdorf had a goal. He wanted to become conductor at the Vienna Opera. Walter and Toscanini recommended him highly, but he was turned down by the Ministry of Fine Arts. Hostile forces had been at work.

However, he was welcomed in other countries. The fall and winter of his 24th year he conducted in Bologna, Trieste, San Remo and Florence.

The next year he went to New York.

Metropolitan opera goers were totally unprepared for what they experienced in January, 1938. The performance was Wagner's "Die Walkure."

Perhaps he didn't have the solid confidence of today. But in short order, the Met audience discovered that the young and little-known Leinsdorf had an astonishing memory and strong personality, knew what he wanted, and how to make it known.

Leinsdorf conducted 36 performances at the Met that first season. A year and a half later, Bodansky fell ill and died six days before the opening of the new season.

Leinsdorf took over the Wagnerian "wing" at the Met and conducted 55 performances his first season in that post.

Some of Leinsdorf's admirers felt that it was a mistake for him to leave the Met in 1943 to become conductor of the Cleveland Orchestra.

RECALLING this important move, Leinsdorf now says, "perhaps I should have left earlier."

Rumors were that he had become annoyed with petty rivalries and temperamental divas at the Met.

The real reason, as he told us, is that he wanted to broaden his vista in repertory. In retrospect he reflects that "in a single season with the Boston Symphony Orchestra I conduct more different works than the total of operas I have conducted in my entire life."

From 1947 to 1956, Leinsdorf conducted the Rochester Philharmonic.

(It was this orchestra he brought to the Strand Theater, Southbridge, on Community Concerts, Dec. 7, 1948, and to the Worcester Auditorium for a Civic Music concert on Dec. 7, 1950.)

He was director of New York City Opera in 1956, and returned to the Met from 1957 to 1962. Meanwhile, he guest-conducted most of the major orchestras in this country, Europe and Israel.

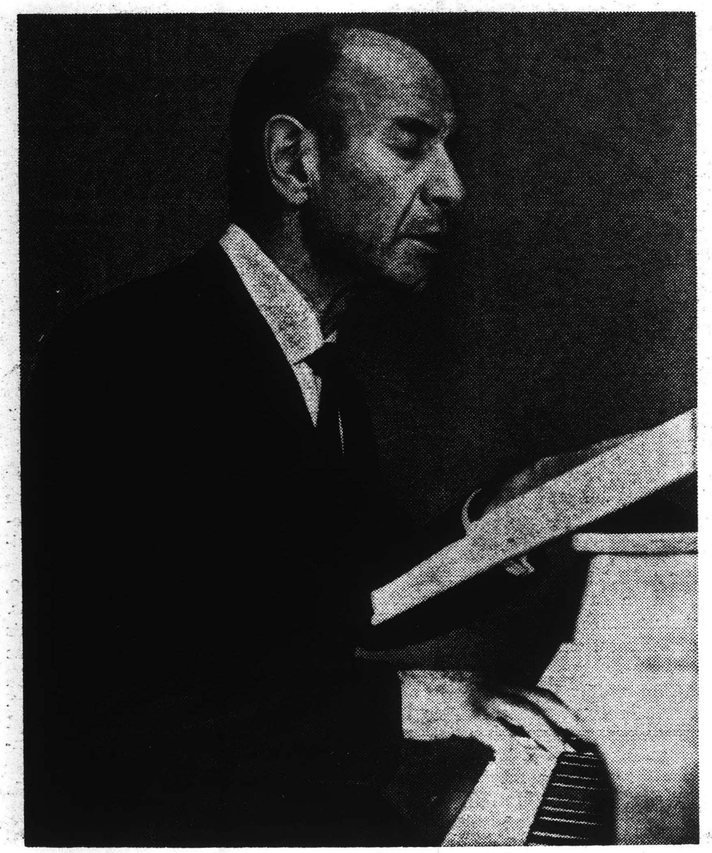
In 1962, Leinsdorf became conductor of the Boston Symphony. Since 1963, he has also been director of the Berkshire Music Center and Berkshire Festival at Tanglewood.

When Leinsdorf took over the Boston orchestra in 1962, he commented about the policy of selecting soloists:

"I shall continue to engage soloists for works rather than select works after the soloists have been engaged. The work is the determining factor."

He now speaks of "both sides of the coin."

"WE TRY TO GIVE audiences a survey of repertory. One season we will have Beethoven's First Piano Concerto, then the Third, and so on. Right now, Beethoven's Fifth Piano Concerto is overdue, and I'm planning to have it played. The next step will be to find out what pianists are



LEINSDORF started as a pianist. In his native Austria he studied at Vienna Academy, but by 22 had answered the call to conduct.

ERICH LEINSDORF

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available. I list them in the order of excellence."

On the other hand, Leinsdorf is alway anxious to present famous personalities to Boston Symphony audiences. In such a case, the artist is asked what he or she would like to play.

There is one situation of this sort this season.

"I discovered that Gina Bachauer had never played with Boston," said Leinsdorf. "We will present her this season in Rachmaninoff's Second Piano Concerto."

(Mme. Bachauer has made sensational appearances in Worcester at Civic Music concerts in 1951 and 1953, and at the Worcester Festival in 1960.)

Speaking of repertory, Leinsdorf refers to "certain pillars like Beethoven, Brahms, Schubert, Mozart, etc., that are holding up the roof."

In order to carry out his general survey, he supplements these with contemporary music and lesser-known works by famed composers.

Which brought us to the provocative subject of music's "new languages," such as serialism, electronic music, "chance music," and the like.

Has it value and will it last?

"Much of it is purely experiment with sound," Leinsdorf opines. "I don't know whose music will remain significant. Much of it has no substance or meaning behind the sound. It may fade away in 10 years."

And he added, "You can't paint patches forever."

"DO YOU EVER change your interpretive concepts?" we asked.

"All the time," he exclaimed. "I don't own the truth. I am always searching for it, and as long as I am searching, I will change my ideas."

When addressing students of the Berkshire Music Center a couple of years ago, Leinsdorf spoke realistically to those who might have rash ambitions to become concert artists, but who are unqualified and unwilling to make the necessary sacrifices.

He illustrated his point by making reference to certain short-lived luminaries who "evaporated" in a few seasons.

His comment:

"They go at a career like some Hollywood starlet, or an attendant in a drive-in serving hot dogs to the customers. I have heard many a young pianist with fantastic equipment and no talent."

To illustrate the budding young star's unwillingness to sacrifice, Leinsdorf spoke of a certain pianist who "married too soon."

"Instead of working at his career," he said, "he was too busy babysitting and going to the supermarket."

Is age a determining factor of a great artist?

"Arthur Rubinstein became his greatest after his 50th year — let us say, during the past 30 years."

Rubinstein is now 80 and still concertizing.

We asked: "If you conducted for a young artist who was obviously misusing a work for his personal edification, would you speak to him about it?"

"Yes, I would," Leinsdorf replied. "Many come to me for advice. But I hold an unbroken record. No one has ever taken my advice!"

HE AMENDED that to say, "Oh yes, there was one young lady I felt was unsuited for a concert career. You are beautiful, I told her, and you have a nice voice. Why don't you go into musical comedy?"

She did — and very successfully.

Domineering parents are another liability to some young artists.

"I find this very disturbing," says Leinsdorf. "What they need is an old-fashioned impressario!"

As a rehearsing conductor, Leinsdorf is lucid, thorough, and blunt. He is also straightforward and honest.

We recently attended a closed rehearsal of the Boston Symphony during which he apparently made a blunder. He stopped the orchestra. "Sorry," he said, "I forgot."

A trio of distinguished vocal soloists was rehearsing. Leinsdorf had been gesturing for a quieter tone. He brought everything to a sudden halt, and said sternly:

"Why am I doing this for? Why are you so loud? It is to sound like an enchanted flute. Everything is too heavy. It has no charm."

That is a long rehearsal speech for Leinsdorf.

Earlier he had told us about the talkative conductor who made a long tirade to his disgruntled orchestra.

Finally, one of the players couldn't contain his annoyance.

"One more word out of you," he yelled, "and we'll play it exactly the way you conduct it!"

MEMBERS of the Boston Symphony administration who are closest to Leinsdorf express high praise of the man.

Henry B. Cabot, president of the trustees, says, "He's easy to work with. He knows what he wants, expresses it clearly, and usually gets what he's after."

Symphony manager Thomas D. Perry Jr., gives Leinsdorf this tribute:

"The question of whether a thing is good box office never arises. Leinsdorf is fully responsible for musical matters, and with them he rises or falls. But he's an extremely practical man. When something isn't practical, he will cooperate."

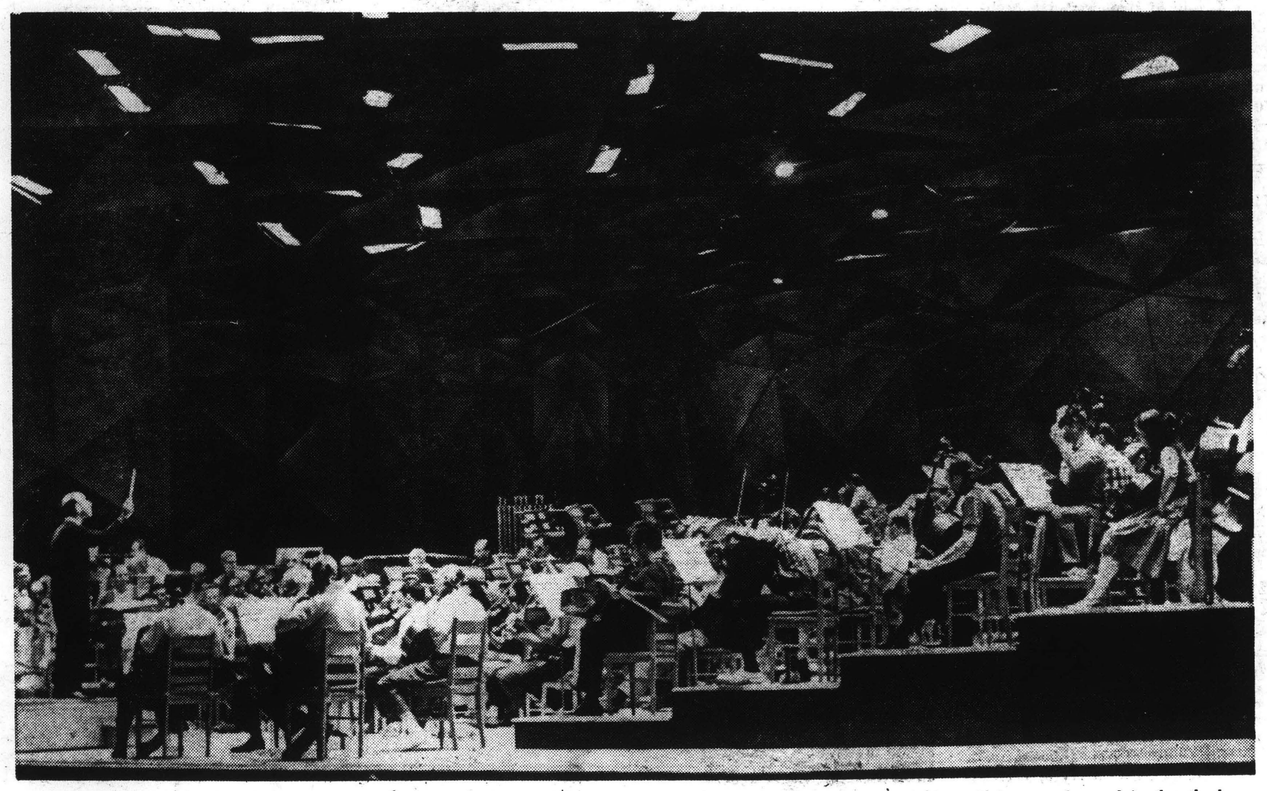
That's important because the Boston Symphony has an annual budget of close to 4 million dollars!

Sanford R. Sistare is head of press and publicity. He comments about Leinsdorf:

"We get along fine. Every now and then we have a difference of opinion. But he will talk it over. He's a fascinating man to work for and with. Because he's a hard worker, he expects everyone else to be the same, which is fine. When it gets down to specifics, he's the boss. We have to be constantly on our toes to keep up with his energy, because when he gets tired, his battery quickly regenerates."

Leinsdorf and Anne Frohnknecht of New York City were married in 1939. She was a research worker in the field of mental health. Their winter home is in Brookline, and they summer in Stockbridge.

The Leinsdorfs have five children, ranging in age from 25 to 15. They are David Immanuel, Gregor Jonathan, Joshua Franklin, Deborah Hester and Jennifer Gabrielle.



AS DIRECTOR of the Berkshire Music Center and Festival at Tanglewood, Leinsdorf conducts the Boston Symphony during a rehearsal in the shed.

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THE ERICH LEINSDORFS: Boston's Where They 'Belong'

Pho. all cover. & p-2

35

By PAT COLLINS

ON Christmas a year ago Erich Leinsdorf gave each of his five children a copy of a 56-page book that will never make the best seller list.

The book is Leinsdorf's autobiography, recounting his life from boyhood days in Vienna as the gifted son of a shoe salesman to his prestigious niche as music director of the Boston Symphony Orchestra.

There are just twelve copies of the book. They were given to the five Leinsdorf children to enlighten them on the subject of their parents, an area Leinsdorf considers neglected in most families. The Leinsdorfs are a widely dispersed, versatile and very close-knit family which Mrs. Leinsdorf describes as "bulky". The children—David, 23; Gregor, 21; Joshua, 20; Hester, 17 and Jennifer, 13—grew up in New York during the six years their father was consecutively the conductor of the New York City Opera and the Metropolitan Opera.

There are nostalgic ties with New York for the Leinsdorfs. Their two married sons, one a businessman and another at Columbia Law School, make their homes there.

But for Leinsdorf, who describes New York as being "held together by safety pins," there is no other city like Boston. "This is where I belong," said Leinsdorf. "I'm in my element here. I love being surrounded by young people. It keeps you alert. The New England shell that I thought would obstruct getting to know people is actually a politeness. I like that. It is an honest friendliness. It's better than back-slapping, meaningless chit chat."

It was not easy for any artist, even one of Leinsdorf's international reputation, to take over for retiring conductor Charles Munch who was a shy, gifted man adored by the blue-haired Back Bay matrons. In the four years Leinsdorf has been at the BSO, there isn't a Symphony fan from the upper crust to the college kids who can only afford open rehearsals, who has not been captivated by his European manner and energetic brilliance.

BY HIS own admission Leinsdorf has mellowed over the years, refining what in youth was a fiery genius. "It has taken me 50 years to learn how to feel physically well, and to live life the way I should. I'm a slow learner," Leinsdorf said with a wink.

Composing and arranging music is a lonely job and one that needs an ivory tower atmosphere. Mrs. Leinsdorf has given her husband just that in a spacious white frame home in Brookline's Fisher Hill section. There is an appealing "lived-in" appearance in all the rooms, mostly done in soft golds and creams, except for the rose-colored morning room. The dining room, with a yellow French Provincial set, is used for family and formal gatherings. The Leinsdorfs prefer to take high tea in the small library before concerts, and it is here that the maestro relaxes to stereo music, mostly classical but occasionally Dixieland.

Photo by Chief Photographer Myer Ostroff

Anne and Erich Leinsdorf have learned to relax in the 'lived-in' comfort of their Brookline home.

Leinsdorf and his wife, an elegantly beautiful woman with flawless skin and dark hair, are both meticulous in their dress and are confirmed weight watchers, who are more likely to have steak and salad than streudel. The maestro's favorite form of exercise is table tennis ("I'm not very good," he admits) and driving the 20 minutes from the house to Symphony Hall. Leinsdorf is also addicted to reading the Congressional Record, a publication he finds funnier than the comics, and more informing than magazines and TV programs.

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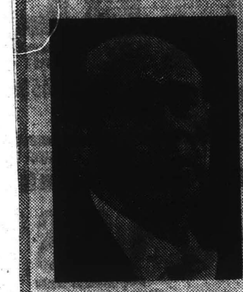
WORCESTER SUNDAY TELEGRAM, SEPTEMBER 11, 1966

Inside The Telegram



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Newark Star-Ledger
NEWARK, N. J.
D. 238,474 SUN. 390,677
SEPT 8 1966

Johnsons honor top musicians at White House

By DOROTHY MCCARDLE
Special to The Star-Ledger

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More than 250 of the nation's most distinguished musicians were seated on the golden chairs in the East Room when this exchange of compliments took place. The Who's Who of American Music, composers and performers, made up the guest list.

Van Cliburn, who was the first American to win a first place in the Moscow competition eight years ago, was master of ceremonies.

He introduced President Johnson, who in turn praised this year's crop of American winners, five of whom performed at the White House party.

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
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LAKE PLACID NEWS
Thursday, August 25, 1966

Dr. White conducts in Europe

Dr. Paul White, music diere-tor for 28 years at Lake Placid Club, added a new honor to his list of acheivements during a trip broad last Spring. He conducted the opening concert in the International Music Festival at Marianske, Czechoslovakia, on May 22, the first American ever to conduct there.

He directed the Marianski Symphony Orchestra , intthe opening Collonade Concert. The 150 -year-old group has performed premier works aby all the great European masters. Guest conductos had been invited this year from Brazil, Poland, Germany and other countries.

Dr. White accompanied hisw wife on a visit to her family in Marianske. She had not been in her native land in about 20 years The invitation to conduct was arranged by a nephew , who is a friend of the Festival's chief conductor.

Following the concert, dr. and Mrs. White were guests at a reception given by leading citizens of the city. They also were honored at a banquet given by the Mayor and Food Minister of Czechoslovakia.

During their visit, the Whites traveled extensively throughout the country, visiting the Polish and German borders and he Krkonis mountains. They toured museums, castles and a former prison camp.

Among the highlights of the trip, Dr. White reports , was a reunion with his old friend Erich Leinsdorf, conductor of the Boston Symphony and former conductor of the Rochester Philharmonic . He was conducting at the Praque Festival, and the Whites made several trips there for concerts from Marianski, a trip of about 100 miles.

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
OCT 1966

THE MUSICAL WHIRL

It was a happy homecoming for three prizewinners of the Tchaikovsky Music Competition in Moscow: Erich Leinsdorf invited them to sing at Tanglewood, where they received a warm welcome. Left to right: Veronica Tyler (second prize), Leinsdorf, Jane Marsh (first), and Simon Estes (third).

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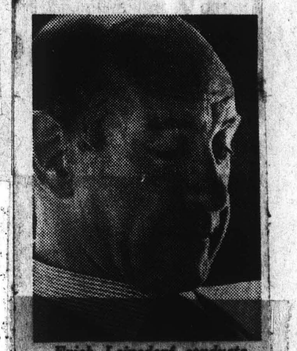
OCT 7 1966



Erich Leinsdorf conducts

THIS WAS THE SCENE Sunday afternoon in Chapin Hall during the annual fall convocation at Williams College. The afternoon was highlighted by the announcement by President John E. Sawyer of the receipt of an anonymous gift of $1.5 million for special support of the humanities and the awarding of three honorary degrees to leaders in the fields of music, literature and art. These were given to Erich Leinsdorf, conductor of the Boston Symphony Orchestra; Melvill Coghill, Merton Professor of English Literature at Oxford University, England; and Peter Guille (pictured at right), retired director of the Clark Art Institute.

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SEP 26 1966

Williams College Receives Anonymous $1.5 Million Gift

WILLIAMSTOWN, MASS. (UPI)—President John E. Sawyer of Williams College says the school has received a $1.5 million anonymous donation to support special humanities studies.

Sawyer, who announced the gift Sunday at the annual fall convocation, also presented three honorary degrees to Erich Leinsdorf, director of the Boston Symphony Orchestra; Nevill Coghill, Merton Professor of English Literature at Oxford University, and Peter Guille, retired director of the Clark Art Institute, Williamstown.

THE SUN
BALTIMORE, MD.
(MORNING)
D. 183,929 SUN. 337,721
SEP 8 1966

Miss Tyler Sings At White House

Winner In Tchaikovsky Competition Honored With Four Others By The President

By CHARLES V. FLOWERS
[Washington Bureau of The Sun]

Washington, Sept. 7 — Baltimore's Miss Veronica Tyler, winner ni the Tchaikovsky competition in oscow last June, sang before President and Mr.s Johnson tonight in the White House.

Four other winners also performed.

About 250 musicians, composers, conductors, critics and relatives of the prize winners attended the performance in the chandeliered East Room, and then met the President and his wife at a buffet supper honoring American winners in Miscow.

Ont Thing In Common

The Russian ambassador, Anatoly F. Dobrynin, also attended.

In brief remarks before the performance, President Johnson said that music is ont thing the United States and Russia have in comm

"Music reaches across the oceans and walls that separate us," he said. "I hope that other areas of understanding can be found."

Erich Leinsdorf, director of thet Boston Symphony Orchestra, accompanied Miss Tyler on the piano. Miss Tyler, a soprano, sang "Cheil bel sogno" from Puccini's "La Rondine," and the spiritual, "He's Got the Whole World in His Hands."

They were among the songs she sang during auditions at the Tchaikovsky competition. Miss Tyler, 29, won second prize in the vocal contest. Miss Jane Marsh, of New York, also a soprano and the first - prize winner, sang three numbers.

The other performers were Simon Estes, a base baritone of New York who won third prize in the vocal section; Stephen Kates, a second - prize winner from Los Angeles in the cello competition; and Misha Pichter, a second - prize winner from Los Angeles in the piano competition.

In introducing the master of ceremonies, Van Cliburn, who won first prize in the piano competition in Moscow in 1958, the President had difficulty in pronouncing Tchaikovsky.

Mr. Cliburn, who praised the President's interest in the arts, amused the audience also by saying that he realized he wouldn't have been invited if he were not

President Johnson told Miss Tyler and her colleagues that they have donw what few statesmen can do, "in the briefest time, in a foreign land with which we have great differences."

AP Wirephoto

WHITE HOUSE CHAT — Veronica Tyler, of Baltimore, flanked by Simon Estes, baritone (left), and Misha Dichter, pianist, pauses for a rehearsal break at the White House.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LAKE PLACID NEWS
Thursday, August 25, 1966

Dr. White conducts in Europe

Dr. Paul White, music diere-tor for 28 years at Lake Placid Club, added a new honor to his list of acheivements during a trip broad last Spring. He conducted the opening concert in the International Music Festival at Marianske, Czechoslovakia, on May 22, the first American ever to conduct there.

He directed the Marianski Symphony Orchestra , intthe opening Collonade Concert. The 150 -year-old group has performed premier works aby all the great European masters. Guest conductos had been invited this year from Brazil, Poland, Germany and other countries.

Dr. White accompanied hisw wife on a visit to her family in Marianske. She had not been in her native land in about 20 years The invitation to conduct was arranged by a nephew , who is a friend of the Festival's chief conductor.

Following the concert, dr. and Mrs. White were guests at a reception given by leading citizens of the city. They also were honored at a banquet given by the Mayor and Food Minister of Czechoslovakia.

During their visit, the Whites traveled extensively throughout the country, visiting the Polish and German borders and he Krkonis mountains. They toured museums, castles and a former prison camp.

Among the highlights of the trip, Dr. White reports , was a reunion with his old friend Erich Leinsdorf, conductor of the Boston Symphony and former conductor of the Rochester Philharmonic . He was conducting at the Praque Festival, and the Whites made several trips there for concerts from Marianski, a trip of about 100 miles.

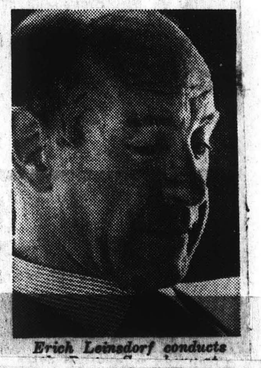
New England Newsclip Agency, Inc.
Box 2078, Boston 6 • RIchmond 2-4200
News
WILLIAMSTOWN, Mass.
Bi-Weekly Circ. 1,200
SEP 29 1966

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
OCT 1966

THE MUSICAL WHIRL

It was a happy homecoming for three prizewinners of the Tchaikovsky Music Competition in Moscow: Erich Leinsdorf invited them to sing at Tanglewood, where they received a warm welcome. Left to right: Veronica Tyler (second prize), Leinsdorf, Jane Marsh (first), and Simon Estes (third).

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Times
NEW YORK, N. Y.
Circ. 1,337,277
OCT 7 1966



Erich Leinsdorf conducts

THE SUN
BALTIMORE, MD.
(MORNING)
D. 183,929 SUN. 337,721
SEP 8 1966

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By CHARLES V. FLOWERS
[*Washington Bureau of The Sun*]

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AP Wirephoto

WHITE HOUSE CHAT — Veronica Tyler, of Baltimore, flanked by Simon Estes, baritone (left), and Misha Dichter, pianist, pauses for a rehearsal break at the White House.

THIS WAS THE SCENE Sunday afternoon in Chapin Hall during the annual fall convocation at Williams College. The afternoon was highlighted by the announcement by President John E. Sawyer of the receipt of an anonymous gift of $1.5 million for special support of the humanities and the awarding of three honorary degrees to leaders in the fields of music, literature and art. These were given to Erich Leinsdorf, conductor of the Boston Symphony Orchestra; Melvill Coghill, Merton Professor of English Literature at Oxford University, England; and Peter Guille (pictured at right), retired director of the Clark Art Institute.

New England Newsclip Agency, Inc.
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Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,593
SEP 26 1966

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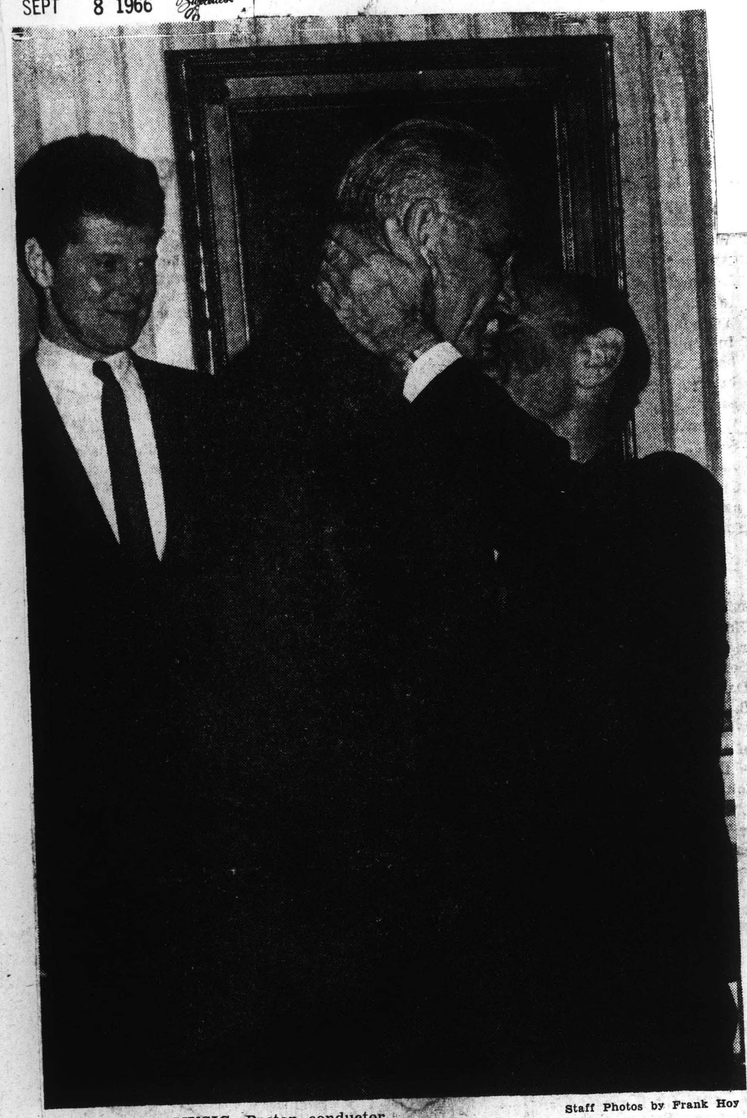
221

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

SEPT 8 1966



Staff Photos by Frank Hoy

EMBRACING MUSIC: Boston conductor Erich Leinsdorf, above, got carried away with enthusiasm when he greeted President Johnson with an embrace last night at the White House reception honoring 13 American winners of the Tchaikovsky International Music Competition. Former winner Van Cliburn looks on at left. In picture at right, Mrs. Johnson and the President flank this year's first prize-winning soprano, Jane Marsh of Mill Valley, Calif. A buffet supper followed a concert by five of the winners.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

SEPT 8 1966

Johnson Welcomes Music Winners to White House as National Treasures

By NAN ROBERTSON
Special to The New York Times

WASHINGTON, Sept. 7—President Johnson tonight told the American winners of the 1966 Tchaikovsky International Music Competition in Moscow that they had "done what few statesmen on earth can do."

The occasion was a command performance and supper at the White House that honored the 13 winners whom the President called "our newest national treasures."

Five of them performed in the East Room before an audience of 220 people.

Van Cliburn of Kilgore, Tex., a sensation as the first-place pianist in 1958, was master of ceremonies.

The performers were 24-year-old Jane Marsh of New York and Mill Valley, Calif., a soprano who this year became the first American since Mr. Cliburn to win a gold medal in the prestigious event; Veronica Tyler, Baltimore soprano, 28, who tied for second place in the vocal competition: Simon Estes, 28, New York baritone, a third place winner; 21-year-old Misha Dichter of Los Angeles, who won second prize in the piano competition, and Stephen Kates of Los Angeles, 23, who placed second in the cello competition.

"I cannot give you a scroll or a medal bearing your new title," Mr. Johnson said. "But already you wear the brightest badge of all: the pride and admiration of your countrymen."

"Every day," the President went on, "statesmen and diplomats come and go in the airports of the world, busy with the tedious and exhausting work of peace. Often they are unnoticed; too often, they are unsuccessful. But when Jane Marsh—who holds no diplomatic portfolio—left the Moscow airport, hundreds of people came out in the early morning darkness to bring her their farewell gift."

Mr. Johnson said that the singer and her colleagues "have done what few statesmen on earth can do. In the briefest time, in a foreign land with which we have great differences, you lifted the eyes of men beyond the things which make us adversaries to the things which make us brothers: to the hunger of all men for beauty; the respect of all men for excellence; the delight of all men in art."

The President again referred to the Soviet Union in this passage: "I hope history will record this example of how music has reached across the oceans, the walls and the ideologies that separate us, and found response in the hearts of the Russian people. I hope that it will be followed by other actions in other fields, so that other threads of understanding can be strung across the space between us."

Among his listeners was Alexander I. Zinchuk, minister counselor of the Soviet Union. The Soviet Ambassador, Anatoloy F. Dubrynin, is in Moscow on vacation.

Guests included many distinguished figures in the world of music. Among them were Erich Leinsdorf, director of the Boston Symphony, who accompanied Miss Tyler on the piano; Howard Hanson of the Eastman School of Music in Rochester; Leonard Rose, the cellist. Rudolf Serkin and André Watts, pianists; the opera stars Rosalind Elias, Roberta Peters, Eileen Farrell, Richard Tucker, Jerome Hines, Robert Merrill and Todd Duncan; James Buswell, violinist, Peter Mennin, director of the Julliard school of Music; Lukas Foss; the composer, and James Cain, director and founder of the Aspen Festival in Colorado.

Others were Arthur Fiedler, conductor of the Boston Pops Orchestra; Ferde Grofe, the composer; Rudolf Friml, Guy Fraser Harrison, conductor of the Oklahoma City Orchestra; Winthrop Sargent, music critic of The New Yorker; Rosalyn Tureck, the pianist, and Robert Whitney, conductor of the Louisville Orchestra.

Mr. Estes, a bass-baritone, began the program with Prince Gremin's aria from Tchaikovsky's opera "Eugene Onegin" and the spiritual "Sometimes I Feel Like a Motherless Child."

He was followed by Mr. Kates, who played Bach's Adagio from the Organ Toccata in C major, and "Capriccio" by Lukas Foss. Miss Tyler sang "Che Il bel Sogno" from "La Rondine" by Puccini, and the spiritual "He's Got the Whole World in His Hands."

Mr. Dichter, at the piano, played the Intermezzo in E major, opus 116, No. 4, by Brahms, and Stravinsky's "Dance Russe" from "Petruchka." Miss March sang "Ain't it A Pretty Night?" from Carlisle Floyd's "Susannah;" Tchaikovsky "Lullaby" in Russian, and the aria, "Tu, Che di Gel Sei Cinta," from Puccini's opera "Turandot."

At the rehearsal this afternoon in the East Room, Miss Marsh, a strapping, blue-eyed brunette who was wildly acclaimed at the Moscow contest, said she had never been in the White House before, "not even as a tourist."

She called the acoustics "not bad."

About 250 pianists, cellists, violinists and singers from throughout the world entered the competition in Moscow this year. Forty-four Americans performed. The Tchaikovsky competition, inaugurated in 1958, is held every four years, and its prizes are fiercely coveted by young musicians.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

SEPT 8 1966

Postlude

President Honors Young U.S. Artists

By Paul Hume

The White House was a place of music and musicians last night as President and Mrs. Johnson gave a supper party for the recent United States winners in the 1966 Tschaikowsky Competition in Moscow.

Hume

Speaking quietly and in his warmest vein, the President welcomed the winning contestants and said that he hoped that he might, without exceeding the powers of his office, designate these young artists as national treasures. He thanked them for their accomplishments in Moscow saying, "You have achieved much in the country with which we have many differences by lifting their thoughts from those things that make us adversaries to things that make us brothers."

And what an audience the five performers faced in the East Room of the White House. Not since the memorable night when Pablo Casals played there have so many of this country's distinguished musicians come together in that historic room.

Pianists were there from Rudolf Serkin to Ralph Votapek. The country's string players were handsomely represented by cellist Leonard Rose. And for singers, there were a host of Metropolitan stars including Roberta Peters, Mildred Miller, Richard Tucker, Robert Merrill, and Jerome Hines. For conductors there were Erich Leinsdorf, Donald Johanos of Dallas, and Howard Mitchell.

Besides all these, there were composers and opera impresarios, critics, and a host of lay experts. Van Cliburn, who was first place winner in the First Tschaikowsky Competition in 1958, served as master of ceremonies. He introduced each of the performers with a brief biographical sketch, noting, in passing that he probably would not have landed the assignment if he, too, were not from Texas.

The artists who appeared were Simon Estes, bass-baritone from Iowa, a third place winner in the vocal competition; Stephen Kates, cellist of New York and Los Angeles, second place in the cello competition; Veronica Tyler, Baltimore soprano, who won second place in the vocal contest; Misha Dichter, born in Shanghai, now is a naturalized citizen, who placed second in the piano division; and Jane Marsh, soprano from California, who won first prize in the first Tschaikowsky Competition to include a vocal division.

Lowell Farr, who accompanied many United States entrants in the Moscow trials, played for four of the performers last night. Erich Leinsdorf, forsaking his conductor's stand, asked if he might play for Miss Tyler as a mark of appreciation for the Johnson's tribute to the young musicians.

The brilliance of the small audience seemed not to disturb the musicians on the stage a bit. They sang and played with a poise and ease that recalled the far tougher sessions they went through recently in Moscow. Estes has a richly handsome voice, which he uses well, while Miss Tyler and Marsh showed the benefits of their recent seasons on concert stages.

Kates is a cellist of formidable technique and obvious poetic sense, and Dichter in the subtlest Brahms and flashing Stravinsky made it easy to see why the Moscow audiences had preferred him for first rather than the second place the judges awarded him.

It was a heart-warming night for music and the White House seemed wholly at ease as a background for the young musicians of the country.

World Journal Tribune
NEW YORK, NEW YORK
D. 900,000
SEPT 18 1966

DAYTON DAILY NEWS
DAYTON, OHIO
D. 155,541 SUN. 203,904
SEP 18 1966

Staten Island Advance
STATEN ISLAND, N. Y.
D. 57,734 SUN. 45,423
SEPT 18 1966

The Knickerbocker News
ALBANY, N. Y.
D. 55,425
SEP 17 1966

Betty Beale in Washington

Johnson Stumping For the Arts

DEAR ——————:

President Johnson's political poll rating may be slipping but if he doesn't watch out he's apt to end up with the title, King of Culture.

Anyone who thinks that's as unlikely a label as any that could be bestowed on the un-suave, politics-loving, cattle-loving Texan wasn't at the White House concert for Tchaikovsky winners.

LBJ himself introduced the concert in the East Room by our "national treasures," as he called the young performers—though he had to do it in the dark. Somebody goofed and forgot to put the spotlight in the darkened room on the lectern where the President stood. It didn't go on until after social secretary Bess Abell tiptoed around the back of the room to where the spotlight was concealed in a panel, in her stocking feet, carrying her pumps in her hand. "Don't write this," she asked as she accomplished her mission without making a sound.

Van Cliburn then took over as master ceremonies for the concert by the Americans who won honors in Moscow this summer. Van, who was the first American to win the Moscow contest, praised the President for his interest in the arts. "Many patrons of the arts will give money," he said, "but President and Mrs. Johnson lend their presence which is far beyond money."

★ ★ ★

ERICH LEINSDORF, the conductor of the brilliant Boston Symphony was so thrilled with the President's sponsorship that he accompanied one of the sopranos, Veronica Tyler, at the piano, and later gave LBJ a great big embrace when he went through the receiving line in the Blue Room.

Frank Thompson, the Democratic Congressman from New Jersey, who started promoting government participation in the arts years ago and did more than any other legislator to get a cultural center for Washington, said that evening that it was President Johnson's personal efforts in getting behind the arts bill that got it through.

"One of the first things he did as President was to get me on the phone and say he wanted me to get behind a national arts bill. He also called Senator Pell and also the Majority Leader and the Speaker. The bill was the President's bill, make no mistake about that," said the Congressman, who had more right than anyone else in Congress to claim most of the credit. LBJ also got the 10 per cent admissions tax removed from all opera, theater and ballet performances.

Though it will give the boys in smoke-filled rooms a blow to hear it, that southern drawl from down on the Pedernales seems about to become the voice of culture.

Victor Borge, that comical musician or that musical comedian, who nicknamed Lady Bird's husband "Gentleman Bird," their daughters the "two Mynah Birds" and the secret service "the Bird Watchers," was as amusing off-stage at that party as he is on.

Standing in the dining room and holding a plate of food, a fork and a napkin, Borge observed, with his deadpan expression, "Don't you love these seated dinners?" When composer Rudolf Friml joined him he offered him some food. Friml opened his mouth and Borge started feeding him.

"Why don't you eat some yourself?" he was asked.

"I want to see if it makes him sick," rejoined the comedian with his embarrassed giggle.

When he is being serious Borge wants to tell the world that he thinks LBJ is "the greatest president—not the greatest man—but the greatest president" to have lived in the White House because of sheer acomplishment. If someone had gone to the aid of Austria, Belgium, Denmark, etc., when Hitler started to invade, as we are aiding the Vietnamese, there would have been no World War II, said the Dane who escaped Europe in time.

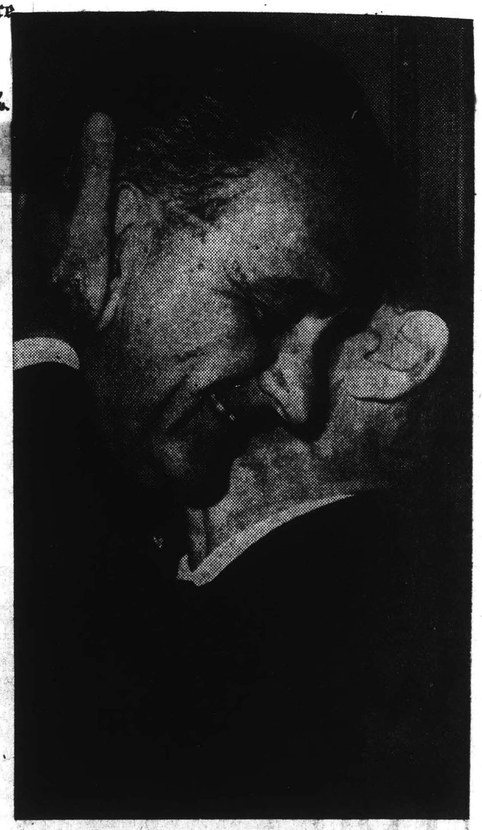
★ ★ ★

JANE MARSH, the 24-year-old soprano who won the Tchaikovsky voice competition, had a ball in Moscow. She loved the Russian people—not their government. "I haven't had so much fun without having to try in years. I can't wait to get back," she enthused. "I liked it because of the people. They are the most unpretentious human beings I have ever come across."

Miss Marsh is the extraordinary girl who was a champion swimmer until she took up horseback riding, when she became a cup-winning rider until she took up voice. She didn't even know she could sing until she went to college and someone told her she had great potential. Although her voice is superb she didn't show it off to advantage at the White House because she leaned on the piano like a torch singer; she wore an overdone, matronly hairdo, and she wore long white silk gloves that added nothing to the chic of her costume.

Van Cliburn is due to play here with the National Symphony the second week in October and President Johnson told National Symphony conductor Howard Mitchell, "Unless I'm in Alaska I'll be at Cliburn's concert."

Lynda Johnson, who is mulling over whether to take a research job with the National Geographic here or continue to look for a job in New York where she really wants to work, said at the party that she gets so many letters telling her what people like or don't like about every man she goes out with, she's thinking of taking a poll. She might send out a form letter, she joked, wherein people could check off the types they think she should associate with.—Yours for more of the same.



CULTURAL COHORTS . . . President Johnson returns the embrace of Erich Leinsdorf, Boston Symphony conductor, at the White House concert and reception.

GIGGLING GROUP . . It must have been something just said by Van Cliburn, whose head appears behind Lynda Johnson's, that has Lynda, Mrs. Johnson and Jane Marsh.

THE KANSAS CITY STAR
KANSAS CITY, MO.
D. 335,705 SUN. 392,378
SEP 19 1966

KANSAS CITY FINDS OPERA TO ITS LIKING

KANSAS CITY'S own modest Lyric theater will launch its ninth annual fall season of professional repertory opera tomorrow night out on Troost avenue. Although Opera News (the primary publication in this field) has devoted space to it, the event seems scarcely one to draw much national notice, particularly amid all the fanfare that has marked the debut of the Metropolitan company's palatial new home at Lincoln Center.

Nevertheless, the success of an experiment like the Lyric's is not without some importance even to the august New York house—and its only a little less prestigious fellows in Chicago and San Francisco. For, to borrow the language of baseball, the Lyric represents essentially a minor league club, designed to afford young American singing actors the on-stage experience which is so invaluable in preparing them for the majors.

It was, indeed, a former general artistic director of the Met, Eric Leinsdorf, who pointed out that relationship, when he addressed an opening session of the Tanglewood music festival summer before last. Europe, he said, was usefully equipped with many such facilities—small provincial opera houses and side-street opera theaters—that could feel talent into the great international houses of Vienna, Paris, Rome and the like. To Leinsdorf, the operatic big league of the United States appears to need a similar training circuit.

By a coincidence, the present conductor of the Boston symphony orchestra has just furnished an illustration of his thesis, an illustration connected with the Lyric. Among the singers he recruited for his new, and possibly definitive, recording of Wagner's "Lohengrin" is William Ledbetter, a baritone who plays one of the secondary but named roles. This is the Ledbetter of the Lyric's earliest seasons, when he was at the start of his career and had an opportunity here to perform a wide variety of roles that no large company normally would have felt free to entrust to him.

The growing list of Lyric alumni credits now extends to Hamburg, Zurich, Salzburg, Dusseldorf, Paris, Vienna, New York (both Met and City Center) and Chicago, to say nothing of the Met's new national touring company. But perhaps the Lyric's most important single achievement in these first nine years has been to demonstrate the attractiveness of professional opera theater to a home public generally unfamiliar with it and to build up an audience that now regularly begins to exceed the capacity of its 815-seat house.

VARIETY
NEW YORK, N. Y.
WEEKLY - CIRC.N.AVAIL.
SEPT 28 1966

NEW YORK ILLUSTRATED
(The Met Goes to Paris)
With Leonard Probst, others
Producer-Director: Larry Johnson
Writer-Narrator: Probst
60 Mins., Sat., 6 p.m.
BOWERY SAVINGS BANK
WNBC-TV, N.Y. (film-color)

The hidden message in this account of America's grandest opera house is that the Met shoulda stood in bed. The Metopera went to Paris for the first time in 1910, and not even the nonpareil combination of Toscanini on the podium and Caruso on the pipes could take that visit out of the flop class.

In "The Met Goes to Paris" (circa last May, 56 years and trillions of trills later), Leonard Prosbt, who narrated and scripted and is also WNBC's theatre critic, doesn't say exactly what happened in 1910; just a dud. Period. This year's "all-American" one-week stand at the old, small Theatre de France had the Met presenting "Marriage of Figaro" and "Barber of Seville" not long after scramming its ancient New York house for the Lincoln Center digs. Roberta Peters was booed and one customer, presumably a Frenchman, shouted "Bravo Callas!" during the performance. It seems Mme. Callas was in the audience. She was also a latecomer, which in itself raised a stir, but more in her favor than disfavor.

Robert Merrill, Miss Peter's co-star in "Barber," attributed the booing if not the boorishness to anti-American feeling in France. Met chieftain Rudolf Bing was described by Prosbt as "sarcastic" and "depressed" about the affair, but when interviewed for this filmed account of the Met's Paris junket, Bing observed merely that booing "has become a sport all over the world."

Among those shown at rehearsal and elsewhere, with some commenting, were director Cyril Ritchard, conductors Erich Leinsdorf and Thomas Schippers, Met singer Judith Raskin, and film actress Jean Seberg, the latter now a Paris resident.

The word from the French press: A disappointment. This color film, launching the season of the station's "New York Illustrated," was not much better, with only a superficial attempt at reporting French hostility vis-a-vis America's No. 1 opera company.

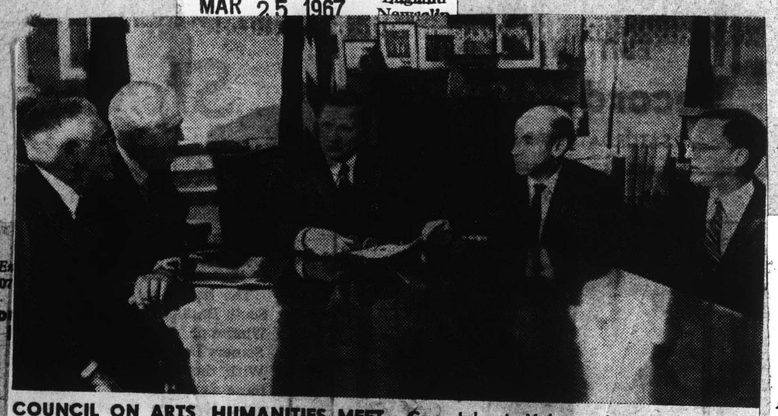
Trau.

223

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

MAR 25 1967

New England Newsclip



COUNCIL ON ARTS, HUMANITIES MEET—Gov. John A. Volpe as he met with members of the Council on Arts and Humanities in h is office at the State House, Boston. From left: Benjamin Trustman; Record American-Sunday Advertiser drama critic, Elliot Norton; Gov. Volpe; Erich Leinsdorf, conductor of the Bos[illegible] and John Weitzel.

Gazette (e)
TAUNTON, Mass.
Circ. 12,817
OCT 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
OCT 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
OCT 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Times (e)
GLOUCESTER, Mass.
Circ. 10,176
OCT 13 1966

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Box 2078, Boston 02106 • 742-4200
Enterprise (e)
LEOMINSTER, Mass.
Circ. 4,593
OCT 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sun (e)
ATTLEBORO, Mass.
Circ. 11,785
OCT 13 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Telegram (m)
WORCESTER, Mass.
Circ. 61,129
OCT 13 1966

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Hampshire Gazette (e)
NORTHAMPTON, Mass.
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News (e)
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Item (e)
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Herald News (e)
FALL RIVER, Mass.
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OCT 13 1966

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New York Post
D. 324,256 SUN. 243,637
OCT 10 1966

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The objectives of the society will be to expand possibilities for the study and performance of Bach throughout the world. A publication is planned, a permanent orchestra will be developed and advanced studies in Bach style will be offered to selected students. For further information, write Miss Tureck, director, 165 W. 57th St.

TIME
NEW YORK, N.Y.
W. 2,737,900
OCT 7 1966

ORCHESTRAS

Flying the Coop

Nobody really sees him. Nobody really hears him. He is the fellow in the frayed white tie and tails, the one buried seven rows back, peering sourly through a cluster of elbows. He is the symphony musician—bored, frustrated and anonymous. So he didn't become the second Heifetz as everybody back in Glen Falls said he would. There was nothing else to do but join a big-city symphony, file lock-step onto the stage—no talking, please—and, at the nod of the imperious maestro, saw away mechanically at the Brahms *First* for the 101st time.

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MUSICAL MERCHANDISE REVIEW
NEW YORK, N. Y.
MONTHLY 6,700
NOV 1966

for your INFORMATION

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Tanglewood is the summer home of the Boston Symphony Orchestra and the renowned Berkshire Music Center and Music Festival. Baldwin is the official piano of the Center and Festival as well as the Boston Symphony Orchestra.

Left to right: Lucien Wulsin, pianist Jeanne-Marie Darre', Erich Leinsdorf, music director of the Boston Symphony, and pianist Jorge Bolet.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
NOV 1966

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Sunday Advertiser
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Traveler (e)
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Circ. 146,293
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223

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800

MAR 25 1967

New England Newsclip

COUNCIL ON ARTS, HUMANITIES MEET—Gov. John A. Volpe as he met with members of the Council on Arts and Humanities in h is office at the State House, Boston. From left: Benjamin Trustman; Record American-Sunday Advertiser drama critic, Elliot Norton; Gov. Volpe; Erich Leinsdorf, conductor of the Boston Symphony, and John Weitzel.

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Gazette (e)
TAUNTON, Mass.
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Christian Science Monitor (e)
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Circ. 4,593

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Telegram (m)
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Morning Globe
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Times (e)
GLOUCESTER, Mass.
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Sun (e)
ATTLEBORO, Mass.
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DEC 9 1966

MUSIC

ORCHESTRAS

Ladies' Day

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Miss O'Brien, who is as curvy as the double bass she plays, does not mind. On tour, the men make up for it by falling all over themselves to carry her bags, and save her a seat on the bus. More than that, she is justifiably proud of breaking the sex barrier at the Philharmonic, which, apart from female harpists, has never in its 125-year history hired a woman musician full-time. As it is, Orin struggled through ten years and several auditions before she finally won the job this year over 33 men bass players.

Rare Birds. Elsewhere in the U.S., lady musicians are having a heyday. The Cleveland Orchestra now has 11, the San Francisco 17, the Houston 25 and the American Symphony 44. Trombonist Betty Glover, 43, adds class to the brass of the Cincinnati Symphony; Helen Taylor, 24, plays a mean English horn for the Houston Symphony. The rare bird in the Los Angeles aviary is Barbara Winters, 28, who, to produce the needed penetrating sounds from her oboe, must pit her trim 120 lbs. against male fellow oboists who average a burly-chested 200 lbs. To maintain the exceptional breath control necessary to control her contrary instrument, Winters swims and works out daily at a gym. "It leaves me almost no time for social life," she says. "I'd hate to think what I would do if I were married."

Peggy Lucchesi, mother of three, hauls around two 35-lb. timpani and beats the big bass drum for the San Francisco Symphony. While most married symphony women practice the "offbeat rhythm method"—that is, plan their babies for delivery during the off-season—Peggy merrily pounds away on her drum practically right into the labor room. Before her last delivery, the boys in the band room were betting that the baby would be born with its hands clapped over its ears.

Telltale Clicking. Despite the undeniable excellence of the ladies, some men musicians and conductors still view them with a wary eye. They subscribe to Sir Thomas Beecham's dictum: "If she is attractive, I can't perform with her; if she is not, then I won't." Lady-Killer Zubin Mehta, 30, who appreciates a well-turned ankle as much as a well-played musical phrase, has different reasons. He has enforced a limit of 16 women in his Los Angeles Philharmonic, because "a woman's life in the orchestra is not as long as a man's; she is just not as good at 60 as a man is at 60."

San Francisco's Josef Krips did not care if they were 60 or 16; he was an antifeminist for years, only recently claimed conversion when he hired a trio of "wonderful girls who play like angels." But some of the women think differently, grumble privately about the insulting way he bunches them all in the middle of the orchestra so they won't be seen. Boston's Erich Leinsdorf requires that auditioning musicians play for him behind a screen, lest his eyes influence his ears; prospective members are cautioned not to talk and to enter on tiptoe, so the telltale clicking of their heels will not give them away.

Most musicians agree that women are all right in their place—just as long as that place is not the first desk, a position that gives them authority over the other players in their section. When that happens, egos get bruised. Says a woman who is a first cellist: "How do I tell an older man that he consistently comes in early on bar 24?" The majority of conductors avoid such problems by refusing to promote women to the first desk; one noted maestro once told a string player that she played better than any of his men, but alas, "your pants are too short."

Band-Room Barbs. There is also a longstanding belief among impresarios that for psychological reasons, audiences do not respond so well to women players, because the "conflict and domination" struggle with an instrument is strictly man's work. When attractive Doriot Dwyer was appointed first flutist of the Boston Symphony 14 years ago, one proper Brahmin sent her a package with a letter demanding that she hide her exposed ankles with the enclosed pair of thick grey stockings. She demurred, and at least one Boston man is glad; since the arrival of the ladies, he has taken to watching the concerts through binoculars.

Some musicians complain that women are emotionally ill tuned to the rigors of symphony life and that they play erratically during menstruation or when they are concerned about family problems. The American Symphony's Elayne Jones, 38, surmounted three handicaps: she is a woman, a timpanist and a Negro. When she appeared with the Symphony of the Air a few years ago, she says, "two guys walked out after I walked in." In the Detroit Symphony's band room, Harpist Elyze Yockey, 27, is forever hearing somebody mutter, "Why don't you stay home and take care of your babies?" (She has two.) One man expressed his disapproval of his curvaceous desk mate by twisting the tuning pegs of her cello until it sounded like a sick cat.

Respect, Not Money. All of this only makes the girls work harder. Philadelphia Cellist Elsa Hilger, 62, who in 1935 became one of the first women ever to play with a major U.S. orchestra, feels that she is "one of the gang." She insists upon carrying her own bags, does not mind the bothersome business of changing behind trunks and fussing with her wardrobe while on tour (harpists find that pleated skirts stay neatly pressed if wound through the strings of their instruments). Says Boston's Leinsdorf: "Uniformly, the women's pride is so great that their attendance record is better than the men's. They have my utmost respect." But women rarely get the utmost money, and most orchestra managers freely admit that given equal talent, they will hire the breadwinning man over the woman every time.

Yet in the face of everything, the women can tune up that one eternally winning instrument: charm. When things get tight, as Orin O'Brien explains, "you just smile and give in." No man can cope with that, and what really counts in the end is that the girls can play exceedingly well. "Let the best man in," declares Leinsdorf, echoing the sentiments of most of the profession. "And if the best man is a woman, let her in too."

ARTHUR STATLER

BASSIST O'BRIEN

AMERICAN SYMPHONY STRINGS & WOOD WINDS

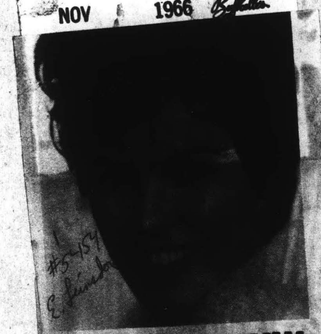
JOYCE R. WILSON

TIMPANIST LUCCHESI

When all else fails, there's always that eternally winning instrument—charm.

INGENUE
NEW YORK, N. Y.
M. 489,700

NOV 1966



Young Girl With A Big Future

Coming out first over a hundred competitors in Russia's famed Tchaikovsky International Competition, Jane Marsh seems extraordinary at everything!

When Jane Marsh was a teen-ager, she owned a horse named Sandy that she used to show in Western rodeos, giving exhibitions of riding and roping. She also was one of the best high school swimmers in the vicinity of Mill Valley, California (a suburb of San Francisco) and did a lot of competing in local meets. Tall, brown-haired and blue-eyed, Jane was pretty much of an all-around outdoors girl.

Today, at twenty-four, the same Jane Marsh is one of the most talked-about and sought-after young opera singers in the world. And three years ago she had hardly sung a note of music in her life!

How did this change-over come about? In the first place, Jane became famous overnight last June when she traveled to Moscow to enter the Tchaikovsky International Competition held for young musicians in the Soviet Union. This is the competition that pianist Van Cliburn won in 1958. Since then, no American had ever taken first prize—no American until Jane Marsh, that is.

When the panel of twenty judges, drawn from all over the world, heard her sing a grueling series of operatic arias, concert songs, and folk melodies (both American and Russian), they voted her the top singer over one hundred other contestants. Not only did she win the prize of 2500 rubles (about $2800), when she got back home she was praised and feted and continued on page 78 honored, deluged with offers to sing (including one by the Metropolitan Opera, which she has not yet accepted because she isn't sure she's ready) and signed to a recording contract by RCA-Victor. Her first record, containing some of the prize-winning selections she sang in Moscow, will be out soon.

I had dinner with Jane not long ago in a Chinese restaurant on Sixth Avenue in New York, not far from her apartment. She likes Chinese food, but on this occasion she polished off a thoroughly American steak dinner—with salad instead of potatoes. She told me that she first got the idea of becoming a professional singer while she was a psychology major at Oberlin College. Naturally endowed with a pure and lovely voice, she had never before really thought of training it. Now, however, she began a period of concentrated musical study, and by the fall of 1965 had progressed so well that Erich Leinsdorf, the renowned conductor, invited her to be soprano soloist with the Boston Symphony Orchestra in its opening night performance of Beethoven's great Ninth Symphony. Then, after that, came Moscow and fame.

Jane is pretty sure that she's going to concentrate on opera in the years ahead, and every one who has heard her sing expects her to be one of tomorrow's stars. She's 5' 11" tall, but gracefully proportioned so that one is not conscious of undue height. And she's very pretty and has a fine stage presence.

What's more, she brings as much zest to the job of being an opera singer as she did to her horsemanship displays and swimming meets. In fact, those early competitions may have helped her through the arduous Moscow singing contest. For while some of the other entrants were understandably tense and nervous, Jane Marsh sailed through the successive eliminations serene and relaxed. "I never had so much fun in my life," she said. "I'd do it all over again—to lose."

—H. Kupferberg

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Box 2078, Boston 02106 • 742-4200

R. I. Herald
PROVIDENCE, R. I.
Weekly Circ. 12,221

DEC 16 1966

224

Cantata On Joseph Written For JWB

NEW YORK—The major musical work on a Jewish theme commissioned by the National Jewish Welfare Board as one of the principal projects in celebration of its Golden Jubilee has been delivered by the composer to Sanford Solender, executive vice-president of JWB, it was announced today. Robert Starer wrote the [illegible] "Joseph and His Brothe[illegible]" [illegible] text selected and adapted from the Bible. He is considered one of the most talented young composers in the United States.

JWB wanted a composition that could be performed by outstanding symphony orchestras, as well as by small groups in Jewish Community Centers and Young Men's and Young Women's Hebrew Associations. A committee under the chairmanship of Rabbi Avraham Soltes, chairman of JWB's Jewish Music Council, commissioned Mr. Starer to compose the cantata and guided him in the selection and development of the theme.

The work has been scored for full orchestra and choir, as well as for performance by soloists, mixed chorus, organ or piano.

Mr. Starer was born in Vienna in 1924 and entered the State Academy of Music at the age of 13. In 1938 he immigrated to Palestine and continued his studies at the Conservatoire in Jerusalem. During World War II he served with the Royal Air Force and later toured the Middle East and Southern Europe as pianist and accompanist.

In 1947 Mr. Starer came on a post-graduate scholarship to the Juilliard School of Music and became a member of the faculty after his graduation in 1949. He became an American citizen in 1957. He has won two Guggenheim Fellowships.

Mr. Starer's works have been performed by the New York Philharmonic under Dimitri Mitropoulos and Leonard Bernstein and by other major orchestras in Europe, Israel, and North and South America under Erich Leinsdorf, Thor Johnson, Thomas Scherman, Eleazar de Carvalho and many others. He has written two symphonies, two piano concertos, choral, chamber and vocal works, a one-act opera, two ballets commissioned by CBS television, an evening-length ballet and three scores commissioned by Martha Graham.

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Ladies' Day

Orin O'Brien, 31, the newest member of the New York Philharmonic, scurried into Philharmonic Hall one rainy night last week and, ignoring the musicians' locker room, got dressed in a washroom. It was not a hazing rite. Indeed, no rookie has ever been so warmly accepted by the orchestra; to a man they say, "Orin is one of the boys." Only Orin is one of the girls—the only girl, in fact, in the 104-member orchestra, a situation unique at the Philharmonic, so there is yet no place for her to dress.

Miss O'Brien, who is as curvy as the double bass she plays, does not mind. On tour, the men make up for it by falling all over themselves to carry her bags, and save her a seat on the bus. More than that, she is justifiably proud of breaking the sex barrier at the Philharmonic, which, apart from female harpists, has never in its 125-year history hired a woman musician full-time. As it is, Orin struggled through ten years and several auditions before she finally won the job this year over 33 men bass players.

Rare Birds. Elsewhere in the U.S., lady musicians are having a heyday. The Cleveland Orchestra now has 11, the San Francisco 17, the Houston 25 and the American Symphony 44. Trombonist Betty Glover, 43, adds class to the brass of the Cincinnati Symphony; Helen Taylor, 24, plays a mean English horn for the Houston Symphony. The rare bird in the Los Angeles aviary is Barbara Winters, 28, who, to produce the needed penetrating sounds from her oboe, must pit her trim 120 lbs. against male fellow oboists who average a burly-chested 200 lbs. To maintain the exceptional breath control necessary to control her contrary instrument, Winters swims and works out daily at a gym. "It leaves me almost no time for social life," she says. "I'd hate to think what I would do if I were married."

Peggy Lucchesi, mother of three, hauls around two 35-lb. timpani and beats the big bass drum for the San Francisco Symphony. While most married symphony women practice the "offbeat rhythm method"—that is, plan their babies for delivery during the off-season—Peggy merrily pounds away on her drum practically right into the labor room. Before her last delivery, the boys in the band room were betting that the baby would be born with its hands clapped over its ears.

Telltale Clicking. Despite the undeniable excellence of the ladies, some men musicians and conductors still view them with a wary eye. They subscribe to Sir Thomas Beecham's dictum: "If she is attractive, I can't perform with her; if she is not, then I won't." Lady-Killer Zubin Mehta, 30, who appreciates a well-turned ankle as much as a well-played musical phrase, has different reasons. He has enforced a limit of 16 women in his Los Angeles Philharmonic, because "a woman's life in the orchestra is not as long as a man's; she is just not as good at 60 as a man is at 60."

San Francisco's Josef Krips did not care if they were 60 or 16; he was an antifeminist for years, only recently claimed conversion when he hired a trio of "wonderful girls who play like angels." But some of the women think differently, grumble privately about the insulting way he bunches them all in the middle of the orchestra so they won't be seen. Boston's Erich Leinsdorf requires that auditioning musicians play for him behind a screen, lest his eyes influence his ears; prospective members are cautioned not to talk and to enter on tiptoe, so the telltale clicking of their heels will not give them away.

Most musicians agree that women are all right in their place—just as long as that place is not the first desk, a position that gives them authority over the other players in their section. When that happens, egos get bruised. Says a woman who is a first cellist: "How do I tell an older man that he consistently comes in early on bar 24?" The majority of conductors avoid such problems by refusing to promote women to the first desk; one noted maestro once told a string player that she played better than any of his men, but alas, "your pants are too short."

Band-Room Barbs. There is also a longstanding belief among impresarios that for psychological reasons, audiences do not respond so well to women players, because the "conflict and domination" struggle with an instrument is strictly man's work. When attractive Doriot Dwyer was appointed first flutist of the Boston Symphony 14 years ago, one proper Brahmin sent her a package with a letter demanding that she hide her exposed ankles with the enclosed pair of thick grey stockings. She demurred, and at least one Boston man is glad; since the arrival of the ladies, he has taken to watching the concerts through binoculars.

Some musicians complain that women are emotionally ill tuned to the rigors of symphony life and that they play erratically during menstruation or when they are concerned about family problems. The American Symphony's Elayne Jones, 38, surmounted three handicaps: she is a woman, a timpanist and a Negro. When she appeared with the Symphony of the Air a few years ago, she says, "two guys walked out after I walked in." In the Detroit Symphony's band room, Harpist Elyze Yockey, 37, is forever hearing somebody mutter, "Why don't you stay home and take care of your babies?" (She has two.) One man expressed his disapproval of his curvaceous desk mate by twisting the tuning pegs of her cello until it sounded like a sick cat.

Respect, Not Money. All of this only makes the girls work harder. Philadelphia Cellist Elsa Hilger, 62, who in 1935 became one of the first women ever to play with a major U.S. orchestra, feels that she is "one of the gang." She insists upon carrying her own bags, does not mind the bothersome business of changing behind trunks and fussing with her wardrobe while on tour (harpists find that pleated skirts stay neatly pressed if wound through the strings of their instruments). Says Boston's Leinsdorf: "Uniformly, the women's pride is so great that their attendance record is better than the men's. They have my utmost respect." But women rarely get the utmost money, and most orchestra managers freely admit that given equal talent, they will hire the breadwinning man over the woman every time.

Yet in the face of everything, the women can tune up that one eternally winning instrument: charm. When things get tight, as Orin O'Brien explains, "you just smile and give in." No man can cope with that, and what really counts in the end is that the girls can play exceedingly well. "Let the best man in," declares Leinsdorf, echoing the sentiments of most of the profession. "And if the best man is a woman, let her in too."

ALFRED STATLER

BASSIST O'BRIEN

AMERICAN SYMPHONY STRINGS & WOOD WINDS

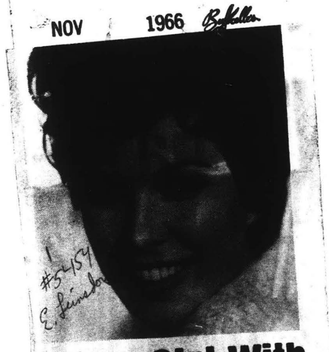
JOYCE R. WILSON

TIMPANIST LUCCHESI

When all else fails, there's always that eternally winning instrument—charm.

INGENUE
NEW YORK, N. Y.
M. 489,700

NOV 1966



Young Girl With A Big-Future

Coming out first over a hundred competitors in Russia's famed Tchaikovsky International Competition, Jane Marsh seems extraordinary at everything!

When Jane Marsh was a teen-ager, she owned a horse named Sandy that she used to show in Western rodeos, giving exhibitions of riding and roping. She also was one of the best high school swimmers in the vicinity of Mill Valley, California (a suburb of San Francisco) and did a lot of competing in local meets. Tall, brown-haired and blue-eyed, Jane was pretty much of an all-around outdoors girl.

Today, at twenty-four, the same Jane Marsh is one of the most talked-about and sought-after young opera singers in the world. And three years ago she had hardly sung a note of music in her life!

How did this change-over come about? In the first place, Jane became famous overnight last June when she traveled to Moscow to enter the Tchaikovsky International Competition held for young musicians in the Soviet Union. This is the competition that pianist Van Cliburn won in 1958. Since then, no American had ever taken first prize—no American until Jane Marsh, that is.

When the panel of twenty judges, drawn from all over the world, heard her sing a grueling series of operatic arias, concert songs, and folk melodies (both American and Russian), they voted her the top singer over one hundred other contestants. Not only did she win the prize of 2500 rubles (about $2800), when she got back home she was praised and feted and continued on page 78 honored, deluged with offers to sing (including one by the Metropolitan Opera, which she has not yet accepted because she isn't sure she's ready) and signed to a recording contract by RCA-Victor. Her first record, containing some of the prize-winning selections she sang in Moscow, will be out soon.

I had dinner with Jane not long ago in a Chinese restaurant on Sixth Avenue in New York, not far from her apartment. She likes Chinese food, but on this occasion she polished off a thoroughly American steak dinner—with salad instead of potatoes. She told me that she first got the idea of becoming a professional singer while she was a psychology major at Oberlin College. Naturally endowed with a pure and lovely voice, she had never before really thought of training it. Now, however, she began a period of concentrated musical study, and by the fall of 1965 had progressed so well that Erich Leinsdorf, the renowned conductor, invited her to be soprano soloist with the Boston Symphony Orchestra in its opening night performance of Beethoven's great Ninth Symphony. Then, after that, came Moscow and fame.

Jane is pretty sure that she's going to concentrate on opera in the years ahead, and every one who has heard her sing expects her to be one of tomorrow's stars. She's 5' 11" tall, but gracefully proportioned so that one is not conscious of undue height. And she's very pretty and has a fine stage presence.

What's more, she brings as much zest to the job of being an opera singer as she did to her horsemanship displays and swimming meets. In fact, those early competitions may have helped her through the arduous Moscow singing contest. For while some of the other entrants were understandably tense and nervous, Jane Marsh sailed through the successive eliminations serene and relaxed. "I never had so much fun in my life," she said. "I'd do it all over again—to lose."

—H. Kupferberg

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R. I. Herald
PROVIDENCE, R. I.
Weekly Circ. 12,221

DEC 16 1966

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Cantata On Joseph Written For JWB

NEW YORK—The major musical work on a Jewish theme commissioned by the National Jewish Welfare Board as one of the principal projects in celebration of its Golden Jubilee has been delivered by the composer to Sanford Solender, executive vice-president of JWB, it was announced today. Robert Starer wrote the [illegible] "Joseph and His Brothe[illegible]" [illegible] text selected and adapted from the Bible. He is considered one of the most talented young composers in the United States.

JWB wanted a composition that could be performed by outstanding symphony orchestras, as well as by small groups in Jewish Community Centers and Young Men's and Young Women's Hebrew Associations. A committee under the chairmanship of Rabbi Avraham Soltes, chairman of JWB's Jewish Music Council, commissioned Mr. Starer to compose the cantata and guided him in the selection and development of the theme.

The work has been scored for full orchestra and choir, as well as for performance by soloists, mixed chorus, organ or piano.

Mr. Starer was born in Vienna in 1924 and entered the State Academy of Music at the age of 13. In 1938 he immigrated to Palestine and continued his studies at the Conservatoire in Jerusalem. During World War II he served with the Royal Air Force and later toured the Middle East and Southern Europe as pianist and accompanist.

In 1947 Mr. Starer came on a post-graduate scholarship to the Juilliard School of Music and became a member of the faculty after his graduation in 1949. He became an American citizen in 1957. He has won two Guggenheim Fellowships.

Mr. Starer's works have been performed by the New York Philharmonic under Dimitri Mitropoulos and Leonard Bernstein and by other major orchestras in Europe, Israel, and North and South America under Erich Leinsdorf, Thor Johnson, Thomas Scherman, Eleazar de Carvalho and many others. He has written two symphonies, two piano concertos, choral, chamber and vocal works, a one-act opera, two ballets commissioned by CBS television, an evening-length ballet and three scores commissioned by Martha Graham.

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Philharmonic Derby: Stakes Are High

By ALAN RICH

There's nothing like a good fat mystery for keeping New York's music-lovers on their toes. The latest whodunit—or who-will-do-it, to be more precise—arose with last week's announcement that Leonard Bernstein will no longer be the New York Philharmonic's conductor after his contract expires in 1969.

The ewires are buzzing, and speculation rides the land. The Philharmonic management is keeping its mouth closed, of course, about the successor, and it has compounded the air of mystery by not letting it be known when the announcement will come. It may be next month, and it may be for years.

The stakes are high. Nobody knows exactly what Bernstein's salary has been from his Philharmonic conductorship, but it is obvious that with recordings, broadcasts, television appearances and the extended season it must come to six figures. Whoever becomes the next Philharmonic conductor will automatically become one of the most important—and most controversial—figures in music. This may not have been the casee before Leonard Bernstein, but it is true now.

In any event, the talk right now revolves around a dozen men. Some represent merely wishful thinking, and may be otherwise disqualified because of age or other commitments. Others loom large. None of these may get the job.

★ ★ ★

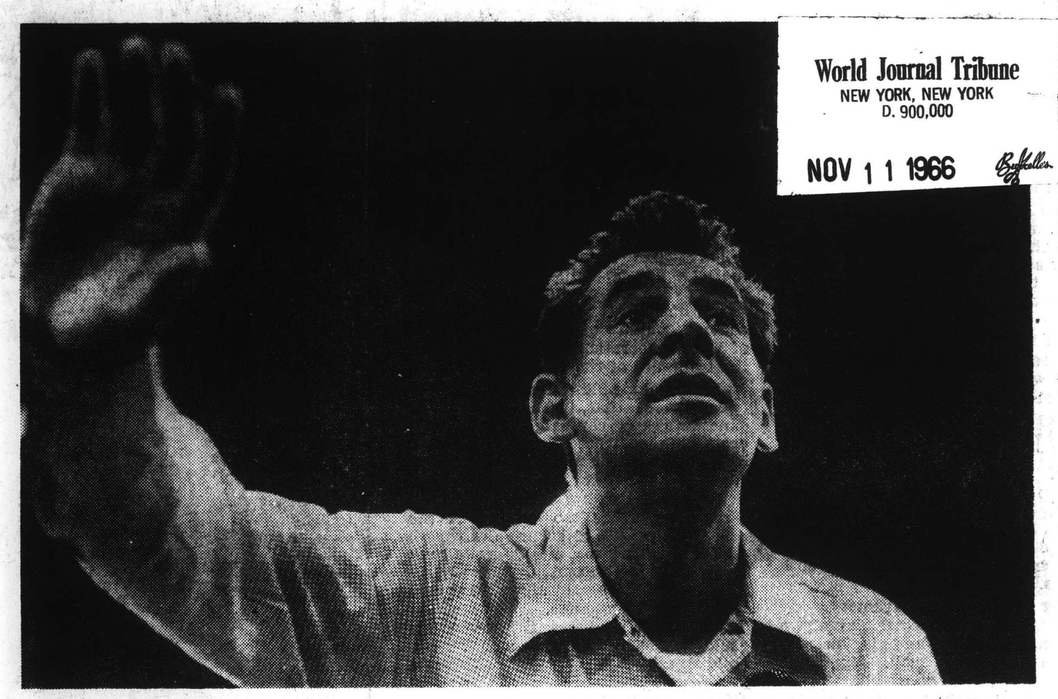
Here, in an alphabetical and therefore non-preferential listing, is what is generally considered the field as of now. It is subject to change without notice.

PIERRE BOULEZ (born 1925). One of the key composers in the avant-garde world, has earned sensational notices as a conductor. Predilections toward new music, naturally, but has also won high praise for 'Parsifal" at Bayreuth. Excellent speaker, and not above involvement in political and cultural controversy. **His French background would be a decided novelty at the Philharmonic. An outsider, but an important one.**

COLIN DAVIS (1927). Beyond doubt England's finest young conductor, a brilliant success in his few appearances here. All three London orchestras are currently having their finest hours under his leadership, and his wide-ranging sympathies are expressed with a remarkable sense of orchestral color. **As far as one can tell, however, he's all business. The personality cult would diminish. Another outsider, but one to watch.**

LUKAS FOSS (1922). The betting would have been stronger a season or so back, because his work here has been disappointing of late. His mistakes are interesting, however, because he is willing to take risks. A composer, an outspoken fighter for the far-out, a witty and charming personality, he would probably try to keep the Bernstein mantle with all its stripes intact. Like Bernstein, he is a Serge Koussevitzky protege, for whatever that means. **Definitely on the inside, but fading slightly.**

HERBERT VON KARAJAN (1908). He has everything else, so why not the Philharmonic? That may count against him, as may his political affiliations in wartime Germany. Nevertheless, he is perhaps the most important conductor in the world today, and that cannot be discounted. Austere, aloof and personally unlovable, he would certainly change the atmosphere at Philharmonic Hall.



LEONARD BERNSTEIN'S SUCCESSOR BECOMES ONE OF THE MOST IMPORTANT FIGURES IN MUSIC

World Journal Tribune
NEW YORK, NEW YORK
D. 900,000
NOV 11 1966

Popular, able, but hardly a favorite.

ERICH LEINSDORF (1914). Probably can't be pried from Boston, which is the one post in the country equal to the Philharmonic in prestige and income. Solid but also occasionally stolid, he has at least restored the Boston Symphony to its pristine quality. He would bring an interesting and varied repertory, but few sparks. **Honorable choice, but uninspired.**

LORIN MAAZEL (1931). A busy man abroad, and probably available only on a sharing-the-podium basis, but worth having on any reasonable terms. A *wunderkind* now fully matured, and one of the most vibrant, genuinely musical talents this country has produced, with a range of sympathy that seems to widen as we watch. Another all-business type, as far as anyone knows, but the business is worthwhile. **Definitely an insider.**

ZUBIN MEHTA (1936). Youngest in the field, also the most glamorous and exotic. (Pray that the choice isn't made on that basis alone.) He has the real goods, needs maturing (three years between now and 1969 may be enough), cocky and a musician of tremendous natural instincts. In Los Angeles he is practically a cult, but that is fertile territory for cults. It could work here too, however. **Strong money on him right now.**

GEORGES PRETRE (1924). Extremely popular at the Met, not much less so in his few concert appearances here. Like Boulez, his French background makes him an intriguing speculation, and his sympathies are extremely wide. His work is strong in personality, sometimes arbitrary, always interesting and he has a phenomenal stick technique. **A genuine middle-distance possibility.**

THOMAS SCHIPPERS (1930). He's still a glamour boy, but the years pass without affording the deepening in insights we had once hoped possible. His best work is in the opera house, where his clean-cut and intelligent work is always refreshing. He would come to symphonic work with a smallish repertory, interesting ideas, but an approach that—from previous observations — would be decidedly limited. **Purely a glamour issue, staying power in doubt.**

GEORG SOLTI (1912). One of the world's major conductors beyond doubt, a brilliant exponent of a wide range of music (not including much beyond Bartok and early Stravinsky, however). A man difficult to love, but impossible not to respect. His present success as music director at Covent Garden makes him unlikely for any but part-time work. **An able contender, but probably not to be had.**

WILLIAM STEINBERG (1899). Shares the big-money betting these days with Maazel and Mehta. His close identification with the Philharmonic over the past few years ("Principal Guest Conductor") leads one to suspect he has the inside track, at least on a part-time basis. Certainly a solid and rewarding conductor of the clasics, but not of much else; he would be the ideal balance on a double-bill with either of the other top contenders. His age is a minus factor, but he conducts like a man far younger. **Not a shoo-in, but far from a shoo-out.**

GEORGE SZELL (1897). Many consider him the finest conductor alive, and it isn't worth arguing. But his age makes it unlikely that he would consider a move from Cleveland, where he has built an orchestra second to none in this country, possibly in the world. **If only we could roll back the clock!**

There is the field, and it is full of fast runners. Every one of the men mentioned here, however, is presently employed gainfully. The betting is strong, therefore, that the Philharmonic will revert to the pre-Bernstein practice of having two men share the season as co-conductors. This would be a particularly desirable situation right now, since the balance between a solid classicist like Steinberg and a dashing young spirit like Mehta, Maazel or Foss would make for excellent programming.

The field of dark horses is lively, and there are some excellent choices. If you want more names, you might begin with the likes of Eleazar de Carvalho, Werner Torkanowsky and Stanislaw Skrowacewski, all of them presently doing excellent work with orchestras in the American Midwest, or the brilliant young Bernhard Haitink in Amsterdam.

Or it might be that the next conductor of the New York Philharmonic has yet to make his debut. It could happen; anything could happen. That's what mysteries are all about.

Davis Maazel Leinsdorf Mehta Schippers Von Karajan Foss

Steinberg Boulez Pretre Solti

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COMPLETE NEW YORK STATE SERVICE

ROCHESTER DEM. CHRONICLE
Sunday November 13 1966

Is Bernstein Retiring At the Wrong Time?

By HAROLD C. SCHONBERG, *New York Times News Service*

NEW YORK—Leonard Bernstein will leave the New York Philharmonic after the 1968-69 season.

At a press conference a week ago Bernstein sat next to Amyas Ames, president of the Philharmonic Society, and both said the proper things about each other.

A press release accompanied the ceremony in which Bernstein was named laureate conductor of the New York Philharmonic, for life.

Bernstein indicated that he would concentrate maximally on a type of theater compositon that would perhaps bring together opera and Broadway.

* * *

MORE POWER TO HIM! IF anybody can do it, he is the man. His serious music is not generally accepted in the international sphere, and is kept alive mostly through his own efforts (God helps those who help themselves).

But to Broadway he has brought a sophistication, melodic invention and workmanship paralleled only by Cole Porter in our time.

Has there been anywhere on Broadway since World War II a better tune than "Ohio" from "Wonderful Town," or a more imaginative specialty number than "Pass that Football" from the same score?

For better or worse — some think better, a few think worse—Bernstein has put his mark on the Philharmonic and on the American musical scene. He has brought glamor to the orchestral scene, and that is not so despicable a thing as some appear to imagine. Not since the young Stokowski had there appeared a conductor with such personality.

Bernstein had everything working for him—good looks, temperament, talent, brilliance, the mysterious aura that goes out in quantum jumps from subject to object.

He also had character flaws. Conducting is a fulltime job, the job for a monomaniac. Bernstein may be an ego-maniac, and that word is not necessarily used in a prjorative sense. Any forceful interpreter has to be an ego-maniac with a fervent belief that his ideas, his approach, his execution are the one and only truth. But Bernstein has been anything but a monomaniac.

* * *

AT THE BEGINNING OF his philharmonic tenure Bernstein had everybody on his side.

But some of Bernstein's antics grieved his admirers. They were willing to go along with his glamor-boy shenanigans; they were even willing to put up with his choreographic antics. But they were not willing to put up with his musical distortions, and there were quite a few of those.

His music-making could be brilliant, especially in the contemporary repertory. It also could be mannered and even vulgar.

* * *

HIS REPLACEMENT? PER-haps the Philharmonic already knows, although the official statement sayd that a great search will be made. What kind of a search? The number of candidates can almost automatically be eliminated to less than a dozen. Presumably the Philharmonic would like to have a dynamic young conductor with something of the Bernstein kind of glamor. Who wouldn't?

Again guessing: If a young conductor is selected, an older man will have to be nearby as anchor, just as William Steinberg has been taking most of the load when Bernstein is away.

Who are the most promising young conductors today? Zubin Mehta, Lorin Maazel Istvan Kertesz, Colin Davis, Seiji Ozawa. But Ozawa is still too inexperienced.

Middle generation? Herbert von Karajan (unlikely, because of his political past), Georg Solti (dare we remove this great Wagnerian from the opera houses of the world?), William Steinberg, Erich Leinsdorf (but would not leave Boston [illegible]).

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JAN. 1967

THE LIVELY ARTS

Philharmonic Guessing Game—Who Will Succeed Bernstein?

Maazel

Ozawa

Mehta

Schippers

IF it had been Eugene Ormandy (who is 66) announcing his retirement from the Philadelphia Orchestra, or George Szell (who is 70) leaving the Cleveland Orchestra, the news might not have been so surprising. But Leonard Bernstein, at 47 still something of a "youngster" among today's foremost conductors, announcing *his* retirement as music director of the New York Philharmonic at the end of the 1968-69 season—could that *really* be?

It could. And the repercussions the news made are still reverberating.

For Bernstein himself, there will be new opportunities to broaden his activities as both a conductor and composer. The Philharmonic's directorship is one of the most exhausting and time-consuming of any in today's musical world. Not only does the Philharmonic give more concerts per week for a longer part of the calendar year than most orchestras in either the U. S. or Europe, but its recording schedule is fuller than most—not to mention its popular TV series for young people.

It's also no secret in music circles that Bernstein has felt somewhat frustrated as a composer because of his conducting schedule. Since *West Side Story* in 1956, Bernstein has composed only two major works—the *Kaddish* symphony and *Chichester Psalms*—and completely shelved a projected musical version of Thornton Wilder's *Skin of Our Teeth*.

Even as a conductor, Bernstein has been more restricted than many of his admirers realized. Since taking the Philharmonic post in 1958, Bernstein has guest-conducted only occasionally in Europe. Recently he scored phenomenal successes in Vienna, London, Paris, and Milan—especially conducting opera. He wants to do more of this.

Bernstein's "retirement" in 1969 will by no means end his association with the Philharmonic. Bernstein will have a special title as "conductor emeritus" and will continue to guest-conduct the Philharmonic both in concerts, recordings, and TV appearances.

Even so, Bernstein's change-in-status will have a tremendous impact on New York's cultural life—and because of the Philharmonic's popular weekly broadcasts, on the rest of the country as well. For Bernstein has not only sold out Philharmonic Hall week after week, but also has generated unusual excitement in classical music in general. He has done much to dispel some of the snobbish, pretentious "artiness" that used to scare people away from concert halls. He has also helped link classical music with jazz and musical comedy in a uniquely 20th-century way.

Bernstein will thus be a hard act for anyone to follow. But there is no shortage of candidates for his job. After all, there are few musical posts anywhere today more influential, more prestigious, or more crowning to a career.

Who will get the job? The Philharmonic says it has at least another season to consider the matter carefully. Meanwhile, a major guessing game has sprung up. There are "favorites," "dark horses," and "it-*should*-be's." Among those most frequently discussed:

LORIN MAAZEL, 35. *Advantages:* Young, attractive, internationally known (all good box office qualities). A former child protegé, he has an extensive, versatile repertory (present post: director of Berlin Symphony). Born in Paris of U. S. parents and raised in Pittsburgh, Maazel would continue the Philharmonic in American hands (Bernstein was first U. S.-born conductor of any major U. S. orchestra). *Disadvantages:* Some find his podium manner cold and arrogant. Critics often praise technical quality of his work, but quibble about substance of his interpretations.

THOMAS SCHIPPERS, 36. *Advantages:* Young, handsome, U. S. born. An exuberant, expressive, versatile conductor. He could combine orchestral and operatic work within Lincoln Center. *Disadvantages:* More experienced in opera than concert work. Has never previously been full-time director of an orchestra. Some critics say he has failed to develop as much as he should have in past five years considering opportunities given him. There are also reports he would rather become chief conductor, even manager, of Metropolitan Opera.

ZUBIN MEHTA, 30. *Advantages:* Young, attractive, dynamic. Continually wins exceptional critical acclaim. His Bombay birth and Viennese training add an exotic appeal. *Disadvantages:* Has never conducted N. Y. Philharmonic in a regular concert. As present head of Los Angeles Philharmonic, has been criticized as an "absentee conductor" with too many international commitments. Some say he is a more likely successor to Ormandy in Philadelphia.

SEIJI OZAWA, 30. *Advantages:* Young, exciting, one of the most colorful conductors to come along since Bernstein. In some ways a Bernstein protegé, having served three years as Philharmonic's associate conductor (presently director of Toronto Symphony and Chicago Symphony's Ravinia festival). Japanese origins provide exotic "plus." *Disadvantages:* Although audiences which hear him are invariably enthusiastic, he is not yet widely known. Japanese birth (in a field long dominated by Westerners) may be too unusual (or too premature) for many regular patrons. His best prospects might be as a co-conductor with a "native son" like Maazel or Schippers, or with an older, more established name like Steinberg (Bernstein was originally a Philharmonic co-conductor with Mitropoulos).

WILLIAM STEINBERG, 67. *Advantages:* One of the most respected of present-day musicians, with vast experience in Europe and U. S. Has been Philharmonic's principal guest-conductor for several seasons (he is regular conductor of Pittsburgh Symphony). *Disadvantages:* His advanced age. Limited audience appeal (despite vast respect, he has never been "popular" in sense of other great conductors). His selection might appear to set back youthful, forward-looking image Bernstein established for the Philharmonic.

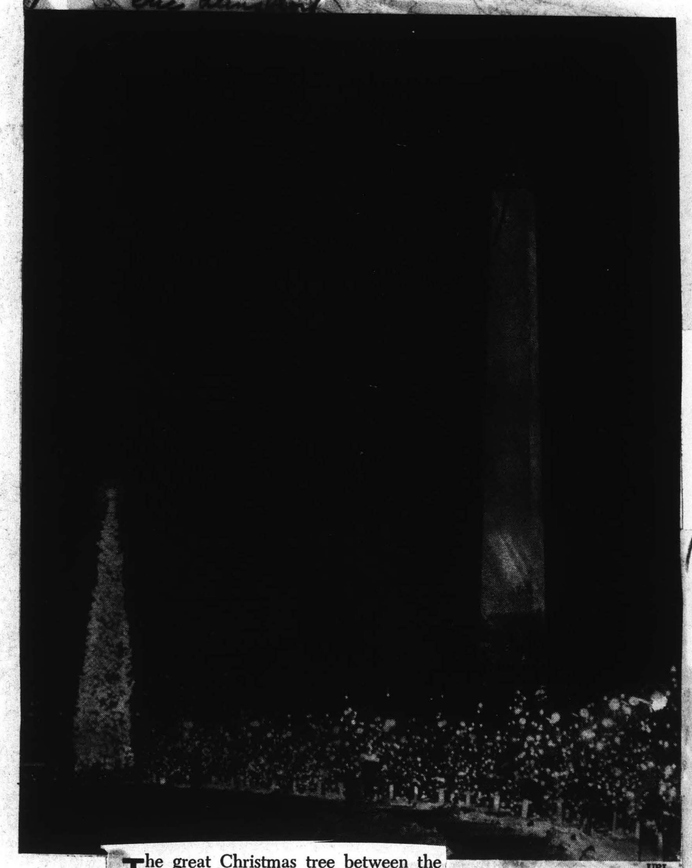
ERICH LEINSDORF, 53. *Advantages:* Well known, broadly experienced (presently director of Boston Symphony), respected as a top orchestral disciplinarian. Could combine symphonic and operatic work within Lincoln Center (he formerly headed New York City Opera and is a Met veteran). *Disadvantages:* Some consider him stolid as well as solid. After an initial splash in Boston in 1962, his popularity there has waned—a poor omen for trying to follow the popular Bernstein in New York. Also, to those who consider the Boston Symphony a shade above the Philharmonic, a Leinsdorf move to New York might seem anticlimactic.

PIERRE BOULEZ, 41. *Advantages:* One of the most influential composers in today's avant-garde. Has recently earned sensational acclaim as a conductor in his native France. Would be likely to spark lively creative upsurge in any major post. *Disadvantages:* Not well known among general public. His own music antagonizes as many as it pleases. His outspoken political views might cause controversy. Extent of Philharmonic's schedule might be as restrictive to his composing as it has been to Bernstein's.

Those are the chief players, and the beginning of the scoreboard. The guessing game may go on for quite a while.

—ROY HEMMING

NEWSWEEK
NEW YORK, N.Y.
W. 1,531,000
DEC 26 1966
NATIONAL AFFAIRS


UPI

A tree glitters in Washington, and so do guests at the ornate holiday season dinner-dance for the National Council on the Arts. Photos by Newsweek's Phil MacMullan.

The great Christmas tree between the White house and the Washington Monument glowed red and yellow at the touch of his hand. The clean cold smell of a snowy evening was in his nostrils. It was the buoyant season, a time for laughter and parties and optimism. But for Lyndon Baines Johnson, approaching his fourth Christmas as President, it was the downbeat December of his White House years.

Yet last week even this low point had a few high moments, most notably the glittering dinner-dance for the National Council on the Arts, attended by friends from among the very sort of people who have lately felt most alienated from the Administration. (Novelist Ralph Ellison was there; so were ballerina Maria Tallchief, and conductors Leonard Bernstein and Erich Leinsdorf.) He held another party, the traditional one, for the White House staff and dropped in on a reception for 125 men wounded in Vietnam. "I wish I could tell you that what you have fought for—peace in the world—is just around the corner," he advised the men, many of them on litters and crutches, "but there will be some long and difficult days ahead."

DAILY VARIETY
HOLLYWOOD, L. A., CAL.
D. 9,200
JAN 3 1967

60Grant Enables AFM Widen Strings Program

American Federation of Musicians has obtained a dual grant of $60,000 from the Rockefeller Foundation to establish east and west coast wings of Federation's Congress of Strings program, reports AFM prexy Herman Kenin.

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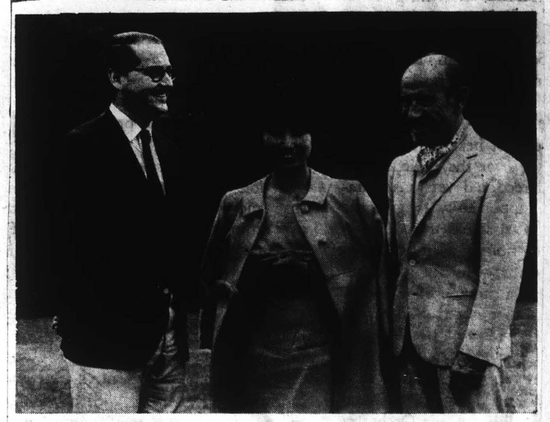
HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
NOV 1966



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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
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DEC. 16 1966

Leinsdorfs at White House

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226

JAN. 1967

THE LIVELY ARTS

Philharmonic Guessing Game—Who Will Succeed Bernstein?

Maazel

Ozawa

Mehta

Schippers

IF it had been Eugene Ormandy (who is 66) announcing his retirement from the Philadelphia Orchestra, or George Szell (who is 70) leaving the Cleveland Orchestra, the news might not have been so surprising. But Leonard Bernstein, at 47 still something of a "youngster" among today's foremost conductors, announcing *his* retirement as music director of the New York Philharmonic at the end of the 1968-69 season—could that *really* be?

It could. And the repercussions the news made are still reverberating.

For Bernstein himself, there will be new opportunities to broaden his activities as both a conductor and composer. The Philharmonic's directorship is one of the most exhausting and time-consuming of any in today's musical world. Not only does the Philharmonic give more concerts per week for a longer part of the calendar year than most orchestras in either the U. S. or Europe, but its recording schedule is fuller than most—not to mention its popular TV series for young people.

It's also no secret in music circles that Bernstein has felt somewhat frustrated as a composer because of his conducting schedule. Since *West Side Story* in 1956, Bernstein has composed only two major works—the *Kaddish* symphony and *Chichester Psalms*—and completely shelved a projected musical version of Thornton Wilder's *Skin of Our Teeth*.

Even as a conductor, Bernstein has been more restricted than many of his admirers realized. Since taking the Philharmonic post in 1958, Bernstein has guest-conducted only occasionally in Europe. Recently he scored phenomenal successes in Vienna, London, Paris, and Milan—especially conducting opera. He wants to do more of this.

Bernstein's "retirement" in 1969 will by no means end his association with the Philharmonic. Bernstein will have a special title as "conductor emeritus" and will continue to guest-conduct the Philharmonic both in concerts, recordings, and TV appearances.

Even so, Bernstein's change-in-status will have a tremendous impact on New York's cultural life—and because of the Philharmonic's popular weekly broadcasts, on the rest of the country as well. For Bernstein has not only sold out Philharmonic Hall week after week, but also has generated unusual excitement in classical music in general. He has done much to dispel some of the snobbish, pretentious "artiness" that used to scare people away from concert halls. He has also helped link classical music with jazz and musical comedy in a uniquely 20th-century way.

Bernstein will thus be a hard act for anyone to follow. But there is no shortage of candidates for his job. After all, there are few musical posts anywhere today more influential, more prestigious, or more crowning to a career.

Who will get the job? The Philharmonic says it has at least another season to consider the matter carefully. Meanwhile, a major guessing game has sprung up. There are "favorites," "dark horses," and "it-*should*-be's." Among those most frequently discussed:

LORIN MAAZEL, 35. *Advantages:* Young, attractive, internationally known (all good box office qualities). A former child protegé, he has an extensive, versatile repertory (present post: director of Berlin Symphony). Born in Paris of U. S. parents and raised in Pittsburgh, Maazel would continue the Philharmonic in American hands (Bernstein was first U. S.-born conductor of any major U. S. orchestra). *Disadvantages:* Some find his podium manner cold and arrogant. Critics often praise technical quality of his work, but quibble about substance of his interpretations.

THOMAS SCHIPPERS, 36. *Advantages:* Young, handsome, U. S. born. An exuberant, expressive, versatile conductor. He could combine orchestral and operatic work within Lincoln Center. *Disadvantages:* More experienced in opera than concert work. Has never previously been full-time director of an orchestra. Some critics say he has failed to develop as much as he should have in past five years considering opportunities given him. There are also reports he would rather become chief conductor, even manager, of Metropolitan Opera.

ZUBIN MEHTA, 30. *Advantages:* Young, attractive, dynamic. Continually wins exceptional critical acclaim. His Bombay birth and Viennese training add an exotic appeal. *Disadvantages:* Has never conducted N. Y. Philharmonic in a regular concert. As present head of Los Angeles Philharmonic, has been criticized as an "absentee conductor" with too many international commitments. Some say he is a more likely successor to Ormandy in Philadelphia.

SEIJI OZAWA, 30. *Advantages:* Young, exciting, one of the most colorful conductors to come along since Bernstein. In some ways a Bernstein protegé, having served three years as Philharmonic's associate conductor (presently director of Toronto Symphony and Chicago Symphony's Ravinia festival). Japanese origins provide exotic "plus." *Disadvantages:* Although audiences which hear him are invariably enthusiastic, he is not yet widely known. Japanese birth (in a field long dominated by Westerners) may be too unusual (or too premature) for many regular patrons. His best prospects might be as a co-conductor with a "native son" like Maazel or Schippers, or with an older, more established name like Steinberg (Bernstein was originally a Philharmonic co-conductor with Mitropoulos).

WILLIAM STEINBERG, 67. *Advantages:* One of the most respected of present-day musicians, with vast experience in Europe and U. S. Has been Philharmonic's principal guest-conductor for several seasons (he is regular conductor of Pittsburgh Symphony). *Disadvantages:* His advanced age. Limited audience appeal (despite vast respect, he has never been "popular" in sense of other great conductors). His selection might appear to set back youthful, forward-looking image Bernstein established for the Philharmonic.

ERICH LEINSDORF, 53. *Advantages:* Well known, broadly experienced (presently director of Boston Symphony), respected as a top orchestral disciplinarian. Could combine symphonic and operatic work within Lincoln Center (he formerly headed New York City Opera and is a Met veteran). *Disadvantages:* Some consider him stolid as well as solid. After an initial splash in Boston in 1962, his popularity there has waned—a poor omen for trying to follow the popular Bernstein in New York. Also, to those who consider the Boston Symphony a shade above the Philharmonic, a Leinsdorf move to New York might seem anticlimactic.

PIERRE BOULEZ, 41. *Advantages:* One of the most influential composers in today's avant-garde. Has recently earned sensational acclaim as a conductor in his native France. Would be likely to spark lively creative upsurge in any major post. *Disadvantages:* Not well known among general public. His own music antagonizes as many as it pleases. His outspoken political views might cause controversy. Extent of Philharmonic's schedule might be as restrictive to his composing as it has been to Bernstein's.

Those are the chief players, and the beginning of the scoreboard. The guessing game may go on for quite a while.

—ROY HEMMING

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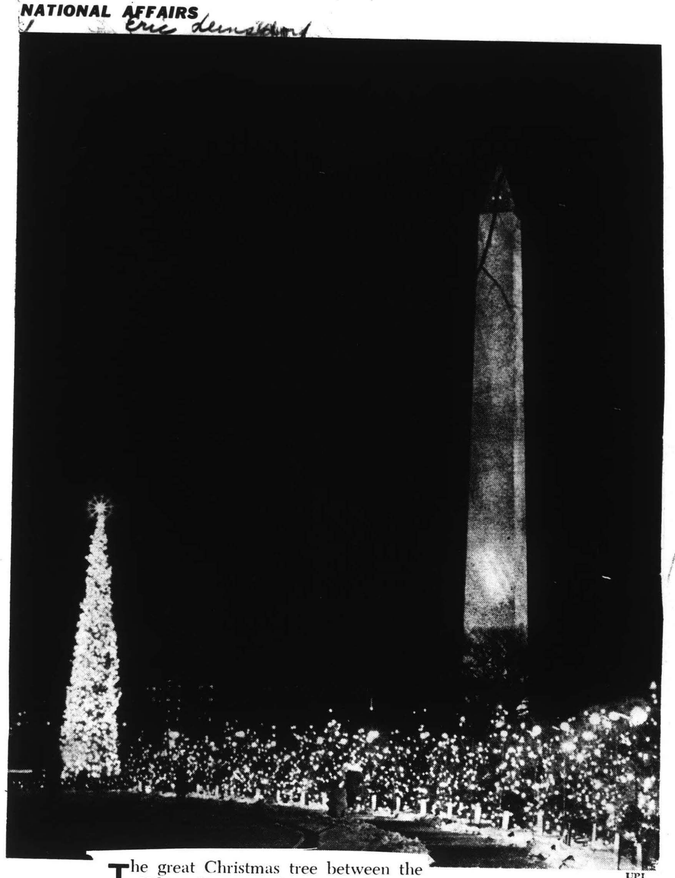
NEWSWEEK
NEW YORK, N.Y.
W. 1,537,000

DEC 26 1966

NATIONAL AFFAIRS


UPI

A tree glitters in Washington, and so do guests at the ornate holiday season dinner-dance for the National Council on the Arts. Photos by Newsweek's Phil MacMullan.

The great Christmas tree between the White house and the Washington Monument glowed red and yellow at the touch of his hand. The clean cold smell of a snowy evening was in his nostrils. It was the buoyant season, a time for laughter and parties and optimism. But for Lyndon Baines Johnson, approaching his fourth Christmas as President, it was the downbeat December of his White House years.

Yet last week even this low point had a few high moments, most notably the glittering dinner-dance for the National Council on the Arts, attended by friends from among the very sort of people who have lately felt most alienated from the Administration. (Novelist Ralph Ellison was there; so were ballerina Maria Tallchief, and conductors Leonard Bernstein and Erich Leinsdorf.) He held another party, the traditional one, for the White House staff and dropped in on a reception for 125 men wounded in Vietnam. "I wish I could tell you that what you have fought for—peace in the world—is just around the corner," he advised the men, many of them on litters and crutches, "but there will be some long and difficult days ahead."

DAILY VARIETY
HOLLYWOOD, L. A., CAL.
D. 9,200

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Morning Globe
BOSTON, Mass.
Circ. 234,733

DEC 2 0 1966

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By MICHAEL STEINBERG
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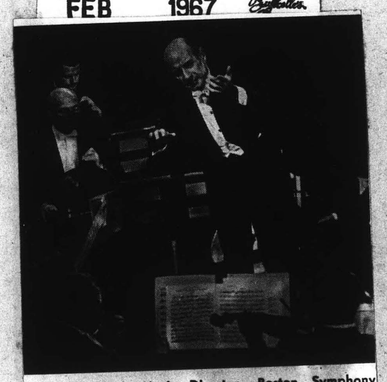
MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500

FEB 1967



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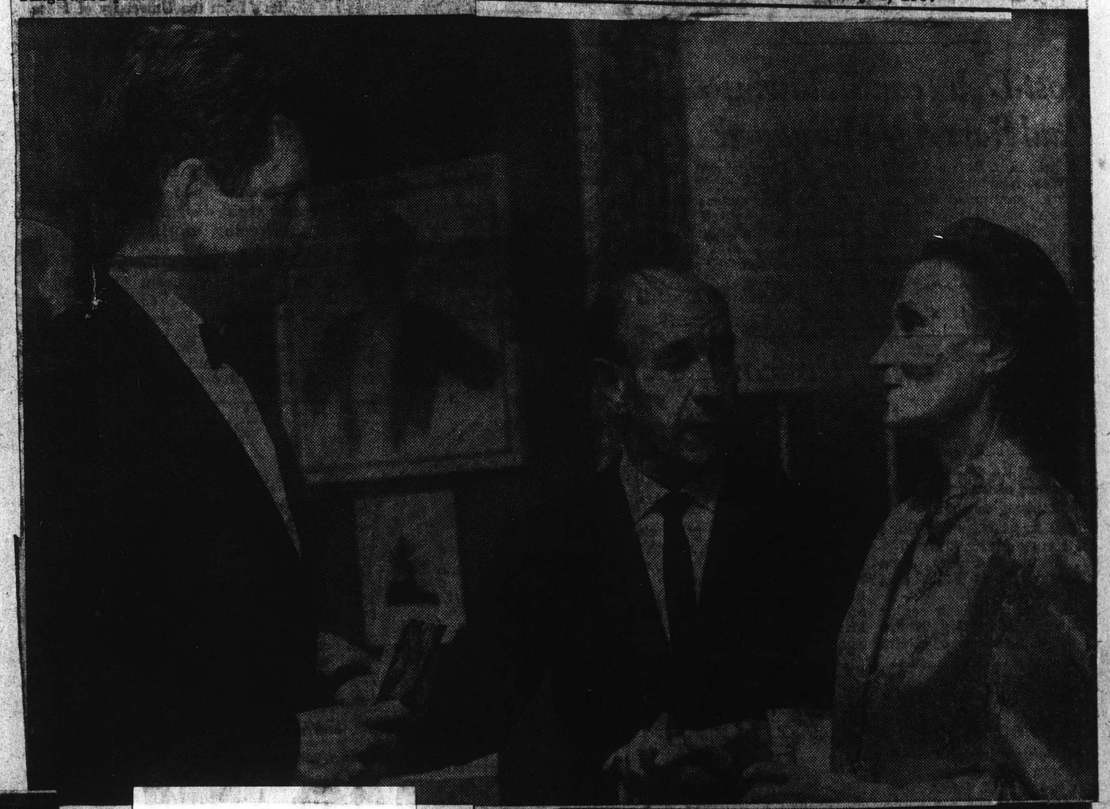
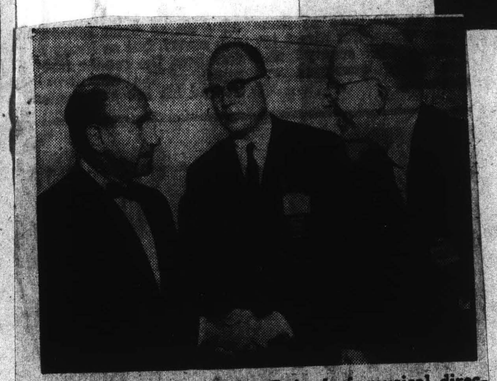
The Boston Sunday Globe — January 1, 1967



EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850

FEB 8 1967

New England Newsclip



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TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300

FEB 7 1967

New England Newsclip

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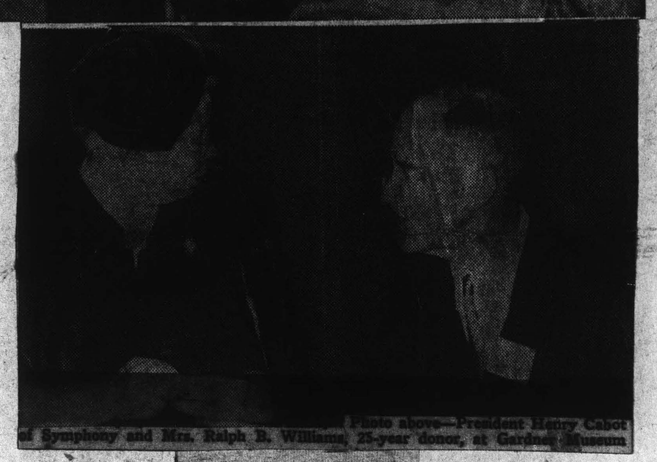

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JAN 13 1967

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
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FEB 2 1967

New England Newsclip

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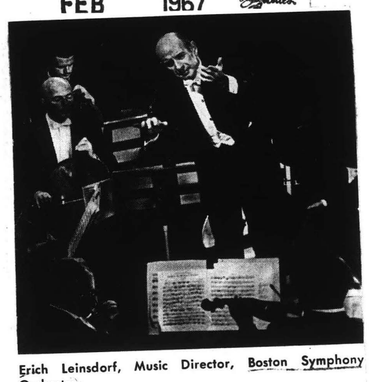

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FEB 2 1967 New England Newsclip

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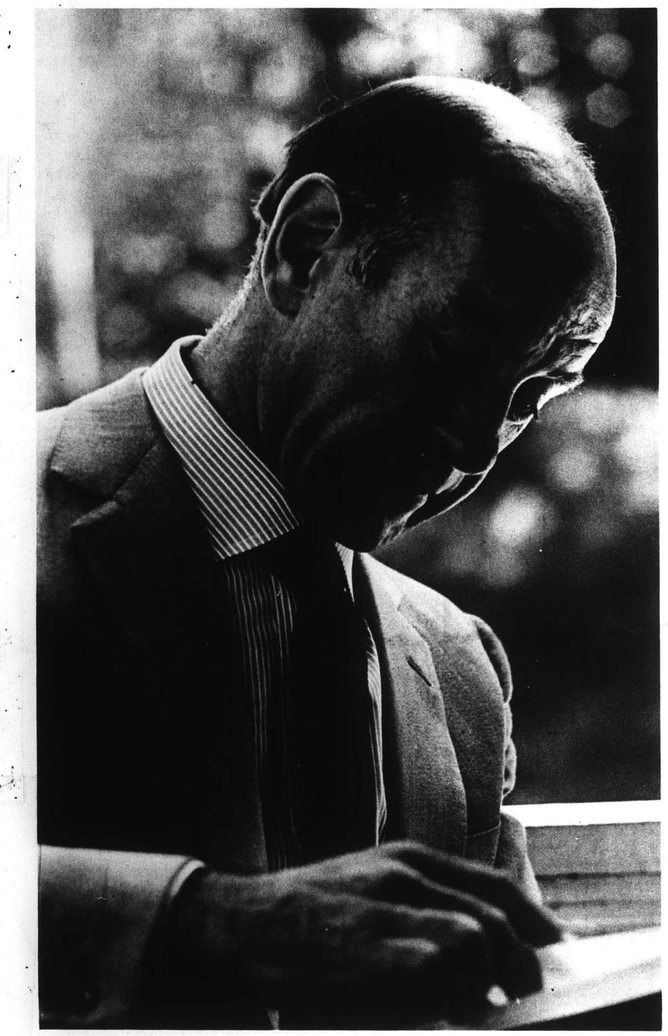
FEB 1966

winterfest

The Protracted Conflicts of Erich Leinsdorf



by F. PETER MODEL

LAST FALL, in a helicopter over New York harbor, the 36th President of the United States and the 11th Music Director of the Boston Symphony Orchestra looked down at the Statue of Liberty and began to wax nostalgic over their first meeting twenty-seven years earlier.

It was on May 1, 1938, that a mutual friend summoned 29-year-old freshman Rep. Lyndon B. Johnson to the lobby of Washington's Mayflower Hotel so that he might take an interest in the case of a shy and panic-struck 26-year-old Viennese conductor, only seven days removed from deportation to Nazi-occupied Austria (and almost certain extermination). Erich Leinsdorf had come to the U.S. the year before on a visitor's visa to guest-conduct at the Metropolitan Opera; he could not stay, as the Austrian "quota" was oversubscribed.

Known even then as an "operator," Johnson borrowed a nickel, strode to a pay phone, and deftly put into motion the legislative machinery that would, in the span of 47 days, whisk Leinsdorf to Havana and (under unofficial State Department sanction) back again, this time as a landed *Cuban* immigrant.

To Leinsdorf, Johnson was the man who saved his life. To Johnson, Leinsdorf was the man who got him so riled up about the "national origins" or quota clause in U.S. immigration statutes that it seemed the most natural thing in the world to have Leinsdorf witness the signing of the liberalized 1965 Immigration Bill on Liberty Island.

The deep and personal friendship between the two men—both of whom reached their respective pinnacles at more or less the same time—has long vexed many intellectuals. But not Harvard economist and former U.S. Ambassador to India John Kenneth Galbraith, who is close to both.

"Erich, like Lyndon," he suggests, "is an extrovert who feels obliged to be involved in just about everything that goes

LEINSDORF *continued*

The Core Of The Conflict

"MUSICIANS," observed the patrician stockbroker Henry Lee Higginson shortly after founding the Boston Symphony Orchestra back in 1881, "are not like other men, and must be treated differently."

But Higginson spoke at, and for, a time in which the three existing symphony orchestras—Boston, New York and St. Louis—literally belonged to the very rich and the socially-ambitious. Deficits were covered privately, and discreetly; one simply did not discuss "unions," or use that other dirty word, "the masses." To Brahmins who mattered, the players were *"our* players," and their world was protected by a *cordon sanitaire* in which cultism thrived.

While the blue-stocking crowd still wields enormous influence, it knows too well that today's symphonic picture is geared to Mass-Cult. Today, there are not three but 58 *major* symphony orchestras in the U.S., and their repertoires and performance schedules reflect the dictates of a public-opinionated mass audience. In one word, *more.*

Starting in 1955, after Munch's heart-attack had led to the temporary engagement of Switzerland's Ernest Ansermet, the trustees began looking for a different kind of drummer: one who could pack Symphony Hall during the fall-winter season, would crowd the Tanglewood lawns in the summer, would sell the RCA Victor records and reap the royalties, old enough to seduce the philanthropists, young enough to humor the press, and one who, above all, would not be a Divine Creature.

For the players, more than the natives, were restless. Though paid more than twice the going scale of the "average symphony orchestra musician," blessed with a 50-week work schedule, paid vacations and a unique retirement pension plan, Boston's orchestral aristocrats claim to be members of an artistic poverty corps. In truth, their unhappiness is less economic than it is professional. For it is only when one looks at the current conflict of co-existence between the Boston's 104 players and their 11th Music Director, that the hard truth emerges. Namely, that in a game where both the name and the rules are changed, the conductor can no longer be judged solely as an artist, but as an administrator of a corporate trust; and that, as a result, the players are having the damndest time adjusting to the fact that they are more than just musical virtuosi: they are paid employees, subject to the same disciplines as Mr. Leinsdorf's secretary.

—FPM

on. Both of them like to give direction. They share a constructive kind of vanity that too few men manage to live up to, probably because this requires great inner discipline, almost a sense of ruthlessness."

It is this "sense of ruthlessness," coupled with a tuned affinity for making waves, that has long stereotyped the incumbent of what *Time* calls "the world's most prestigious musical throne." At fifty-four, Music Director Erich Leinsdorf is a conspicuously compact (5' 5", 150 lbs.), highly volatile and, above all, exasperatingly brilliant musicologist with a fetish for seeking technical perfection. Suffering from obsessive good taste, he confounds friend and foe alike with his contentiousness, his sharply focused intellectuality and, especially among his female followers, enormous masculine appeal.

His piercing brown eyes "seem intent on hypnotic exercises," one fan has written, while another chronicler—admittedly no admirer—notes that "even in casual conversation, he makes few statements that haven't already been properly indexed and cross-referenced."

One of the most frequently quoted Leinsdorf pronouncements questions the desirability of objectivity "in a world that, after all, flourishes on an interplay of many ideas and professions." He has often explained his flair for generating controversy by pointing out that "without friction, there can be no progress. The music world cannot live without it."

Neither can Leinsdorf. For the past 32 years, here and abroad, he has resorted to just about every device short of The Rack to get his players to enunciate every note, phrase, and nuance that the composer had put into the score. Second balcony critics will smugly describe his performances as "Teutonic," forgetting that the Viennese Leinsdorf studied under that other noted Teuton, Arturo Toscanini, who likewise made a fetish of exorcising 19th Century interpretive frills. Even today, Leinsdorf will privately describe the sound of colleague Eugene Ormandy's Philadelphia Orchestra as "pure orange sauce."

As a young conductor, Leinsdorf crusaded so violently that his wife, to keep his sleeves intact, used to sew his shirt cuffs to his jackets. Today, he makes the point far more devastatingly with heavy-handed sarcasm. "I am not aware that music can be improved by inaccuracy," he will waspishly tell his Boston players, pausing long enough for this to sink in before thrusting home, "you are anti-Strauss!"

This *Hochschulmeister* approach has doubtless managed to alienate most of the Boston's 104 players over the past four seasons, but it seems not to disturb Leinsdorf, who feels he was hired not to uphold hoary traditions of *laissez-faire* but to run a tightly-disciplined orchestra.

Today, when one of the players will complain of Leinsdorf's alleged tyranny, B.S.O. manager Thomas D. Perry Jr. is hard pressed to conceal his amusement. He feels there may be something necrophilic in the way musicians tend to worship dead conductors, conveniently forgetting the bad good old days under Koussevitzky. "Memory," he murmurs, "is a magnificent filter."

At the time his appointment was announced, in April, 1961—less than four months after first guest-conducting the B.S.O.—Leinsdorf embraced Dr. Charles Munch and amiably declared that as he'd be inheriting "a perfect orchestra and a perfect organization," he would come to Boston the following year "not as a bricklayer, as I do not have to build."

He wisely said nothing about reconstruction. For he must have known, as many of the players admit today, that during Munch's 13 actively-benign years, the Boston Symphony Orchestra had grown flabby through lack of discipline.

Back on September 21, 1962—Leinsdorf's first closed rehearsal—the men seemed eager for rehabilitation. They welcomed their new resident whip with almost indecent passion. "We are the happiest orchestra in the world. Never before has an orchestra needed such a man," cried bass clarinetist and personnel manager Rosario Mazzeo, adding "nor has such a man needed an orchestra!"—an unfortunately impolitic reference to Leinsdorf's well-publicized wanderlust for his own symphony orchestra.

With the exception of a handful of players who believed themselves to be members of a symphonic monarchy where the game of musical first chairs was governed by a Divine Rule of Inheritance, most of them sat back to take the full brunt of Leinsdorf's "willpower" (he disdains the word "discipline"). Several prima donnas left to sample Ormandy's orange sauce, others transferred elsewhere, a few retired. Though grumbling, the orchestra hailed the twice-daily rehearsals, each session being clocked to *precisely* two and a half hours. Moonlighting was out (Munch having often allowed players to absent themselves, with pay, to accept outside engagements on the theory that "it is good for ze morale, non?") Instead, Leinsdorf prodded the trustees to set up The Boston Symphony Chamber Players, which allows the principal chair holders to supplement their salaries (and their egos).

He was even tough on himself: long known as a *habitué* of New York's finest restaurants and frequent theatre- and party-goer, he abruptly turned recluse in his 11-room white clapboard house on Brookline's Dean Road (which he had ordered screened by a high picket fence to discourage site-seers). "I assiduously avoid public exposure, not for any particular social reason, but should I catch a cold and so miss rehearsals or performances." Up to the week of Nov. 29th last year, when he *did* catch cold, Leinsdorf's attendance record was perfect.

The long-heralded, so-called "Boston Sound" he attributed not to the collective genius of his players but to the thoughtfulness of Major Henry Higginson in having built an acoustically-perfect hall. "I want *many* 'Boston Sounds,'" he declares, "as the sound of an orchestra should be like the costumes, gestures and speech of a great actor. I want this to be a *repertory* orchestra!"

Mr. Leinsdorf with Thomas D. Perry, Jr., manager of the B.S.O.

To this extent, he has succeeded admirably. Up to his arrival, the repertory had been grounded on the 19th Century, Russo-French, romantic idiom —Tchaikovsky, Rimsky-Korsakov, Berlioz, Ravel, et al, punctuated occasionally by an American Copland. Now, almost at once, 45 years went by the board as an astonished audience was "introduced" to Bartok, Mahler, Scriabin, Hindemith, Strauss, Milhaud, Webern, Kodaly, Schönberg, Bruckner, Shostakovitch, and Prokofieff.

Warned that Bostonians would not take kindly to anything that would steal their orchestra's instrumental thunder, say *choral* music, Leinsdorf unperturbedly opened the repertory to the Requiems of Mozart, Verdi, Britten and Brahms, Strauss' *Salome,* Schumann's E-Flat Mass, Wagner's *Tannhäuser* and *Lohengrin,* and courteously arranged for his predecessor, Dr. Munch, to preside over the world premiere of Native Son Leonard Bernstein's *Kaddish.* (Last Fall, during rehearsal for an extra concert, under the auspices of the Combined Jewish Philanthropies of Greater Boston, a visitor remarked that the program—Tchaikovsky's 4th, Beethoven's Leonore #3, and Mendelsohn's Violin Concerto—wasn't terribly "challenging." To this euphemism, Leinsdorf smiled mischievously and said, "Aha, my friend, don't forget that we shall be playing for a *philanthropic* audience.")

He was so anxious to get out to Lenox to resuscitate the ailing Berkshire Music Center (which he calls "a summer academy and not a school") that he didn't even wait for his term to begin. Sunning himself at poolside in the French Riviera village of Beaulieu in 1962 (where an expansively-minded Brahmin came up to him one day and said, "welcome to Boston"), Leinsdorf began stiffening Berkshire's entrance requirements for the next summer, and back in Massachusetts met with manager 'Tod' Perry to set up a "Performance Department" where singers, instrumentalists, and composers might study under fellowship grants that would free them from having to wait on tables. Ever-mindful of "the imbalance that exists in today's musical establishment" and "the alienation between today's audiences and contemporary composers," he persuaded the trustees to let him add a Tanglewood Institute. Its purpose: to train music teachers, administrators, and even a few privileged amateurs in the art of *listening* with both ears.

At the end of his second summer, here in Boston, he initiated a still-running, still-inconclusive dialogue between the B.S.O. and neighboring New England Conservatory of Music, Harvard, M.I.T., Boston University, and Brandeis, that may yet result in the establishment of a year-round, jointly-sponsored music training center—a perpetual urban and exurban Tanglewood, with seed-money coming from certain unidentified foundations.

Not unmindful of the B.S.O.'s annual $350-500,000 deficit, he balanced his academic enthusiasm by tackling the Berkshire Music Festivals in the best Sol Hurok tradition: he used all the wiles, charms, and stratagems at his command to add marquee value to the programs, resulting in blanket-room-only, box-office records.

Because of this frantic pace, one man's zeal may well be another man's arrogance. Not surprisingly, a good part of the Leinsdorf Rhapsody in C Sharp Major has turned discordant. The superlatives that attended Leinsdorf's ascendancy back in 1962 are being heard less frequently these days. Instead, one gets accustomed to hearing people speak of Leinsdorf as a "ruthless martinet" or an "insensitive pedagogue" or an "insatiable egoist" who is "as musically adventurous as a metronome," whose performances are "cold and uninspired" or "methodical and unemotional"—one who in trying to do too much is accomplishing too little. The only trouble here, of course, is that the critics fail to catalogue their bill of particulars, bringing to mind Kenneth Tynan's apt description of a critic as "one who knows the way but can't drive the car."

If one may particularize generalities, the principal complaints show Leinsdorf as wanting to squeeze every stem out of the score while dismissing his rationale ("I want each work to 'settle in' to the repertoire") as "a flimsy cover-up for the man's incapacity to feel." These detractors, their memories filtering overtime, conveniently forget that Koussevitsky departed so often from the score that critic Alan Rich recalls "his ability to make an audience believe that Mozart really *was* a Russian."

(WCRB station manager Richard L. Kaye, who agrees that Leinsdorf's methodology often gets in the way of the performance, nevertheless will defend the Maestro's exactness by pointing out that it was the "settling-in" process that had permitted the players to perform, abruptly, faultlessly, Beethoven's Eroica Funeral March minutes after Leinsdorf announced, to a horror-struck Friday afternoon audience, that John F. Kennedy had been murdered in Dallas, that Nov. 22, 1963.)

Some of the players bridle at his flair for pedantics ("I often indulge in pictorial explanations I know are neither critical nor profound") by suggesting his rehearsals are little more than music appreciation lessons for unappreciative musicians. Snorts one of them: "I simply dread Monday mornings, when he starts playing Lennie Bernstein doing the Young Person's Guide to the Orchestra." Those with grudges to carry will bring up his early, tactless transgressions of dispatching, just before the bell, terse memoranda ("two bars before M, the B-Sharp longer, *please!* E.L.") that seemed almost calculatingly offensive to all but the most insensitive professional.

True, to a man, the players will sympathize with Leinsdorf's lament that "of all performers, I am the only one who has no chance to 'practice on my instrument' until all the players are assembled at rehearsal." But when he tries to defend his quest for musical precision on grounds that "an orchestra's margin for error is no broader than the distance to the nearest record store," they will pounce on this remark as "proof" that Leinsdorf has, in effect, sold out the non-profit B.S.O. to those profit-hungry scoundrels at RCA. In truth, a great

deal of the new repertory has been recorded on Victor—some, like last summer's Tanglewood Lohengrin, within 24 hours after the last Wagnerian note died in the Shed. And when his close friend George R. Marek of RCA expresses delight at Leinsdorf's open concern for such technical details as stereo balance, the purists on stage at Symphony Hall are simply enraged. They forget, of ccurse, that the ten classical LP's (and the eight they cut as members of Arthur Fiedler's Pops) increase their take-home pay by a minimum of $2,000 a year in recording fees, to say nothing of the fattened pension fund—the result of having WCRB syndicate the concerts to some 70 other stereo radio stations.

What it all comes down to, of course, is that Erich Leinsdorf has been unable to breach that traditional wall of hostility that has always divided the American orchestral landscape into "him and us." Still regarding themselves as creative artists instead of paid employees (no differently from those baseball players on the other side of the Fens), the musicians resent Leinsdorf also for not having been consulted before his selection, citing the fact that such involvement is *de rigeur* in most European orchestras.

In Boston's case, the protracted conflict is aggravated by the mutual knowledge that Leinsdorf was not the trustees' first choice; that before selecting him the trustees had considered Wolfgang Sawallisch of Vienna, Carlo Maria Guilini of Rome, and William Steinberg of Pittsburgh—who lost out, rumor has it, solely to Leinsdorf's comparatively young age, at that time, 49. This prompts Boston *Globe* music critic Michael Steinberg (no relation) to gibe that "our unmusical trustees, inspired by a quarter century of Koussevitzky, seemed to work on the curious syllogism that tenure guarantees eventual greatness."

Another handicap is Leinsdorf's reputation as the Phantom of the Metropolitan Opera, where he made his brilliant U.S. debut as a 26-year-old *Wünderkind* conductor, and to which he returned in 1957 as a free-wheeling pit conductor-cum-consultant to the equally controversial Rudolf Bing. The reputation haunts him still. "Americans are inordinately fond of labels, and people forget that after my first turn at the Met I went into the symphony business. Yet, I am still forced to wear the label of opera, and worse, *German* opera specialist."

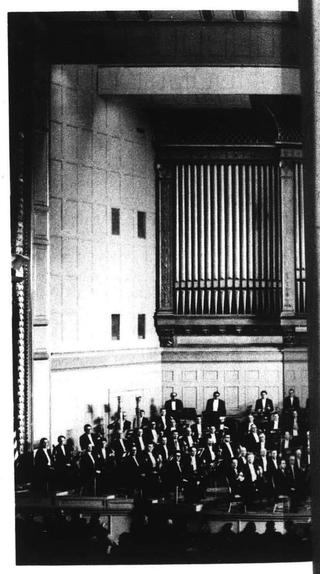
Born in Vienna on Feb. 4, 1912, Leinsdorf quite early knew that he would someday be a "performer," not a journalist as his mother and uncle had ordained. At 18, he quit the University of Vienna, enrolled in Vienna's Musik Akademie, and in 1933 *walked* to Salzburg to present himself to Bruno Walter as a volunteer apprentice. Walter in turn introduced him to Toscanini, who taught him just about everything he practices today. After four seasons as a Salzburg fixture, Leinsdorf so impressed the great singer Lotte Lehmann that she urged The Met's manager Edward Johnson to hire Leinsdorf to substitute for ailing house conductor Artur Bodansky.

On Jan. 21, 1938, exactly 23 years before the day Leinsdorf would first guest-conduct the B.S.O. in 1961, Leinsdorf dazzled New York with his Die Walküre—and an *enfant terrible* was born.

In 1940 came his now-famous feud with Kirsten Flagstad and Lauritz Melchior, and in June, 1943, when Artur Rodzinsky left Cleveland to take over the New York Philharmonic, Leinsdorf saw a chance to try and remove the label: he moved to the midwest, winning the Cleveland post over contenders Vladimir Golschmann and Efrem Kurtz. Hardly had he unpacked than Uncle Sam sent his greetings to newly-naturalized U.S. citizen Leinsdorf. He suffered silently at Ft. Lee, Virginia, there being precious few vacancies for an Army M.O.S. of "symphony conductor." A back ailment fetched him a discharge after nine months, but by the time he returned to Cleveland, hoping to pick up his career, he'd found the trustees had asked guest conductor George Szell to stay for dinner. Now began that part of his life that composer Virgil Thomson pictured as Leinsdorf in search of some Jordan to cross. It took him two years, and even then the Jordan turned out to be the Mohawk Canal: in 1946, he was appointed Music Director of the Rochester Philharmonic.

Had it not been for a favorable union situation there that freed Columbia Records from the high cost of featherbedding, Leinsdorf might have been doomed to obscurity; but to A&R Director Goddard Lieberson, now president of Columbia and an intimate Leinsdorf companion, Leinsdorf in Rochester was the opportunity to cut some fine Beethoven. But by 1956, Leinsdorf had had enough of shuttling between his family home in Larchmont, N.Y., and Rochester, "particularly of those philanthropic dinners for which one must devote half the time preparing a speech, the other half digesting the chicken." He took the post of music director of the money-strapped New York City Opera Co. and his short tenure there is now unanimously described as an artistic success but financial failure. Bing at the Met offered him a refuge, and he took it—meanwhile continuing to record the complete Mozart symphonic catalogue for Westminster with the Vienna Philharmonic, flying to California to record with the Los Angeles Philharmonic on Capitol, finally landing a fat contract with Marek to do Met operas on Victor. In Manhattan, in 1961-62, he revived the complete Wagnerian Ring Cycle—and there was that damned label again.

Largely at the urging of his intimate



friends, artist representative Walter Surovy and his wife, erstwhile Met prima donna Risë Stevens (now the touring Met's impresario), Leinsdorf started back on the symphonic trail in 1961, which ended—one now assumes—in Boston.

The putative Phantom has more or less hung up his operatic cloak. Still, he finds it hard to control the urge to —as trustee Henry B. Cabot puts it— "play all the instruments, on stage as well as off." Until quite recently, he not only insisted on playing the abominable showman (by conducting from astride the harpsichord) but worse— from management's viewpoint—of concerning himself with railroad timetables and press releases. One trustee suggests that Leinsdorf "sought desperately to prove himself. Hell, we knew we had the best there was. I think now *he* knows that we know."

More secure in his position, Leinsdorf excels at disarming people with gentle mockery. For example, he playfully teased the co-eds of the Harvard Glee Club-Radcliffe Choral Society during rehearsal of the Brahms *German Requiem* by noting that if they were only as bosomy as the German *mädchen*, they might give the work more oomph. Rushing to the aid of their flat-chested readers, the *Crimson* editors suggested tongue-in-cheek that at concert time, the girls should wear padded brassieres.

Those professional Leinsdorf baiters who delight in exhuming incidents of his former insensitivities, will likewise be hardpressed to explain what manner of man would deliberately withhold news of Kennedy's assassination until a young composer got his chance to premiere his work. William Sydeman, 37, was to have his Study for Orchestra #2 premiered that afternoon of November 22. The concert began at 2 p.m. with Handel's Concerto Grosso in B-Flat Major; by 2:39 p.m., the news from Dallas was confirmed, but not until the Sydeman work had been played did Leinsdorf make his announcement, yanking Rimsky-Korsakov's *Coq d'Or* for the Eroica Funeral March. He explains "I did not want the stunned audience to walk out before Mr. Sydeman's work had been played."

The last person to say that Leinsdorf has changed will be Erich Leinsdorf. He will make a wry face when it is suggested that he has "mellowed." He will feign surprise when it is pointed out to him that now no longer an unseen pit conductor, he will use a baton and gesture more readily with his knees, hips and those steely large eyes. He claims not to read the music critics ("they are paid to have opinions about me, I am not paid to have opinions of them") and yet, Mike Steinberg of the *Globe* recently got a long-distance telephone call from Leinsdorf for no other reason than to apprise the critic that in doing the Bruckner Fourth Symphony, Leinsdorf would consider using an edition that Steinberg—in a column written nearly a year earlier—had felt Leinsdorf should use. "His memory," says Steinberg, "is almost sinister." (For all the printed sniping, the two German-speaking musicologists get along famously.)

Clarinetist Rosario Mazzeo thinks Leinsdorf has become "much freer, emotionally." The test of any conductor, he says, "comes not by exposure such as on the road or on records, but when the man is installed, when he's exposed and vulnerable." Personal manager Walter Surovy agrees *in toto*, adds that "the biggest change, I think, is that Erich has become conscious of the commercial facts of life. He knows that in Tanglewood, for example, where the orchestra cannot depend on subscriptions and must rely on box office, he cannot permit himself to fight useless battles." The same, it might be said, applies to his relationship with RCA: he may well seethe at having to record such over-recorded standards as Cliburn and Tchaikovsky's Piano Concerto; but he knows, too, that by selling enough Cliburns, he might convince Marek to let him do a Bartok violin concerto with "unknown" concertmaster Joseph Silverstein. He did.

It is not that Leinsdorf has ceased being rigid. "He can be little else," says fellow Austrian Surovy, who explains that "as young people, we in Vienna grew up with the understanding that to get ahead in life one simply needed *chutzpah, gemuttlichkeit* and *schmaltz* —in that order. It worked for neither of us, but then Erich went to the other extreme. He became what you might call an ascetic."

Thus, when Leinsdorf last year came across an 1801-02 Beethoven sketchbook that had wended its way from Leipzig to the Soviet Union and back to Western Europe, he insisted on taking up Russian lessons at Harvard—stopping after he'd felt he'd learned enough to tackle the Russian translation himself. Most others might have gone on in their studies, but Leinsdorf had gotten all he'd wanted out of his lessons.

His entertainments are likewise not frivolous. A voracious reader, he literally consumes the Congressional Record and the London Times Literary Supplement, and he digests—not just reads—three or four serious books at the same time. (His latest: Runciman's *The Fall of Constantinople.*) For sheer relaxation, he will slip off to New Mexico to ride horses and read the poems of Josef von Eichendorff and Eduard Friedrich Morike, from whose 19th Century works he draws many of his rehearsal dicta. Fiction bores him "as it always pictures man as a product of genetics and childhood frustrations." Music commentator John M. Conly finds that Leinsdorf "distrusts words, although he uses them well. Objectively, he is eloquent, subjectively uncontrollably reticent." In trying to profile him for *High Fidelity,* Conly found the man impossible to get on paper—so he wrote him a list of queries. Back in the mail came a bulging envelope and a letter that might have begun "unaccustomed as I am to talking about myself . . ." and which ran to exactly 2,548 words.

He loves his work, and yet he will complain that his current schedule is "like asking a pitcher to go 18 innings three times a week." He also complains that his vacations are too long, and he has Surovy booking him, between the end of the 1965-66 season and Tanglewood, into the concert halls of Amsterdam, Prague, Paris, Vienna and Copenhagen—not forgetting the Rome recording of Verdi's *Masked Ball* in August, his 14th opera for RCA since 1957.

In some ways, Leinsdorf is very much like his old mentor, Lyndon Baines Johnson. He also seems to have those "extra glands" that enable him to play Everyman at Symphony Hall and yonder in the Shed at Tanglewood; he, too, is a taskmaster satisfied with nothing less than 110 per cent perfection, who can be relied to get things done, usually *his* way. And, like Johnson, he still suffers by being generally misunderstood and unloved by his many publics. In the final analysis, therefore, the conflict is not one of winning or losing, or of popularity, but of doing what one was hired to do. The natives may be restless, but the hall is filled, the lawns in Lenox are trampled, the records are selling, the press is enchanted, the deficit is now down to $200,000—and not even that outspoken septuagenarian, Henry B. Cabot, can think of a complaint.

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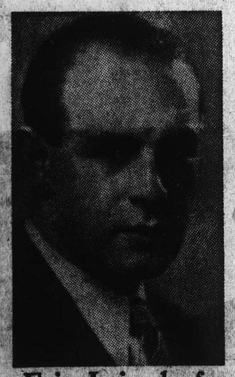
MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 20 1967
New England Newsclip

Leinsdorf: Opera House Needed



Eric Leinsdorf
As he appeared at the time of his first appearance in the old Boston Opera House.

By MICHAEL STEINBERG
Globe Critic

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has expressed his feelings on Boston's need for a new and adequate opera house. "I hope and expect," the conductor said in a statement to The Globe, "that Boston in the shortest possible time will have a glorious opera house worthy of the musical traditions of this city and its operatic aspirations."

It was announced last week that the Back Bay Theater, the home now of The Opera Company of Boston and of The Boston Ballet, will be torn down and unavailable beyond the end of the current season.

This development leaves both companies, in effect, homeless. Other theaters in Boston are either unavailable for the amount of time a resident company would need for rehearsals and performance, or they are unsuitable because of lack of proper equipment or because they are of an inappropriate size.

Ironically, the announcement about the Back Bay Theater was followed almost at once by news of the founding of a new American National Opera Company under the direction of Sarah Caldwell, Artistic Director of The Opera Company of Boston. Thus, what could be very good news for Boston's operatic life is counteracted by a situation that seriously jeopardizes the operations of The Opera Company of Boston and those here of the new National Company.

Fear has been expressed that Boston stands in danger of losing the services of Sarah Caldwell, nationally acknowledged as the most vital force in operatic production in America today.

Erich Leinsdorf said: "Some of my most cherished memories of Boston in the late 1930s and '40s are connected with the Opera House on Huntington Avenue, where I conducted opera performances in an ideal setting. When that house was torn down I felt as sad as when one loses an old friend."

"Now that the Back Bay Theatre must go, I hope and expect that in the shortest possible time Boston will have a glorious opera house worthy of the musical traditions of this city and its operatic aspirations; and may we hope that official Washington which has shown interest will be of concrete help."

Leinsdorf understands well that a city cannot pretend to a complete musical culture without a rich operatic life. Immediately before coming to the Boston Symphony Orchestra as Music Director in 1962, Leinsdorf served as Musical Consultant and Conductor at the Metropolitan Opera. Leinsdorf's association with the Metropolitan Opera began when he first came to America from his native Austria in 1937, and he made his Boston debut conducting a Metropolitan performance of Wagner's "Lohengrin" at the Boston Opera House on April 2, 1938.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAR 13 1967
New England Newsclip

THE BELL TELEPHONE HOUR'S 100th birthday salute to the late, great maestro Arturo Toscanini on Ch. 4 last night, was a magnificent musical tribute with some priceless film never before shown.

It caught all the passion and fire of the tempestuous conductor who was 70 when he first raised his baton over the NBC Symphony and 87 when he retired.

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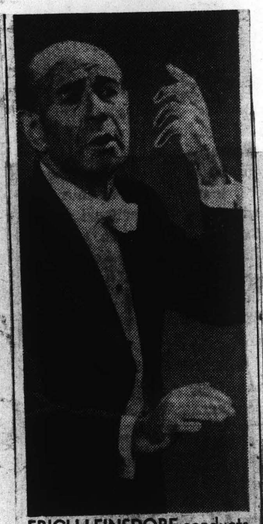
PHILADELPHIA DAILY
NEWS
D. 245,503 SAT. 182,801
APR 8 1967



ERICH LEINSDORF conducts the Boston Symphony Orchestra in appearance Tuesday night at the Academy of Music. Concert is event of the All Star-Forum Series.

HIGH POINT, N. C.
ENTERPRISE
D. 27,000
APR 30 1967

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
APR 26 1967
New England Newsclip

Leinsdorf to Conduct Concerts in Israel

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Leinsdorf will return to this country for the opening exercises of the Berkshire Music Center in Lenox June 25, the beginning of the Boston Symphony Orchestra's summer activities at Tanglewood. He conducts the first concert at the Berkshire Festival June 30.

BLOOMINGTON, IND.
HERALD-TELEPHONE
D. 16,500
MAR 29 1967

Leinsdorf To Appear Here

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Born in Vienna, the 55-year-old conductor began his conducting career as assistant to Bruno Walter and Arturo Toscanini at the 1934 Salzburg Festival. His first years in America were spent with the Metropolitan Opera, followed by a period of symphonic activity, during which he was conductor of the Cleveland Orchestra and, for a decade, music director of the Rochester Philharmonic. He returned to the Metropolitan in 1957 and remained there through the 1961-62 season.

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The Orchestra's regular conductors have included Wilhelm Gericke, Arthur Nikisch, Pierre Monteux, Serge Koussevitzky, and Charles Munch.

ERICH LEINSDORF

ALBUQUERQUE, N. M.
TRIBUNE
D. 32,000
OCT 22 1966

Souvenir Book Has Some Historical Facets

By URITH LUCAS
Tribune Staff Writer

The handsome 35th anniversary program for the opening concert of the Albuquerque Symphony Orchestra looks forward and backward.

With a cover design of an orchestra conductor . . . an impressionistic photograph of Conductor Maurice Bonney . . . the souvenir book for Wednesday's concert is a beautiful pictorial one.

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Albuquerque historian Will Keleher is poetic in his sketch "The Old Corral." It is one of the many treasured features of the book.

"Some day a creative artist by birth, adoption or inclination may compose a symphony dedicated to the Albuquerque of yesteryear" Mr. Keleher said.

The anniversary book includes pictures of some of the nation's outstanding conductors and their messages to the orchestra.

THEY INCLUDE Eleazar de Carvalho, conductor and music director of the St. Louis Symphony Orchestra; Erich Leinsdorf, conductor of the Boston Symphony Orchestra; Eugene Ormandy, conductor of the Philadelphia Orchestra, and Leonard Bernstein, conductor of the New York Philharmonic.

John Whiteside, Albuquerque photographer, did the art photographs for the book and Gerry Winstin was artist for the project.

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PICTURES include a view of Albuquerque, shots of San Felipe de Neri Church in Old Town, the UNM Concert Hall, the Big I, UNM President and Mrs. Tom Popejoy and one of Mrs. Emmanuel Schifani and Mrs. Rudolph Dreyer.

There is a reproduction of a drawing on an orchestra by Ellen Oppenheim. Miss Oppenheim won the art competition sponsored by the Albuquerque Women's Assn. for UNM art students.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
MAR 1967

Jack Romann (left), manager of the Baldwin Piano Artists Department, ran into the Boston Symphony music director, ERICH LEINSDORF, at Caneel Plantation in St. John, Virgin Islands, over the Holidays. The two were escaping the rigors of Boston and New York but took time during the vacation to discuss some of the new Baldwin artists, PETER SERKIN and ANDRE WATTS.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 17 1967
New England Newsclip

Conservatory Centennial

By MARJORIE SHERMAN
Globe Society Editor

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President-elect Gunther Schuller, Pres. Chester W. Williams, Sherwin Badger and David Crockett welcomed the gathering.

Musicians from the Conservatory played selections, with graduate and Metropolitan basso Justino Diaz rendering solos.

In the big gathering were names known to musicians everywhere. Mrs. Serge Koussevitsky, widow of the famous Boston Symphony conductor and founder of Tanglewood, was at the head table, as were her sister, the Duchess Anna de Leuchtenberg; Mrs. James Perkins, only woman trustee of the Boston Symphony and Mrs. Brook Potter, noted music patron and daughter of the late Wendell Endicott, conservatory trustee and founder of the Boston Metropolitan Opera Committee.

Also in attendance were composer Mabel Daniels Mr. and Mrs. Jose de Varon, MIT's Klaus Lipemann, Mrs. Theresa Putnam, A. Howard Abell, Talcott Banks, Mr. and Mrs. Philip Weld, Mr. and Mrs. Alfred Zighera, William Shurcliff, Mr. and Mrs. Perry Rathbone, Mr. and Mrs. Adrain Rubel, Mr. and Mrs. Leonard Opdycke, Mr. and Mrs. Edwin Ohl, Mr. and Mrs. Stephen Mugar, Mrs. Alen orse, Mrs. Laurence Lombard, rs. Erich Leinsdorf, Mr. and Mrs. Harrison Keller, Mr. and Mrs. Anthony Kutten, former Gov. and Mrs. Robert Bradford.

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 20 1967 New England Newsclip

Leinsdorf: Opera House Needed

Eric Leinsdorf
As he appeared at the time of his first appearance in the old Boston Opera House.

By MICHAEL STEINBERG
Globe Critic

Erich Leinsdorf, Music Director of the Boston Symphony Orchestra, has expressed his feelings on Boston's need for a new and adequate opera house. "I hope and expect," the conductor said in a statement to The Globe, "that Boston in the shortest possible time will have a glorious opera house worthy of the musical traditions of this city and its operatic aspirations."

It was announced last week that the Back Bay Theater, the home now of The Opera Company of Boston and of The Boston Ballet, will be torn down and unavailable beyond the end of the current season.

This development leaves both companies, in effect, homeless. Other theaters in Boston are either unavailable for the amount of time a resident company would need for rehearsals and performance, or they are unsuitable because of lack of proper equipment or because they are of an inappropriate size.

Ironically, the announcement about the Back Bay Theater was followed almost at once by news of the founding of a new American National Opera Company under the direction of Sarah Caldwell, Artistic Director of The Opera Company of Boston. Thus, what could be very good news for Boston's operatic life is counteracted by a situation that seriously jeopardizes the operations of The Opera Company of Boston and those here of the new National Company.

Fear has been expressed that Boston stands in danger of losing the services of Sarah Caldwell, nationally acknowledged as the most vital force in operatic production in America today.

Erich Leinsdorf said: "Some of my most cherished memories of Boston in the late 1930s and '40s are connected with the Opera House on Huntington Avenue, where I conducted opera performances in an ideal setting. When that house was torn down I felt as sad as when one loses an old friend."

"Now that the Back Bay Theatre must go, I hope and expect that in the shortest possible time Boston will have a glorious opera house worthy of the musical traditions of this city and its operatic aspirations; and may we hope that official Washington which has shown interest will be of concrete help."

Leinsdorf understands well that a city cannot pretend to a complete musical culture without a rich operatic life. Immediately before coming to the Boston Symphony Orchestra as Music Director in 1962, Leinsdorf served as Musical Consultant and Conductor at the Metropolitan Opera. Leinsdorf's association with the Metropolitan Opera began when he first came to America from his native Austria in 1937, and he made his Boston debut conducting a Metropolitan performance of Wagner's "Lohengrin" at the Boston Opera House on April 2, 1938.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300

MAR 13 1967 New England Newsclip

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PHILADELPHIA DAILY
NEWS
D. 245,503 SAT. 182,801

APR 8 1967

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HIGH POINT, N. C.
ENTERPRISE
D. 27,000

APR 30 1967

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

APR 26 1967 New England Newsclip

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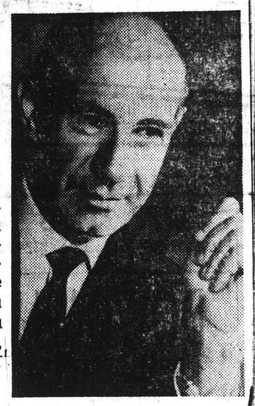

ERICH LEINSDORF

ALBUQUERQUE, N. M.
TRIBUNE
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MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

MAR 1967

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MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 17 1967 New England Newsclip

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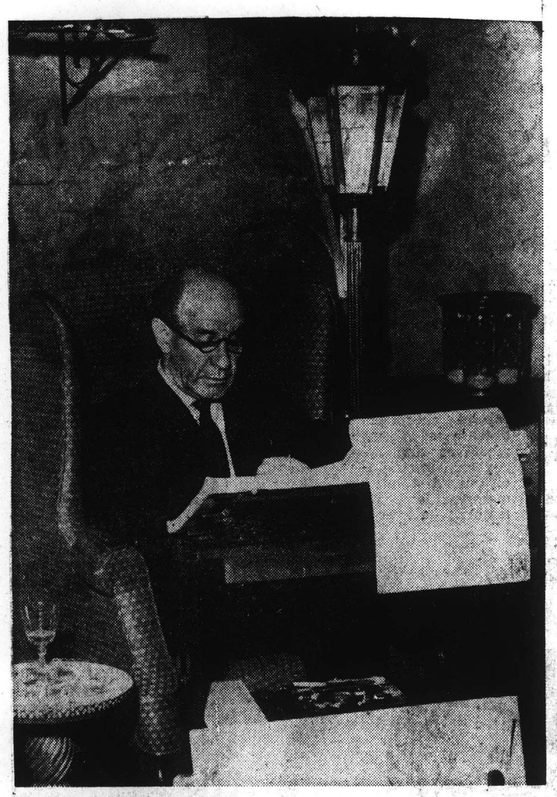
MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

APR 21 1967 New England Newsclip



Home is where the score is to Erich Leinsdorf. A high intensity bulb in an old gas lamp, and a tape recorder update the old world hour glass and Venetian table.

Above he is shown with his wife in the living room of their home at Dean rd., Brookline.

GLOBE PHOTOS
BY
WILLIAM RYERSON

BSO Harmony Begins at Home

By PHYLLIS COONS
Globe Staff Reporter

Brookline is home to Erich Leinsdorf, but say the word "house" to the Boston Symphony Orchestra's Music Director, and it means concert halls all over the world. When he spoke to the Globe this week, Sarah Caldwell's Opera Company of Boston was on his mind.

"We must have an honest to goodness opera house!" said Boston Symphony conductor Leinsdorf. "I am very much of a supporter of Boston Opera." The Vienna-born musician has spent most of his musical life in America, starting as an assistant conductor at the Metropolitan Opera 30 years ago at the age of 25.

"Does a conductor have favorites among music? Certainly. I think the late Bela Bartok was one of the outstanding composers of the 20th century. "He was reading the score of a Bartok concerto for next year's concert repertoire. The National Academy of Recording Arts and Sciences gave him an award for his recording of the Bartok Concerto for Orchestra with the Boston Symphony Orchestra.

"Favorites, yes, but I think that when you consider the total statistics including 75 pieces in 26 different programs to be heard by well over 30,000 people in Boston, Providence and New York, there is no place for favorites," said Leinsdorf.

Leinsdorf voiced some of the concerns he expresses in his open letters to subcribers in the final 1967 Symphony programs: "That "vital musical life" is possible only with constant interaction of both audience and performer; that it is the conductor's role to give "the most idiomatic reading of many styles," including over a five year period (which he has just completed with the B.S.O.) a wide spacing and broad coverage of the best of the old and new music.

Moving to the piano in the music room which he and his wife added to their house on Dean rd., Leinsdorf punctuated his ideas with vigorous bursts of music. Behind him in the white walled room was a painting suggesting a Paris street scene.

"I collect cities rather than paintings," explained Leinsdorf. An abstract by de Chachard hangs in the dining room. Chicago's Michigan Boulevard, which he bought on the way back from a concert to his hotel, strikes a contemporary note in the living room, filled with 18th and 19th century furniture.

Music boxes, with Shakespearean characters and harmonious animals, are everywhere in the big white century-old house, the oldest on Fisher Hill. "We brought them back to our children from wherever we travelled," said Mrs. Leinsdorf.

The five Leinsdorf children are now grown. David, the eldest, is married and will graduate from the Columbia Law School in June. The youngest, Jennie, is a Brookline High School freshman. Her older sister, Hester, who is at B.U., hung paintings on the slanted ceiling of the Leinsdorf music room.

Everywhere in the Leinsdorf house, there are stands for scores. Some are for duets, like the carved wooden holder with room for two candles and two scores. Many are for lap or table reading.

"There was more than enough furniture from our house in Larchmont, so we weeded some out," said Mrs. Leinsdorf. What they chose to keep is definitely old world, predominantly French. They range from country pieces like the dining room sideboard to an elaborate inlaid armoire, which wound up in the pantry.

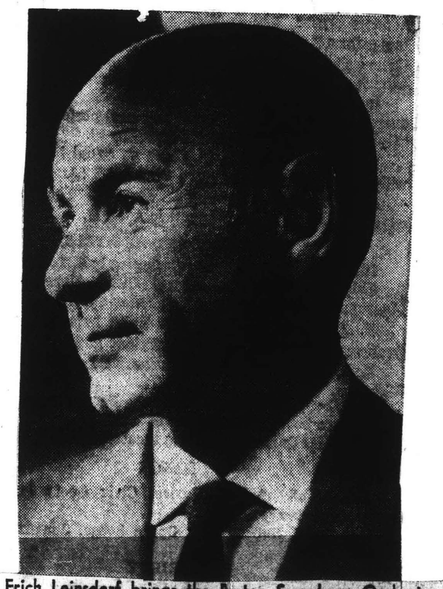
Terra cotta tiles, covered here and there with Aubusson rugs, show a varied floor pattern. Miniature chairs in a room just wide enough for a loveseat, are another favorite of the Leinsdorfs. Small versions of French bergere armchairs are also decoratice in red and gold in the living room.

"This we do not use much," said Leinsdorf, making a sweeping motion with his hand towards the most formal room. His favorite corner were easy to spot. There was a coffee cup beside the music room shelves, filled with scores. A wine glass was half empty on a table beside a desk built to hold a score.

You don't need a citation for "single handed commitment to the highest tradition of a demanding art" (from Williams College), to know where Leinsdorf's heart is.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

APR 2 1967



Erich Leinsdorf brings the Boston Symphony Orchestra to Orchestra hall Thursday evening and Friday afternoon, replacing the touring Chicago Symphony Orchestra at the regular subscription concerts.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

MAR 2 1967 New England Newsclip

Nursery Roundup Under Way

L.A. Times-Washington Post

WASHINGTON—At the intermission of the recent Boston Symphony concert, Mrs. Erich Leinsdorf asked Mrs. Lyndon Johnson how she was coming with preparations for daughter Luci Nugent's first baby, expected in June.

Mrs. Johnson, like many grandmothers-to-be, indicated she was busy rounding up some of the furniture used when her girls were babies, long since loaned out to relatives and friends.

"We've found the baby bed," said the First Lady, "but we're still trying to track down the bassinet." The bed is being scraped and painted now," she explained.

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

MAR 1 1967

By Margaret Sandahl, Staff Photographer

THE PAUSE THAT REFRESHED—President Johnson took time out from White House duties last night, when he and Mrs. Johnson attended the concert of the Boston Symphony Orchestra at Constitution Hall. The President was greeted by Mrs. Eric Leinsdorf, wife of the conductor.

LBJ Greets Leinsdorf

Long 'n' Short of Music

By Helen Dudman
Washington Post Staff Writer

Last night, the President got up from the dinner table, went down to his big, black Lincoln Continental and was driven two blocks to Constitution Hall to hear his old friend Erich Leinsdorf conduct the Boston Symphony.

His arrival with Mrs. Johnson was greeted by a standing ovation from the capacity audience. In the Presidential Box with the Johnsons were Mrs. Leinsdorf and Mrs. Roger L. Stevens, wife of the special assistant to the President on the arts.

In the adjoining box were Stevens, the Special Assistant to the President, Robert Kintner, and Mrs. Kintner, and Senator Claiborne Pell (D-R.I.) and Mrs. Pell. Senator Pell was instrumental in establishing the National Endowment for the Arts.

THE PRESIDENT listened attentively to the first half of the program, leaning to one side of his chair, sometimes watching the orchestra, or putting his eye glasses off and on.

Mrs. Johnson, sometimes interrupted with an aside from Mrs. Leinsdorf, concentrated on the music.

"Gay and fey," was the way Mrs. Johnson described the music premiered at the concert, a piece by Michael Colgrass entitled "As Quiet As." Others in the audience tittered at some of the unusual orchestral sounds in the new composition.

At the intermission the President, First Lady and their party met with the maestro and three Japanese exchange musicians, who are members of the orchestra for this season. They also met National Symphony manager, M. Robert Rogers, and Mrs. Rogers.

As the President left the DAR President General's reception room to return to his box, he wished Leinsdorf "happy landings."

The 5'5" maestro jumped up to kiss the 6'3" President on the left cheek.

PRESIDENT JOHNSON first became acquainted with Leinsdorf 29 years ago when, as a young Texas congressman, Mr. Johnson helped the young Viennese refugee musician get a visa to visit the United States.

This is the first public entertainment the President has attended since the opening concert of the National Symphony last October.

Mrs. Johnson has been a guest at public performances of the San Francisco Opera and at the opening of the new Metropolitan Opera house.

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GREENSBORO DAILY NEWS
GREENSBORO, N. C.
D. 94,531 SUN. 108,231

MAY 14 1967

NOTES A FIELD:

Beginning on May 18 the Boston Symphony's conductor, Erich Leinsdorf, will guest conduct 13 concerts with the Israel Philharmonic in Tel Aviv, Haifa and Jerusalem, returning to the U.S. in time for the June 25 opening of the Berkshire Music Center at Tanglewood.

New York Post
D. 324,256 SUN. 243,637

MAY 15 1967

Richard Tucker Will Sing With Israel Philharmonic

Richard Tucker, Metropolitan Opera tenor, left last night for Israel, where he will give a series of concerts. He will sing in Tel Aviv and Jersusalem with the Israel Philharmonic Orchestra conducted by Erich Leinsdorf.

His visit is sponsored by the American Israel Cultural Foundation, which supports the orchestra.

ENTERPRISE & TIMES (e)
BROCKTON, MASS.
CIRC. 49,600

MAY 25 1967 New England Newsclip

SUN (e)
LOWELL, MASS.
CIRC. 44,600

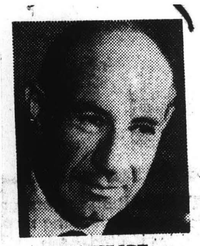
MAY 24 1967 New England Newsclip

Roberta Peters

One prominent American musician has canceled an appearance in Israel because of the Middle East crisis but two others are staying to sing. Erich Leinsdorf, conductor of the Boston Symphony, left Tuesday after the U.S. embassy advised all Americans who could to leave the area. He had been conducting the Israeli Philharmonic in a series of concerts and had one more scheduled, on June 3. Soprano Roberta Peters, in Tel Aviv with her husband, plans to go ahead with concerts she has scheduled for the next few days. So does tenor Richard Tucker.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300

MAY 24 1967 New England Newsclip



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(Associated Press)

EVENING EAGLE-TRIBUNE
LAWRENCE, MASS.
COMB. CIRC. 43,400

MAY 25 1967 New England Newsclip

Orchestra Director Told To Flee Israel

BROOKLINE, Mass. (UPI) —

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

MAY 24 1967 New England Newsclip

Appearance in Israel Canceled by Leinsdorf

TRANSCRIPT (e)
NORTH ADAMS, MASS.
CIRC. 13,500

MAY 24 1967 New England Newsclip

Leinsdorf Cancels Trip to Israel Because of Crisis

NEWS-TIMES (e)
DANBURY, CONN.
CIRC. 26,000

MAY 24 1967 New England Newsclip

U.S. Musician Cancels Appearance In Israel

TEL AVIV, Israel (AP) —

PRESS-HERALD (m)
PORTLAND, ME.
CIRC. 56,200

MAY 25 1967 New England Newsclip

Hub Symphony Director Warned To Quit Israel

BROOKLINE, Mass. (UPI) — The musical director of the Boston Symphony Orchestra said Wednesday he acceded to a middle-of-the-night United States embassy request to leave Israel but was reluctant to go.

Conductor Erich Leinsdorf said he was awakened Tuesday morning following a concert with the Israel Philharmonic Orchestra at Tel Aviv. He boarded a plane at noon for Amsterdam, reached New York Tuesday and arrived at his home here Tuesday night.

Leinsdorf had conducted four concerts of a series of 13 programs for which he had volunteered his services. He said he promised the Israelis he would return to complete the tour as soon as world conditions permitted.

Leinsdorf said the embassy in Tel Aviv had scheduled a Friday cocktail party and there was no hint as late as Monday evening that it would be advisable for him to leave.

He said a cultural attache called three times before awakening his hosts. Though told Leinsdorf was asleep, the embassy caller said: "Never mind the sleep, wake him up."

Because of the Mideast crisis, Leinsdorf said, he had been in touch with the embassy previously. The Monday noon rehearsal was carried out on time, as was the evening concert.

Leinsdorf said he was due back in the United States by June 4 anyway to attend the Columbia University commencement. The Berkshire Music Center at Lenox opens in early June.

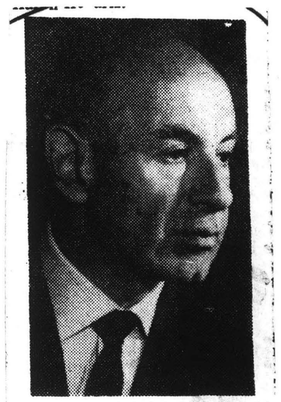
He said he saw no visible evidence of anxiety among the Israeli concertgoers despite the worsening Mideast situation.

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300

MAY 25 1967 New England Newsclip

SUN (e)
LOWELL, MASS.
CIRC. 44,600

MAY 22 1967 New England Newsclip



Erich Leinsdorf

Erich Leinsdorf, conductor of the Boston Symphony Orchestra, today said he was greatly impressed by Israelis' calm and fortitude in the face of the current Middle East crisis. Leinsdorf, currently conducting a series of concerts of the Israel Philharmonic, at Tel Aviv, Israel, said "We have been playing to full houses as if nothing was happening." He added: "It is wonderful to see how people here find comfort in the music of the great masters."

Leinsdorf Says He'll Return To Israel Tour

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

MAY 25 1967 New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100

MAY 24 1967 New England Newsclip

ENTERPRISE & TIMES (e)
BROCKTON, MASS.
CIRC. 49,600

MAY 24 1967 New England Newsclip

LEINSDORF CANCELS ISRAEL CONCERT

NEWS (e)
SALEM, MASS.
CIRC. 27,700

MAY 24 1967 New England Newsclip

Cancels Concert

TEL AVIV, Israel (AP) —

NEWS (e)
SPRINGFIELD, MASS.
CIRC. 98,600

MAY 24 1967 New England Newsclip

Leinsdorf Ends Visit in Israel

TEL AVIV, Israel (AP) —

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

MAY 25 1967 New England Newsclip

Mideast Tour Cut Short, Leinsdorf Flies Home

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250

MAY 25 1967 New England Newsclip

RECORDER-GAZETTE (e)
GREENFIELD, MASS.
CIRC. 13,200

MAY 24 1967 New England Newsclip

Musician Gets Out Of Israel

TEL AVIV, Israel (AP) —

TIMES (m)
NEW YORK, N. Y.
CIRC. 635,600

MAY 25 1967 New England Newsclip

Leinsdorf Leaves Israel

TEL AVIV, May 24 (AP) —

HERALD (e)
NEW BRITAIN, CONN.
CIRC. 32,050

MAY 24 1967 New England Newsclip

One Musician Cancels Appearance in Israel

TEL AVIV, Israel (AP) —

HOUR (e)
NORWALK, CONN.
CIRC. 21,100

MAY 24 1967 New England Newsclip

MUSICIAN LEAVES ISRAEL BUT 2 STAY

Israel Concerts Planned, Canceled

TEL AVIV, Israel (AP) —

TIMES (e)
PAWTUCKET-CENTRAL FALLS, R. I.
CIRC. 38,850

MAY 24 1967 New England Newsclip

Leinsdorf Cancels Israel Concert; 2 Others Staying

TEL AVIV, Israel (AP) —

TIME (e)
GREENWICH, CONN.
CIRC. 11,850

MAY 24 1967 New England Newsclip

Leinsdorf Ends Tel Aviv Tour, Singers Linger

Leinsdorf Cuts Short Tour With Orchestra in Israel

HERALD (m)
BOSTON, MASS.
CIRC. 159,500

MAY 25 1967 New England Newsclip

CRISIS FORCES LEINSDORF TO CUT SHORT ISRAELI TOUR

The tensions in Israel and the Mideast, cut short a visit there by Erich Leinsdorf, musical director of the Boston Symphony Orchestra.

Leinsdorf said Wednesday that he had received a middle-of-the-night request Tuesday from the U.S. embassy to leave Israel, but he was reluctant to go.

He had been in Israel for a series of 13 programs for which he volunteered his services, but he was able only to conduct four. He had conducted a concert Monday with the Israeli Philharmonic Orchestra in Tel Aviv, and later at his hotel an embassy aide called and suggested that he leave the country.

He boarded a plane at noon for Amsterdam and flew into New York City Tuesday evening. From there he returned to his home in Brookline.

REPUBLICAN (m)
WATERBURY, CONN.
CIRC. 25,300

MAY 25 1967 New England Newsclip

U. S. Asked Musician To Leave Israel

BROOKLINE, Mass. (UPI)— The musical director of the Boston Symphony Orchestra said Wednesday he acceded to a middle-of-the-night United States embassy request to leave Israel but was reluctant to go.

KENNEBEC JOURNAL (m)
AUGUSTA, ME.
CIRC. 14,850

MAY 25 1967 New England Newsclip

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750

MAY 25 1967 New England Newsclip

Mideast Crisis Cuts Off Tour

Leinsdorf quits Israel

Boston

Eric Leinsdorf, conductor of the Boston Symphony Orchestra, left a concert tour in Israel because of the Middle East crisis. He said he will return when the crisis subsides. Mr. Leinsdorf was conducting the Israeli Philharmonic Orchestra in a concert series. He was advised by the United States Embassy Tuesday to leave the country immediately. He told the orchestra he thought he should abide by the wishes of the United States officials but would return to complete the tour when the crisis abated.

News of May 24 and 25 compiled from Associated Press and staff dispatches.

TELEGRAPH (e)
NASHUA, N. H.
CIRC. 14,900

MAY 25 1967 New England Newsclip

Crisis Ends Tour

MISCELLANEOUS

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
AUG 27 1966

er in Boston—Dullsville

By SARA DAVIDSON
Globe Critic

Why is the Hatch Shell used only 11 nights a year?

Why can't the American Federation of Musicians sponsor public concerts in Boston as it does in Washington?

Why no Summer arts festival in the city since 1964?

When the curtain went down on the last Esplanade concert in July, Boston went dark. No music, drama or dance will be found in the city until late September.

Out of the wasteland—whispers of hunger.

Carl Devitt, a sandy-haired electronics engineer living in Watertown, recalls the company brochure that enticed him to move East:

"Come to work in Boston, home of the superb Boston Symphony Orchestra." Devitt chuckles. "I couldn't get tickets last season. I was sick the 11 days of the Esplanade concerts. I'd probably have a better chance of seeing the symphony if I lived in Philadelphia."

Ernest Silver, a student at Northeastern, returned from Washington singing praise of the Watergate Concerts on the banks of the Potomac and repertory theater under the Washington monument. "Why can't we have things like that here. I'm sure Boston is as cultural as Washington."

Rose Anne Malfa of Dorchester mourns the demise of the Boston Summer Arts Festival. "It was truly a great mistake," she says. "This activity afforded a pleasant and entertaining way to spend a day or evening."

To these voices comes a reply from a celloist who last played at the Boston Opera House. "O.K., they're all clamoring for more culture. But will they lift a penny to organize or support it?"

The cellist's sour note is reinforced by the cacophony of contradictions surrounding the Boston scene.

Citizens say it is a disgrace that the Hatch Shell is vacant most of the year. But the Metropolitan District Commission, which owns the shell, says no groups have applied to use the shell, other than Arthur Fiedler for the 11-day Esplanade season.

Theater-goers complain about the long dark Summer. Yet the Theater on the Wharf plays to half-filled houses, and sighs over the lack of community interest.

Music fans ask why the musicians' union doesn't use its royalties trust fund to sponsor public concerts. The local union says there is no reason. "No one's ever been in here to see us about it. I don't know if we could do it or not."

★

Everyone wonders why there is no new symphonic group formed when the Boston Symphony is incapable of serving all those interested in the community. Businessmen and artists charge that the Boston Symphony has a stranglehold on the city. "Everyone's afraid of the B.S.O.," a public relations manager says. "The B.S.O. feels it owns the musical life of the community. Because it has a grip on the money sources, it makes sure nothing can thrive here except itself."

Henry B. Cabot, president of the trustees of the Boston Symphony, says if another music group were to organize, "I'd be all for them. The more music the better."

Cabot says he has never heard talk of another group forming. "The symphony's position makes it a good deal harder for a new group," he says. "Because they wouldn't have practiced and played together as much as the Symphony has. They would have trouble matching the quality."

Cabot says he is deeply concerned about maintaining the Esplanade season. "It's getting to be a problem, because we don't know how much music a man can play and still keep in form. But I have every hope we can bring the season back to two full weeks."

A gain of three days in the Esplanade season, alas, will be less than a drop in a dry well. What is needed and wanted is a full Summer festival of music, drama, visual and performing arts.

★

The city is not wanting for facilities. Hatch Shell, Boston Common, the Public Garden an Faneuil Hall can be used by non-political, non-sectarian, non-profit organizations.

Lanning Humphrey, a spokesman for the Symphony, who was present when Hatch Shell was built, said it was designed with tiers and multiple levels to accommodate drama and pageantry as well as concert work. An M.D.C. regulation prohibits any sale of tickets or solicitation at performances. But this policy could be changed, according to M.D.C. staff member Alice Banard, through "involved political procedures."

As long as the no-sale policy sticks, it remains for Boston businessmen and civic groups to support public outdoor performances. There is certainly enough wealth in the community to underwrite a Summer-long series.

There is also a full supply of talent. "I guarantee you could assemble a full orchestra from the area," said a member of the musicians' union. "And heaven knows there are plenty of dancers, singers and actors out of work all Summer."

Boston has all the ingredients: audiences, artists, money, natural settings and suitable stages. What it lacks is unity of spirit and action—from cultural groups as well as the community. If cultural groups would set aside suspicions and jealousies to bolster each other, there would be no vacuum in the Shell.

If benefactors of the arts would work together instead of competitively, there might have been an arts festival this Summer. If the voices who wail in the wasteland would seek an active part in organizing activities, there will certainly be a different spectrum next Summer in the city.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
AUG 15 1966

Social Chatter
By Alison Arnold

Gunther Schuller Honored in Lenox

Also to be presented at the ball are ELIZABETH STEELE, daughter of Mrs. A. Werk Cook of Sarasota Fla., and Cohasset, and the late Edwin J. Steele, and her stepsister, ELIZABETH LONG; LINDA FOSTER, daughter of Mr. William B. Foster of Westwood; LEE BOWEN, daughter of Mr. and Mrs. Joseph H. Bowen, and MARILEA CARTER, whose parents are Mr. and Mrs. Philip Sidney Carter.

A BUFFET SUPPER at the Lenox House in Lenox was given Saturday evening by the Board of Trustees of the New England Conservatory of Music, in honor of Gunther Schuller, who will become the ninth president of the Conservatory. He will succeed Chester W. Williams, who has resigned his administrative responsibilities in order to devote full time to teaching at the Conservatory.

Mr. Schuller is a composer and conductor. He has been guest conductor with symphony orchestras both in this country and abroad and will conduct the Boston Symphony Orchestra in Boston in November.

A distinguished French horn player, Mr. Schuller, at the age of 17, became the first horn player of the Cincinnati Symphony. At 9 he joined the Metropolitan Opera Orchestra, where he remained for 15 years. He has written several books and articles about music.

Mr. Schuller is married to the former Marjorie Black of Fargo, N. D. The Schullers have two sons, Edwin and George and they are living in Tanglewood this summer.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
AUG 23 1966

RETIRING MEMBERS of the Boston Symphony Orchestra were honored recently at Tanglewood by Erich Leinsdorf (center), conductor. With him, from left, are Rosario Mazzeo, personnel manager and clarinetist, and K. Vinal Smith, tuba, both members since 1933; Henri Girard, bass (1920), and Osbourne McConathy (1944). Also honored were Georges Moleux, principal bass (1930), and Richard Burgin, former concertmaster and associate conductor (1920).

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Press-Herald (m)
PORTLAND, Me.
Circ. 56,200
AUG 31 1966

Musician Retires

Kilton Vinal Smith, a native son of Vinalhaven, has retired from the Boston Symphony Orchestra.

The clarinetist was born and brought up in Vinalhaven, receiving, he says, guidance, direction and not "infrequent admonishings" from his mother Mrs. Albra J. V. Smith, who was a New England Conservatory of Music graduate and music supervisor of the island.

Smith says he also received invaluable coaching from W. Adelbert (Bert) Smith, a cousin who now lives in Portland, and from famous clarinet soloist, R. Mont Arey, another cousin who was former first clarinet with the Detroit, Philadelphia, and Rochester symphonies.

Smith's wife, Cecilia, also a New England Conservatory graduate, was formerly concertmeister of the original Women's Symphony Orchestra of Boston.

He said his first and only mentor in Boston was Jacob Raichman, first trombonist, who, with Rosario Mazzeo, were early and consistent visitors to Vinalhaven. Three other friends also found Vinalhaven the right place in which to relax—Roger Voisin, trumpet; Paul Francis Keaney, French horn, and Joseph Orosz, trombone, euphonium and tuba.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
AUG 15 1966

N.E. Conservatory Names New Head

Gunther Schuller has accepted the position of president of the New England Conservatory of Music, succeeding Chester W. Williams, who has resigned to teach full time at the conservatory.

The announcement was made by Sherwin C. Badger, chairman of the Conservatory's Board of Trustees. Schuller will become the ninth president in the 100-year history of the conservatory, and will assume the duties at the beginning of the new school year next month.

Born in New York City in 1925, the son of a violinist with the New York Philharmonic Symphony Orchestra, Schuller brings to his new job a record of accomplishment as composer, conductor, performer and writer, Badger said.

Currently associate professor of music at Yale University, he is also chairman of the composition department of the Berkshire Music Festival at Tanglewood, a position he has held since 1963.

As a composer he has been working under the commission of the Hamburg, Germany, State Opera on a jazz-oriented opera entitled "The Visitation" which is scheduled for the world premiere on Oct. 12.

As a conductor he organized a series of concerts in New York City's Carnegie Hall entitled "Twentieth Century Innovations" and will also serve as guest conductor of the Boston Symphony Orchestra this season.

A distinguished French horn player, he became first horn of the Cleveland Symphony at the age of 17. At 19 he joined the Metropolitan Opera orchestra where he remained for 15 years, nine of them as horn soloist.

He is married to the former Marjorie Black of Fargo, N.D., and they have two sons.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Republican
WATERBURY, Conn.
Circ. 52,173
AUG 21 1966

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Jewish Advocate
BOSTON, Mass.
Weekly Circ. 35,304
SEP 1 1966

CORRECTION

The wrong photograph inadvertently appeared with the caption below in last week's issue. The Advocate regrets the error.

BSO PH.D.—A violinist with the Boston Symphony Orchestra, Giora Georg Bernstein, received the degree of doctor of musical arts from Boston University on August 20. He was the only person at the summer commencement to receive a doctorate. Mr. Bernstein was graduated from the Juilliard School of Music in 1957 and in 1959 he received a master of fine arts degree from Brandeis University. In 1959 he became the Spalding Fellow at Boston University, where he studied violin with Joseph Silverstein. Since 1963 Mr. Bernstein has been with the Boston Symphony Orchestra. He lives at 458 Beacon St., Boston.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
AUG 5 1966

SOCIETY
by Miriam Tod

Though there are still several weeks of summer to go, the thoughts of many charitably minded people are already turning toward the fall and the various benefits planned for their favorite causes.

The opening Friday concert of the Boston Symphony Orchestra Sept. 23 seems to be the signal for the start of the social season as regards charitable affairs. The next evening, Sept. 24, sees a benefit performance for the American Cancer Society of the Mary Martin musical "I Do, I Do" at the Colonial Theatre, and the afternoon after this, Sept. 25, the Friends of the Deaconess Hospital are sponsoring a performance of the New York Philharmonic Orchestra at Symphony Hall. On Oct. 1 the Vassar Club of Boston have arranged a benefit performance of the Royal Highland Fusiliers at Boston Garden.

233

CHICAGO
SUN-TIMES
D. 538,393 SUN. 693,178

JULY 2 8 1966

ROBERT C. MARSH

Critic At-Large

THE TOSCANINI CENTENNIAL

Arturo Toscanini was born March 25, 1867, and the centennial of that event will fall in the forthcoming season. The Boston Symphony Orchestra has already announced that its concerts of March 24-25 will be dedicated to the memory of the Maestro, and the program will consist of the "St. John Passion" of Bach.

The score is fitting in every way, although one cannot but note that it is not music that Toscanini himself performed. Like many Italian artists, the Maestro had limited affinity for Bach and played relatively few of his works.

TO BOSTON'S music director Erich Leinsdorf, it is another matter. Reared in the Central European tradition, Leinsdorf became Toscanini's assistant at the Salzburg Festival of 1934 and as a 22-year-old colleague of the 67-year-old Toscanini, played the piano for rehearsals, coached singers and worked at all the chores of preparation. It was a demanding apprenticeship, but it started Leinsdorf on his American career. Three years later, at Toscanini's recommendation, Leinsdorf became a member of the conducting staff of the Metropolitan.

ARTURO TOSCANINI

One can hope that other conductors who have been associated with Toscanini in the past will take this opportunity to pay homage to the great man on a 100th birthday that is also, nearly exactly, a commemoration of 10 years since his death.

We can probably expect at least one new book about Toscanini during the season. There will not be a special centennial revision of my book about the Maestro. I couldn't sell the idea. Nor can we look for any particularly large quantity of new Toscanini recordings from the archives, although there will be at least one major release on the anniversary.

SO FAR AS A CHICAGO observance of the date goes, I doubt if you can expect much at Orchestra Hall, because Jean Martinon makes no secret of the fact that he is no admirer of the Toscanini approach to music. (I wish he were an equally bad conductor!) It is too early to hear from the FM stations, but it will be quite out of character if several of them do not provide retrospective presentations of the Toscanini legacy. NBC's "Toscanini: The Man Behind the Legend" will presumably continue through its network outlets.

Thus it looks as if the centennial will be observed, here and there, but with only modest display. At that Toscanini will be better off than Koussevitzky, whose 90th birthday passed in 1964 with hardly a ripple and whose centennial will probably be noted only in Boston.

IT IS PERPLEXING to contrast the power and prestige that conductors now enjoy in their lifetime with the rapid decline in their public image after death. Of the great triumvirate of the 1930s—Toscanini, Stokowski and Koussevitzky, Stokowski has emerged the dominant figure, while Koussevitzky has almost receded into an earlier generation. This is an astonishing phenomenon, for there are many (even in Chicago) to recall that he was a great man.

What of Toscanini?

I think it is now clear that there is not a single conductor in the world who can be called his successor. He was a unique figure in a unique role, and when he retired it seemed historically impossible that any young man could appear to take his place. We thought of Toscanini as a contemporary, but he never really belonged to the musical world of the mid-20th Century. The composers were alien to him.

HIS FORTE WAS the classical literature of the century past and the new music of his youth, Richard Strauss, Debussy and Puccini. His link to Verdi made him a figure of immense authority in this literature, but many a lesser man has equaled his success with Gershwin's "Rhapsody in Blue."

Indeed, the fact that he played Gershwin, or (worse) Grofe rather than Hindemith, Stravinsky or Schoenberg shows us the gap in time. Toscanini needed to hear a tune. That may be the reason why the reputations of conductors sometimes die fast. The men have become living remnants of an artistic past years before their death. Stokowski's importance is surely due in large measure to the fact that he still is very much a part of today.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Christian Science Monitor (e)
BOSTON, Mass.
Circ. 177,755
JUL 3 1 1966

Concerts for Toscanini

Arturo Toscanini will be remembered in two Boston Symphony concerts on March 24 and 25, 1967. The Friday-Saturday pair of concerts will include the St. John Passion by Bach, according to Erich Leinsdorf, music director. Mr. Leinsdorf had a long personal association with Toscanini, and the orchestra's program book for March, 1967, will carry an article of personal recollections about the maestro.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Courant
HARTFORD, Conn.
Circ. 182,632
JUN 1 9 1966

Bushnell Roundup

36th Season Nears End

The Bushnell Memorial will close out its current season with eight major events scheduled for the final 12 days of this month.

First of this varied list of programs ending the Memorial's 36th season will be a recital at 3 p.m. today by the dance pupils of Helyn Flanagan.

West Hartford's Hall High School will have its graduation exercises in the Bushnell next Wednesday, and Conard High School, also of West Hartford, on Thursday.

On June 26, there will be a statewide observance of the 1000th anniversary of the introduction of Christianity to Poland, at 4 p.m. The same evening at 8:30 the Kiwanis Club of Hartford will present a concert by Gisele MacKenzie with the Jimmy Dorsey Band.

Hartford's three public high schools will have their commencement exercises in the Bushnell the last week of the month, Weaver on Tuesday, Bulkeley on Wednesday and HPHS on Thursday.

The new season will open with the Democratic State Convention scheduled for July 1 and 2.

New to Hartford

The Boston Symphony Orchestra, which has introduced several of the world's most celebrated musicians to Hartford as guest conductors, will do it again next season when it brings Rafael Kubelik. It was through the Boston orchestra that Leonard Bernstein made his first Hartford appearance, and that Pierre Monteux and Ernest Ansermet were brought here in recent years.

Maestro Kubelik will replace Erich Leinsdorf on the podium for the Boston Symphony concert scheduled for Jan. 23 when Leinsdorf will be vacationing.

So highly rated is Kubelik in Europe that for a number of years he has been selected to teach conducting at the Lucerne Festival. His career, however, has been international in scope.

Born 52 years ago in Bychory, Czechoslovakia, he was the son of celebrated violinist Jan Kubelik. After graduating from the Prague Conservatory he toured for two years as his father's piano accompanist, then became conductor of the Czech Philharmonic, at the age of 22. In 1948, with the Communist coup d'etat, he quit his native land.

In the past 15 years his activities have included three years as conductor of the Chicago Symphony, three as music director of the Royal Opera House in London, a number of years as regular conductor of Munich's principal orchestra, and guest-conducting stints with such ensembles as the Berlin Philharmonic, Vienna Philharmonic, Amsterdam Concertgebouw, Pittsburgh Symphony, Philadelphia Orchestra and others.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Standard-Times
NEW BEDFORD, Mass.
Circ. 56,795
OCT 3 0 1966

(A Look At the Arts

By E.J.D.

Boston Symphony to Present Two World Premieres

Erich Leinsdorf and the Boston Symphony Orchestra will present two world premieres in Boston during the first two weeks of November. The first of these, William Sydeman's "In Memoriam, John F. Kennedy," will receive its first performance in Symphony Hall on next Friday afternoon. The work, for orchestra and narrator, will include excerpts from Allen Nevins' introduction to the second volume of Kennedy's speeches; Stephen Spender's poem, "I Think Continually of Those Who Were Truly Great;" the old Testament book of Ecclesiastes; Arthur Schlesinger's "The Thousand Days;" Theodore Sorensen's "Kennedy," and from Kennedy's speeches themselves.

The second world premiere will be that of Elliott Carter's "First Piano Concerto," with Jacob Lateiner as soloist, in Symphony Hall on Friday, Nov. 11. In three movements, the work was commissioned by Mr. Lateiner as part of the Ford Foundation Program for Performing Musical Artists.

Both Mr. Sydeman and Mr. Carter will be present in Symphony Hall for the performance of their respective works.

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Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,304
AUG 20 1966

Gabrielli Trio To Give Concert At Art Center

MANCHESTER, Vt. — An evening concert by the Gabrielli Trio, members of the Boston Symphony Orchestra, will be the next musical event on the summer festival program at the Southern Vermont Art Center here Sunday at 8:30 p.m.

The program by Alfred Schneider, violin; Earl Hedberg, viola, and Richard Kapuscinski, cello, will include "Three Fantasies" by Gibbon, Mozart's duo for violin and viola, K. 424, and trio in C Minor, Opus 9, No. 3, by Beethoven.

Named for Violinist

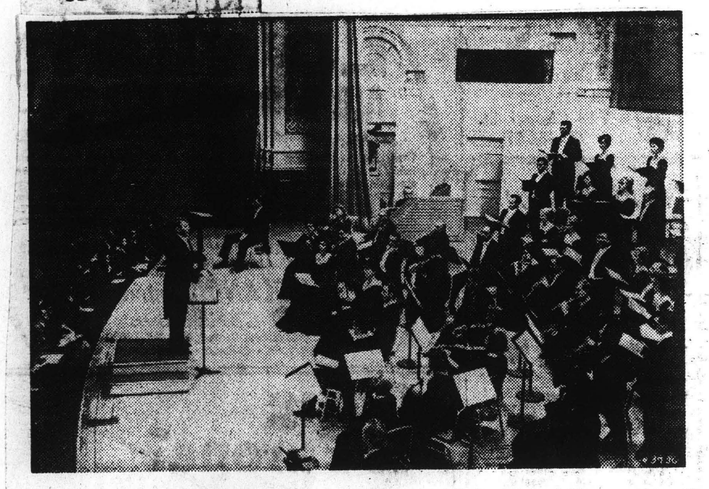
In residence at the Boston Conservatory of Music and with extensive chamber music background, in addition to their work with the Boston Symphony Orchestra, the trio takes its name from the master violin maker of Florence, Italy.

Only two other concerts remain on the SVA music series. On Sunday, Aug. 28, at 8:30 a group of young singers from Cardiff, Wales, known as the Polyphonic Choir, will return to present a concert of folk songs, madrigals, contemporary and sacred songs. The group is on a month's tour of Canada and the United States.

On Sunday, Sept. 4 at 8:30, SVA will present Peter Serkin in a piano recital.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Register
NEW HAVEN, Conn.
Circ. 115,186
SEP 11 1966

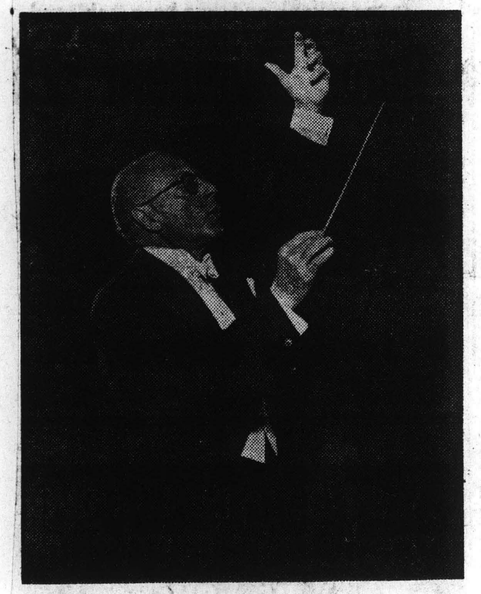
Woolsey Hall Concert Series



Robert Shaw Chorale
Wednesday, April 5

Gianna d'Angelo, soprano, Oct. 18

Concertgebouw
Monday, May 1



George Szell, Cleveland Orchestra, Feb. 7

Boston's Kubelik
Tuesday, Jan. 24

1966-67 Season

Pittsburgh's Steinberg
Thursday, Nov. 3

Claudio Arrau, pianist, Nov. 22

With four of the world's major symphony orchestras featured, the return of a famous choral-orchestral group and two distinguished artists listed for solo performances, the 1966-67 Woolsey Hall Series is expected to be an exciting one.

The orchestras will be the Boston, Cleveland, Pittsburgh and Concertgebouw of Amsterdam. The choral-orchestral group is the Robert Shaw Chorale and Orchestra, and the soloists Gianna d'Angelo, Connecticut's soprano gift to the Metropolitan Opera, and Claudio Arrau, Chilean pianist.

The dates of the concerts will be as follows: Tuesday, October 18, Gianna d'Angelo; Thursday, November 3, Pittsburgh Symphony Orchestra; Tuesday, November 22, Claudio Arrau; Tuesday, January 24, Boston Symphony Orchestra; Tuesday, February 7, Cleveland Orchestra; Wednesday, April 5, Robert Shaw Chorale and Orchestra; Monday, May 1, Concertgebouw Orchestra of Amsterdam.

The forthcoming series marks the first time that four major symphonies have been engaged for the Woolsey Hall Series during a single season. In fact, outside of the Carnegie Hall Series of Visiting Orchestras in New York, the local series will be the only one in the country to present this quartet of great orchestras.

Special attention will no doubt be focused on the conductors, three of whom have never appeared on the Yale podium. William Steinberg will do the conducting honors for the Pittsburgh, which is making its first visit here; Rafael Kubelik, conductor of the Munich (Germany) Symphony Orchestra is coming to this country to direct the Bostonians during their January concerts, and Bernard Haitnik is the regular conductor of the Concertgebouw, which will give only a few concerts in the United States while enroute to Canada to open the Montreal World's Fair May 17-18-19. Only dynamic George Szell, who as usual will be at the Cleveland helm, is familiar to local music lovers.

The Robert Shaw Chorale and Orchestra, consisting of sixty-eight singers and instrumentalists, has appeared on the Woolsey Hall Series five times under its distinguished leader. With over one hundred releases on the RCA Victor label, the group is probably the best known chorus in the world.

This season will be the third time here for Claudio Arrau, the first in the 1943-44 season, and again on the 1954-55 program. Today his name is renowned in every music center of the world — from London to Berlin, to Tel-Aviv, to Sidney and back to New York where, in the opening season of Philharmonic Hall at the Lincoln Center of Performing Arts, he played no less than four sold out all-Beethoven recitals.

Gianna d'Angelo is a newcomer to the New Haven musical scene, although she has been on the Met roster since her sensational debut in "Rigoletto" on April 5, 1961, which brought from the New York World-Telegram critic the comment, "A new star is born at the Metropolitan."

Born in Hartford and reared in Bristol, Miss d'Angelo is the first Connecticut born artist from the Met to sing here since our own Charles Kullman several years ago, and the first native woman singer since Rosa Ponselle in 1931. Her Metropolitan Opera period for the coming season has been set by Manager Bing from December 3 to January 14.

The coming season for the Woolsey Hall Series is the thirty-eighth, the last twenty-two of which have been sold out by subscription before the opening concert, a record not enjoyed by any other concert series in the United States.

METUCHEN, N. J.
RECORDER
W. 7,000
JUNE 2 3 1966

The Pittsburgh Symphony Orchestra, the Moscow Chamber Orchestra, a French baritone and a Greek pianist will be among those who will help celebrate the 50th season of the Rutgers University Gymnasium Concert Series during the 1966-67 academic year.

The golden anniversary series will be part of an 11-event concert schedule, including a special concert by the Boston Symphony Orchestra and the Voorhees Chapel Series at Douglass College.

The Pittsburgh Symphony will open the Gymnasium Series October 31. The Robert Shaw Chorale and Orchestra, Robert Shaw conductor, will conclude the series next spring, May 8.

In between, the Moscow Chamber Orchestra, conducted by Rudolf Barshai, will play November 30, French baritone Gerard Souzay will perform February 14 and Gina Bachauer, Greek pianist, will play April 5.

The Boston Symphony Orchestra and the Rutgers University Choir will appear in a special concert March 2. The program will be featured by a performance of "Et Occidentem Illustra," a work by Robert W. Moevs, Rutgers' associate professor of music, commissioned for the Rutgers Bicentennial. Erich Leinsdorf will conduct the Boston Symphony. The Rutgers Choir will be directed by F. Austin Walter.

The Drolc String Quartet, a Yugoslav ensemble, will open the Voorhees Chapel Series October 17. Julian Bream, guitarist and lutenist, will follow on November 17, the Early Music Quartet on December 8, the Netherlands Chamber Choir on February 2 and Evelyne Crochet, young

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

SEP 8 1966

Young Music Stars a 'National Treasure'

President and Mrs. Johnson receive Moscow Music Festival winners from U.S. at the White House. From left: Simon Estes, baritone; Misha Dichter, pianist; Van Cliburn, previous Moscow piano winner, who was master of ceremonies; Mrs. Johnson; Jane Marsh, soprano; Mr. Johnson; Veronica Tyler, soprano and Stephen Kates, cellist.

Winners At Moscow Honored

PAGE ONE

OP WINNER of International music competition in Moscow, Jane Marsh, congratulated at White House by President Johnson. (UPI)

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Evening Globe
BOSTON, Mass.
Circ. 145,838

SEP 8 1966

LBJ Hails Top Musical Diplomats

WASHINGTON, (AP) — President Johnson hailed 13 young American musicians—winners of an international competition in Moscow—for doing more than diplomats to inspire understanding between the United States and Russia.

He bestowed the title "National Treasures" on the winners last night before a White House audience that included some of the elite of America's world of music and the performing arts. With Russia's minister counselor, Alexander I Zinchuk, in a front row East Room seat, Johnson declared:

"I hope history will record this example of how music has reached across the oceans, the walls and the ideologies that separate us, and found response in the hearts of the Russian people. I hope that it will be followed by other actions in other fields so that other threads of understanding can be strung across the space between us."

Afterwards, mingling at a buffet supper in the state dining room, diplomat Zinchuk said Johnson's remarks were "very true."

Five of the winners—three singers, a pianist and a cellist—staged an hour-long concert, receiving ovations from the 350 White House guests and congratulations from the Johnsons and pianist Van Cliburn, winner of the International Tchaikovsky competition when it was inaugurated in 1958.

Cliburn, 34, of Longview, Tex., was cast in a new role—master of ceremonies.

Star of the evening was statuesque soprano Jane Marsh, 24, of Mill Valley, Calif., and New York, who won first prize in the vocal division of the Moscow competition—the first American to receive that honor.

In his brief speech, Mr. Johnson said Miss Marsh and her colleagues "have done what few statesmen on earth can do. In the briefest time, in a foreign land with which we have great differences, you lifted the eyes of men beyond the things which make us adversaries to the things which make us brothers: to the hunger of all men for beauty; the respect of all men for excellence; the delight of all men in art."

Amid all the emphasis on excellence, the White House stage lighting failed and the President had to make his speech in a darkened ballroom.

Erich Leinsdorf, conductor of the Boston Symphony, was cast in a special role, serving as piano accompanist for 29-year-old soprano Veronica Tyler of Baltimore, a second-place winner in the vocal competition.

The other six winners, who had a front row seat with the Johnsons, were:

—Pianists Edward Auer of Los Angeles and James Dick of Hutchinson, Kan., who had tied for fifth prize winners in the piano competition.

—Violinists Erick Friedman of West Orange, N.J., and Charles Castleman of Braintree, Mass., sixth and eighth place winners respectively in the violin competition.

—Cellists Laurence D. Lesser of Los Angeles who took a fourth prize and Nathaniel K. Rosen, Pasadena, Calif., who was awarded a contest diploma.

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Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

SEP 6 1966

Tanglewood Artists Perform Tomorrow At White House

The Americans who were among the winners of the Tchaikovsky competition in Moscow in August and who came directly to Tanglewood to appear in the Berkshire Festival programs are to play at the White House tomorrow night.

The first and second-place winners of the vocal competition were Jane Marsh and Veronica Tyler, respectively, both of whom had appeared with the Boston Symphony orchestra previous to the contest. The second-place winner in the cellist competition was Stephen Kates and the winner of the analogous place in the piano class was Moshe Dichter.

The Oregonian
PORTLAND, OREGON
D. 240,562 SUN. 334,694

SEP 11 1966

Second Benefit Concert Slated September 18 At Art Museum

Four years ago the Portland Junior Symphony Association established an Endowment Fund to provide a solid economic base for the Orchestra's many-sided program. The first concert to benefit this fund was given at the Portland Art Museum with two members of the Boston Symphony Orchestra as guest artists: Doriot Dwyer, first flute, and Joseph Hearne, bass, an alumnus of the Portland Junior Symphony.

In the meantime the fund has grown to four times its original size and a second benefit concert will take place on Sunday, Sept. 18 at 5:30 p.m., also at the Art Museum. Admission to the concert is by invitation.

The program this time will feature guest artists who have been previously associated with the Orchestra. John Gibbens, former principal cellist, will play the Vivaldi Concerto No. 3 in A minor. At present he is the administrative assistant at the University of Oregon School of Music.

'Nardini' Scheduled

Mary Lou Speaker will play the Nardini Violin Concerto in E-minor. She returns to Portland after a Music Festival which is directed by Rudolf Serkin. Miss Speaker entered the Portland Junior Symphony in 1955 at the age of eleven and left it in 1963 having been soloist and serving as concertmaster for three seasons.

Both these concertos will be accompanied with a chamber ensemble from the Portland Junior Symphony consisting of 18 of the leading players who will open the program with the "Capriol" Suite by Peter Warlock.

Margaret Moore To Play

Margaret Moore will be heard in the Portland premiere of a work by Carl Beacher; Platero Suite. The music was written in appreciation of the book "Platero & I" by the Spanish poet and Nobel prizewinner, Jaun Ramon Jiminez.

Mr. Beacher is the "elder statesman" of the Junior Symphony's Board of Directors, and the endowment fund is largely the result of his creative counsel.

Margaret Moore will be remembered for her performance last May of Aaron Avshalomov's Piano Concerto which was recorded for Composers Recordings, Inc. of New York. She was also soloist with the Orchestra in 1955, when as a 15 year old student she performed the Chopin E minor Concerto.

The concert will be conducted by Jacob Avshalomov.

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News (e)
BANGOR, Me.
Circ. 79,208

SEP 9 1966

Liked Reviews

To The Editor:

Camden

As a former Symphony orchestra player and handler of music for 60 years, it has been my good fortune to read the several reviews of chamber music and other concerts which Robert H. Newall wrote for your paper this summer.

Seldom does one find a reviewer who is not a member of a mutual admiration society but who writes in a discriminative and fearless manner. Mr. Newall is one such and stands out even among reviewers for large city papers in the respects just mentioned.

I know very well how touchy third and fourth rate musicians are, and how they ape the characteristic of genius that thinks everything they do is wonderful. Why, I have even heard Boston Symphony players say after a concert, "Boy, didn't we give that Overture a lousy performance!" Top notch performers, like top notch golfers have their bad days. It is the little squirts that never come up with such a confession and singers are the worst of all the squirts.

I found Mr. Newall fair, without grudge or malice, and I want next summer to read more of his reviews. My string quartet may be among them, and that won't get buttered, I am sure.

Robert C. Givler (Ret.)

The Courier-Journal
LOUISVILLE, KY.
D. 229,925 SUN. 338,841

SEP 26 1966

Music Review

Cellist Waxes Athletic, Heavy Arm Snaps String

Stephen Kates, cellist, assisted by Samuel Sanders, pianist; presented yesterday afternoon at Catherine Spalding College Center by Young Artists Promotions and Catherine Spalding College. The programs: Sonata in C major, by Boccherini; Four Fugitives, by Banshikov; Pezzo Capriccioso, by Tchaikovsky; Prelude from Suite No. 6 in D major, by Bach; Concerto for Cello, Opus 107, by Shostakovich.

By WILLIAM MOOTZ
Courier-Journal Critic

Cellist Stephen Kates, who made an impressive Louisville debut two years ago, returned for his second Louisville recital yesterday afternoon in Catherine Spalding College Center. Yesterday's program, like his debut two seasons ago, was sponsored by Young Artists Promotions, in cooperation with Catherine Spalding College.

When Kates first played here, he was a student of unusual promise. Yesterday, he returned as an international celebrity, a winner of last summer's Tchaikovsky Competition in Moscow, and veteran of an appearance with the Boston Symphony at Tanglewood that won him a story in Time magazine.

With this kind of flurry bursting about his career, it was good to see Kates buckle down to the task of honest music-making yesterday. Not only is he an artist of extraordinary gifts. He is a performer of appealing and modest stage deportment. A small audience greeted him with mounting enthusiasm.

Kates has studied with Gregor Piatigorsky, and there is more than a trace of the master tutor in the young disciple. Kates uses a wide vibrato in the Piatigorsky style, and sometimes bears down on the strings with a heaviness of right arm that is reminiscent of Piatigorsky's response to musical passion. A string even broke under the strain yesterday.

But Kates is also growing into an individual who is undoubtedly destined to leave his own mark on cello repertory. There is an exuberance in his playing that is tremendously exciting.

Kates was most impressive in works that called forth his reserves of virtuosity. His playing of Boccherini sonata was extremely romantic, and the Prelude from Bach's Sixth Solo Suite was more athletic than idiomatic. After a string broke near the end of the movement, Kates started over from the beginning. The second time through, the Prelude was more relaxed, and plagued less by slight deviations from true pitch.

Still, Kates was most involved with Banshikov's astringent "Four Fugitives," with Tchaikovsky's fleet Pezzo Capriccioso and, most especially, with Shostakovich's Cello Concerto. All demand bravura playing, and Kates was dazzling in all three.

Kates dedicated his performance of the concerto in honor of Shostakovich's 60th birthday, which fell yesterday. His intense explosive performance was fitting tribute to the veteran Soviet composer.

Samuel Sanders was Kates' accomplished associate at the piano. In response to audience acclaim, the young men offered two encores, an Adagio by Bach, and a Capriccio by Lucas Foss.

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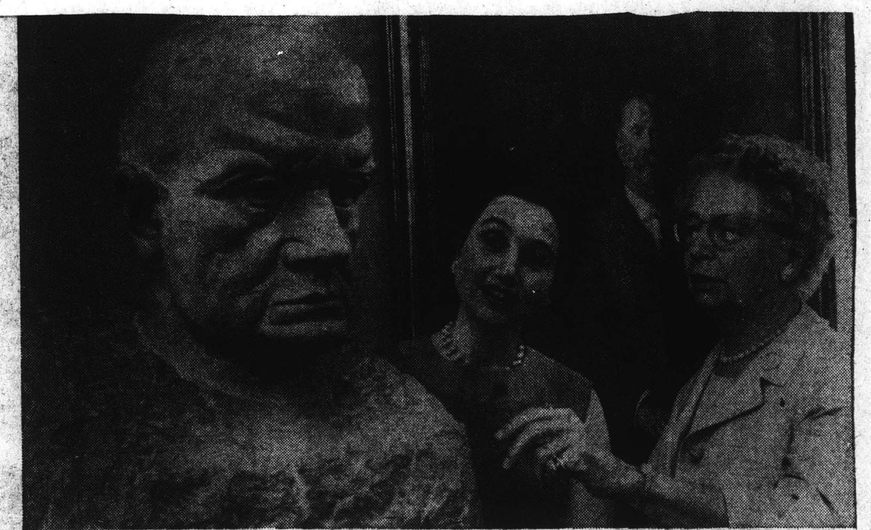
Sunday Globe
BOSTON, Mass.
Circ. 517,080
SEP 4 1966



Mme. Koussevitzky's fascinating sculpture of Sibelius at Symphony Hall interests Mrs. Lauriston Ward Jr. and Miss Dorothy Seccomb, co-chairmen of the Sept. 25 Deaconess Hospital benefit — an afternoon gala with Leonard Bernstein and the New York Philharmonic. Boston Symphony founder Henry Lee Higginson looks on from his gold-framed portrait. Left, ancient instruments offer background for contemporary music committee meeting — Mrs. David P. Boyd and Mrs. George Rohrbough of the Deaconess Friends. (Globe Photos by Joe Dennehy)

Getting a glimpse of Leonard Bernstein and the Philharmonic are committee members at Symphony Hall.

Help for the Deaconess

MARJORIE W. SHERMAN

Once again, the "Friends" of the Deaconess, both as an organization and in the individual sense of the word, are pledging their help in expanding the hospital. They are trying to raise a quarter of a million dollars in the next five years toward enlarging the Central Building.

First benefit on their list is very special. Lawrence-born, Harvard graduate Leonard Bernstein, a student of Serge Koussevitzky's at the Berkshire Music Center and now conductor of the New York Philharmonic, will bring the orchestra to Boston on Sept. 25.

Composer Bernstein, who "loves Boston," where his parents, Mr. and Mrs. Samuel J. Bernstein still live, is planning an unusual concert.

Chairman for the three o'clock gala at Symphony Hall is Mrs. Lauriston Ward Jr., who has come from her Summer home, "Pinetrees," Douglas Hill, Me., to complete plans with her co-chairman, Miss Dorothy Seccomb of Newton and ticket chairman Mrs. John Hill of Boston.

Honorary chairmen are Mme. Serge Koussevitzky and Mrs. Erich Leinsdorf. Others of a representative and hard-working committee are Mrs. James T. Mountz, Mrs. David P. Boyd, Mrs. John H. Nichols Jr., Mrs. George Rohrbough, Mrs. Sheldon Wardwell, Mrs. Richard S. Paige, Mrs. C. Cabell Bailey, Mrs. Allen P. Joslin and Mrs. Halfdan Lee.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
SEP 2 6 1966

Bernstein Was Born to Conduct Mahler

By MICHAEL STEINBERG
Globe Critic

The Richmond Celebrity Series began with a Sunday afternoon Symphony Hall concert by the New York Philharmonic, Leonard Bernstein conducting. The program: Beethoven's "King Stephen" Overture, Copland's Dance Symphony, and the Mahler First.

The Boston Symphony, too, had begun its season with monumental Mahler in D, the Third, and it was interesting to be able to compare such different approaches to similar problems.

Leinsdorf with the Symphony was generally painstaking, hardly ever spontaneous and not often flexible, sometimes beautifully refined, rather inhibited, not quite commanding. Bernstein with the Philharmonic was full of abandon, eleastic, unsubtle, almost entirely convincing.

Bernstein was born to conduct Mahler. The flair for drama, the penchant toward the grandiose and the sentimental, the delight in the unexpected, the feeling for popular music, the internal contradictions, all these awaken sympathetic and intelligent response in Bernstein the conductor, probably by way of Bernstein the composer.

And he is a man, after all, with an extraordinary musical equipment. He has marvelous rhythm. It is an unaccustomed pleasure in Boston to hear a 4/4 measure with a full quota of 16 sixteenth notes, but one of the further pleasures is that within so firm and shapely a rhythmic context syncopations take on immense expressive power.

While the pressure tends to be high, there is a variation of intensity that gives life and breath to the music. In the largest rhythmic dimensions Bernstein's pacing of the work was generally clear and right, whether dealing with Mahler's tricky abruptions or the even more difficult gradual transitions.

One reservation about the performance concerns the Trio of the Scherzo which, best left simple, had a tortured espressivo imposed on it.

This tends to happen to Bernstein's performances of the more naive Mahler, the second movements of the Second and Third, for instance, and most of the Fourth, though one of the most beautifully realized passages in the First was the touchingly tender quotation from the "Wayfarer" Songs in the third movement.

Another reservation pertains to the disappointing underplaying, so surprising for Bernstein, of the Luftpause, the little gasp of silence, before the surprise return to the home key of D major in the finale, a rare instance of his missing the force of a dramatic gesture.

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The first half of the program was fresh and delightful. "King Stephen" is maligned by everybody, but even if not the great piece one might expect from the period of the Seventh Symphony, it is an engaging one. It also has some thoroughly Beethovenian passages, and the opening with its descending fourths is arresting indeed. Bernstein conducted it well.

Copland's adapted the Dance Symphony in 1929 from a ballet he had worked on four to seven years earlier. Some of its derivations are a little naive, for example the silence-trill-crash ending from "Le Sacre," but obviously Nadia Boulanger had taught the young Copland an imposing command of craft as well as some Gallic mannerism. The Dance Symphony is already an altogether personal work, shaped and scored with assurance, and, too rarely encountered, it was a pleasure to hear. The performance was inclined to violence and tumult more than to clarity.

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Player for player, the New York Philharmonic could be a very good orchestra. Its horns and trombones are first-rate, and so are the lower strings. The style of the solo woodwinds is mostly quite vulgar; the violin playing is an execrable noise. The total effect, the product of years of carelessness in the chairs and on the podium, is raucous. But if Sunday's concert brought a demonstration of the art of orchestral playing at a distressingly low ebb, Bernstein himself brought considerable excitment, and that, in the Huntington av. temple of tedium, is welcome.

At intermission, Leonard Bernstein was given a special Boston University citation for his services to music.

LEONARD BERNSTEIN (left) receives citation from B.U. Pres. Harold C. Case.
(Thomas Landers Photo)

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
White Plains Reporter Dispatch
Friday, September 2, 1966

JOSEPH F. RINELLO, who will teach instrumental music in the Eastchester elementary schools this year, was formerly instrumental music director for the Dover-Sherborn public-schools in Massachusetts. Mr. Rinello received his B.S. from Fredonia State Teachers College and his M.M. from the New England Conservatory of Music. He has played the French horn professionally with the Boston Symphony Orchestra and the Boston Pops under Arthur Fiedler at Tanglewood.

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245.100
SEPT 1966

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Sunday Globe
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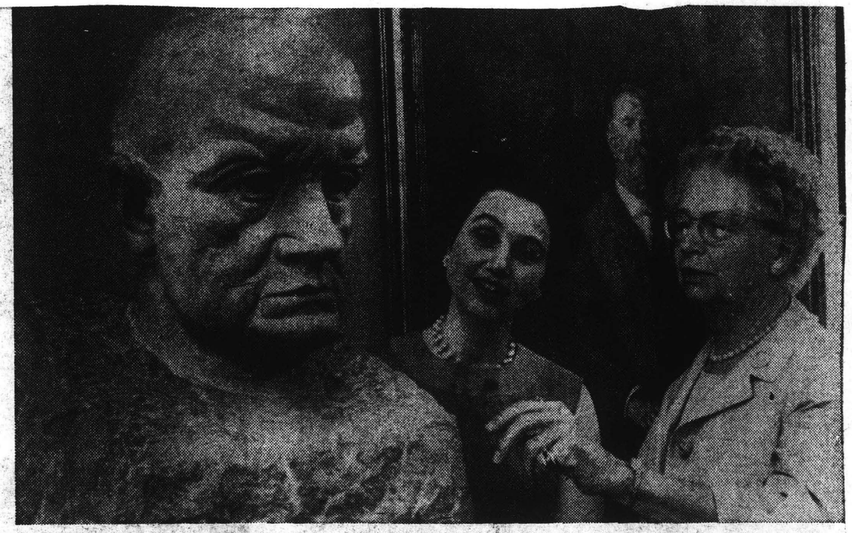

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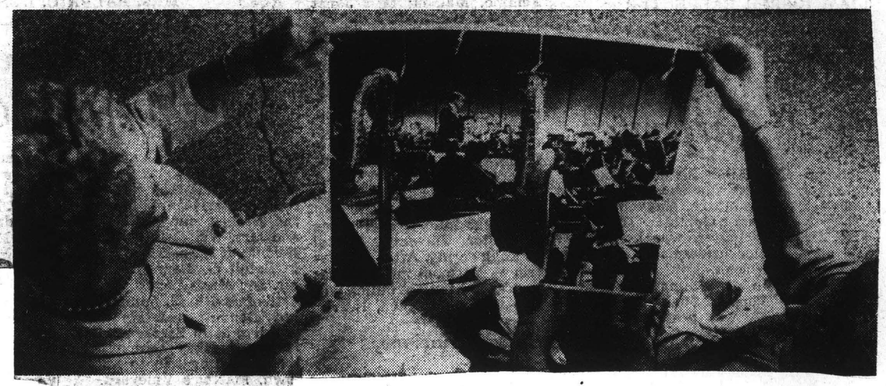

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

OCT 1966

ARTIST LIFE

BY DORLE J. SORIA

THE NAME Mengelberg is back on the New York scene in the person of multitalented **Stefan Bauer-Mengelberg**, new president of the Mannes College of Music. Stefan, who is both mathematician and musician, is distantly related to Willem Mengelberg, the Dutch conductor with the Franz Hals face (red) and figure (round) who electrified New York Philharmonic audiences in the early Twenties. (It was the prohibition era and Mengelberg, who had a diplomatic passport, used to arrive with vast quantities of Holland gin in his trunks.) Stefan describes himself as a grand-nephew of Willem because he has never figured out the actual relationship; actually, the great conductor was Stefan's maternal grandfather's first cousin. Stefan, who was born in Heidelberg, knew "Uncle Willem" when he was a small boy. He used to spend summers in the country in his grandmother's house in Krefeld; Willem Mengelberg lived next door. Stefan came to this country in 1939. After serving with the U.S. Army in Korea he obtained his B.A. *(summa cum laude)* and M.S. degrees from New York University. He studied orchestral conducting both at Mannes College and at Juilliard. In 1959-60 he was one of Leonard Bernstein's assistants at the New York Philharmonic; the next two years he was music director of the St. Louis Philharmonic. He then decided to retire from conducting. His last public appearance was with the Philharmonic in January 1964, when he directed the world premiere of Stefan Wolpe's Symphony No. 1. He has taught philosophy and mathematics at various institutions, including Columbia University, where he is now working on a research project under a grant from the Ford Foundation to develop a computer-controlled process for music printing. When we spoke to him in August he was leaving for the State

Stefan Bauer-Mengelberg.

University of New York at Binghamton (Harpur College, which has the Guarneri String Quartet as a quartet-in-residence) to join a workshop-seminar where he was to introduce to musicologists the use of the computer as a tool in music analysis. For Mannes College—of which he is not only an alumnus but a former staff member—Stefan Bauer-Mengelberg plans "organic but not revolutionary changes." We asked this prodigious young president how old he was. "Thirty-nine, like Jack Benny," he said.

Tanglewood Tales

We went to the Sunday afternoon Tanglewood concert when the three American singers who had won prizes at the Tchaikovsky International Competition in Moscow appeared: Jane Marsh and Veronica Tyler (both wore long yellow dresses, both looked ravishing) and Simon Estes [for a look at the threesome, see this month's "Musical Whirl"]. Afterwards CAMI, the artists' management, gave a garden cocktail party at the Lenox Club. We introduced first-prize winner Jane Marsh to Olga Koussevitzky, who praised the soprano's Russian pronunciation in the difficult Letter Scene from *Eugene Onegin*. "We will have lunch together and we will talk Russian," said Mme. Koussevitzky in her soft, persuasive voice. Twenty-four-year-old Jane Marsh is a real Californian, who could as easily have won prizes in sports as in music. Her swimming is so good that she almost tried out for the last Olympic team, and she is a fine horsewoman. But she doesn't ride in New York City's Central Park. "Those stable horses are all brain-washed," she says. Statuesque, with brown hair and blue eyes and a warm, outgoing personality, Jane is made to be a Brünnhilde or that Girl of the Golden West. But will she put up with those brain-washed theatre horses?

Conductor Erich Leinsdorf was, of course, there—the center of attention shifting as he moved from group to group. He told us that his elder daughter Hester (who the summer before last had seemed all set for a ballerina's life) had spent the past summer working at the Stockbridge theatre. She was now helping in production, he said, but she had started as a "gopher." We repeated: "Gopher?" "Yes, you know," explained the Maestro. "A Go-for Girl. Go-for coffee. Go-for paint. Go-for this. Go-for that." We understood, wishing we could have a "Go-for" too.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

John N. Burk

Program Editor Retires; At Symphony Since 1918

By MICHAEL STEINBERG
Globe Music Critic

On its third page the Boston Symphony's concert program has for years carried the words "with historical and descriptive notes by JOHN N. BURK." When the new season opened nine days ago that was missing, and a few pages further on one could read a little notice of John Burk's retirement "after 48 years of devoted service to the Boston Symphony."

Reading on, one learned that Burk, born in San Jose, Calif., and Harvard '16, came to Symphony Hall as publicity director after a brief stint as assistant to H.T.P. on the Transcript. He became program annotator and editor in 1934 on the death of Philip Hale. There was also mention made of his books on Mozart, Beethoven and Clara Schumann, and of his work in editing the Burrell collection of Wagner letters.

By his writing, John Burk has earned the gratitude, not just of the Boston Symphony, but of that orchestra's large public. We have, all of us, been the beneficiaries of his conscientious scholarship and his fastidious style.

John Burk is a writer. That is, he is not merely a person capable of achieving coherent and literate prose, though that is in itself valuable and by no means to be taken for granted in his profession, but he is a man sensitive to wards, to their precise meanings, and to their most subtly elusive flavors as well. Proceeding from a clear and disciplined intellect, his essays are shapely and forceful.

The task which John Burk has performed for so long at the highest level of competence, and often with distinction, is important and it is difficult. First, there should be accurate vital statistics about the piece, its date and circumstances of composition. Where there are problems about variant versions, say, in Bach's St. John Passion, Handel's Messiah, the Bruckner and Mahler symphonies, or in many of Stravinsky's scores, these should be clarified.

After that, the interpretation of just what the program annotator's job is becomes more subjective. It is the function of the writer's good sense, imagination, and taste, to determine what he can say that will be illuminating to the reader. The purpose, after all, is to enable the reader to be a better listener, perhaps by pointing out this detail or that relationship which he might miss on his own, perhaps by placing the individual work into a broader context within whose frame it can be more richly and interestingly understood.

Notes can help, but they can also be a distraction and a nuisance. They do mischief if they concentrate on offering a blow-by-blow description of a composition's progress: The principal theme is announced by the clarinet against a syncopated accompaniment in the lower strings, then restated by the trumpet with . . . that sort of thing. The listener who cannot hear that is not helped by the redundancy of verbal description. The listener who can is likely to be distracted into using the program notes as a kind of checklist and, as a result, not to attend to the events between the readily described high points as duly catalogued in the notes.

Writers like to be read. John Burk is no exception, but it always distressed him to see people reading while music was being played. There is always some bored person idly leafing through the program and coming suddenly across "I'm sure Father would have wanted me to have a Rolls," ready to chuckle over it in one of the silences of Leonore No. 2, but what really appalled Burk is the thought of his notes getting in the way of the music by being used as a kind of substitute. Anyone who goes to concerts much is familiar with the member of the audience who suddenly goes into a frenzy of page-flipping in search of enlightenment, never thinking that the only relevant, indeed the only possible source of enlightenment at that moment is the sound coming off the stage.

The time for program notes is before and after the performance. Perhaps John Burk can take some of the credit for the Boston Symphony audience's tendency to arrive quite early for concerts. I also believe that to some extent that if an audience leaves a small number of programs behind in the house, that, too is an index of the annotator's success, and there again John Burk scores high.

What of the future? For the Boston Symphony there is more than the self-evident responsibility of appropriately filling the gap left by John Burk's retirement. The Boston Symphony has a responsibility to its own standards and traditions in this field. Since the days of Philip Hale, who began furnishing "historical and descriptive notes" in 1901, the Boston Symphony has provided the criterion by which such things are judged.

The appointment of John Burk's friend and associate Donald T. Gammons to "act as program editor" is, one presumes, not offered as a long-term solution. The Symphony will, let us hope, search hard for someone completely professional as musician and writer. And, to enter a special plea, it should be someone competent in contemporary music, for that area, one where audiences can especially use sympathetic guidance, offers the one cause of complaint about the notes of recent years, for they have tended to be skimpy and not even completely dependable as to facts.

Finally, to John Burk, along with a renewed expression of appreciation, go our good wishes for the future. This may be the time for him to return to the useful task of bringing M. A. DeWolfe Howe's history of the Boston Symphony up to date again.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098

SEP 13 1966

SOCIETY

by Miriam Tod

Boston can never be called dull! Whatever type of entertainment you prefer, or whatever cause is nearest to your heart, there is something for everyone being offered this fall. Whether it be serious to improve your mind, or fun for fun's sake, you can take your pick and spend your time doing something different every day.

A glance at the social calendar shows that it is rapidly filling up for the remainder of this month, and for October. The unofficial opening of the season is the start of the Friday afternoon concerts at Symphony. This means that "everyone" is back from the country and seashore, and ready to be caught up in the winter whirl of activities.

This year the opening is a week earlier that last, and the [illegible] will be on Sept. 23. Music Director Erich Leinsdorf, who is starting his fifth season with the [illegible] Orchestra, has announced that the orchestra will perform Mahler's "Third Symphony" at the opening concert.

TIME
NEW YORK, N.Y.
W. 2,737,900

OCT 21 1966

MUSIC

SILVERSTEIN

Bos[redacted]n, 33, raised [redacted]op three or concertmasters in the world. That [redacted]me achiev[redacted] view of the fact [redacted]e was [redacted] from Philadelphia's [redacted]s Institut[redacted] was too dis[redacted]d by girls and baseball"). Silver[redacted] is one of the few concertmasters [redacted]k his way up from the ranks; he [redacted]ined the Boston string section in 1955, [redacted]cended to the first chair in 1962. [redacted]oston Symphony Conductor Erich [redacted]orl: "He has some sort of beam [redacted]ntenna, so that he knows what I [redacted] almost before I do."

[redacted] good concertmaster is as rare as [redacted] humble conductor. He is indispensa[redacted]le to a conductor's success and, as such, [redacted]s guarded and pampered like a mistress. [redacted]ir John Barbirolli refers to his man as [redacted]his "chief of staff," Eugene Ormandy's [redacted] his "mind reader," William Steinberg's his "seismograph," Donald Johanos' his "stroke oar."

A concertmaster is all that and more, relying on a sixth sense to translate the ideas of the conductor to the musicians. He derives his authority from the simple fact that he can play better than anyone else in the orchestra, sets the standard that the rest of the players are expected to live up to. He plays all the important violin solos in an orchestral piece, and, indeed, ought to be so familiar with the literature that he can substitute at the last minute for an absent violin soloist. He is also responsible for keeping everyone in tune, determines the proper bowing for the strings, an all-important factor in correct phrasing. When the maestro wiggles a meaningful finger, the con[redacted] and in [redacted]ad [redacted] players [redacted] orchestra. [redacted] is a subconductor, able, and often compelled, to rescue the maestro when he misses an entrance or loses his place. Ravel was such a notoriously bad conductor that soloists who were condemned to play under his baton sometimes made a secret pact to take all their cues from the concertmaster. Says Leinsdorf: "If you have a good concertmaster, you don't have to move your left arm so much."

Switch, Switch. A concertmaster's influence is so strong, in fact, that by his example he can alter the entire sound of an orchestra. The suavity and elegance of Nadien's playing, for example, have already given his string section a correspondingly new tone. Beyond that, the concertmaster helps decide promotions, auditions, prospective new players, and acts as a father confessor as well as a liaison between the men and the maestro. Barbirolli says that the Italian appellation for concertmaster, *violino di spalla*, is more apropos: "His is the shoulder that the conductor leans on."

Or anybody else who happens to be onstage. During a Cleveland Orchestra concert six months ago, the E string on Soloist Isaac Stern's violin suddenly snapped in the final movement of a Brahms concerto. Concertmaster Druian quickly gave Stern his Stradivarius, passed the disabled instrument to Assistant Concertmaster Daniel Majeske and continued playing on Majeske's violin. Majeske replaced the string and—switch, switch—Stern finished with a flourish on his fiddle, having missed only one measure of music. Says Druian, with the understatement typical of the supercool concertmaster: "It's all part of the job."

The Washington Post
WASHINGTON, D. C.
D. 444,396 SUN. 553,012

OCT 20 1966

Orchestra Cancels U.N. Concert Here

THE FIVE-MAN negotiating committee of the Philadelphia Orchestra has refused to interrupt the orchestra's current strike to play for the United Nations Day concert scheduled for Monday, Oct. 24, in Constitution Hall.

Gerald Wagner, Washington representative for the UN Association, said Tuesday, "It is incomprehensible that the Philadelphia Orchestra Association and the committee negotiating for the musicians cannot agree to play the Sixth Annual United Nations Day concert scheduled for Oct. 24. 82 chiefs of diplomatic missions and their wives have accepted the invitation of the Secreatary of State to be present."

Wagner continued, "Vice President Humphrey will speak at the concert which is under the patronage of President and Mrs. Johnson."

He concluded, "Regardless of whether or not the Philadelphia Orchestra plays, there will be a United Nations Concert and it will be magnificent."

A report from Philadelphia pointed out that it was not the Orchestra Association that could not agree to play. Nor was the decision made by a vote of the entire orchestra, but by the Musicians Union and the negotiating committee which is made up of five members of the orchestra.

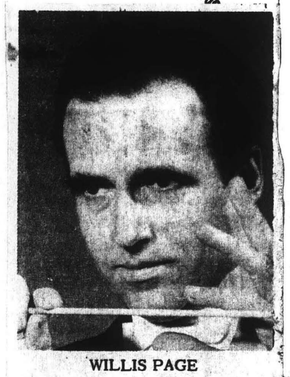
The strike, now in its fourth week, has resulted in the cancellation of the regular concerts of the orchestra in Philadelphia and New York. The first program in the Philadelphia's regular Constitution Hall series is set for Monday, Oct. 31.

Following Wagner's statement that there would be a United Nations concert on the 24th, there was speculation as to whether, for example, the Boston Symphony Orchestra members would agree to play in place of the striking Philadelphians, thus putting themselves in the position of strike-breaking.

While the question had not been raised officially, the unofficial presumption was that no other orchestra would agree to play while the Philadelphia strike was in progress.

WILLIAMSVILLE, N. Y.
AMHERST BEE
W. 7,500

OCT 13 1966



WILLIS PAGE

Page Will Conduct

PAGE ONE

Willis Page, music director of the Nashville (Tenn) Symphony, will be guest conductor of the Amherst Symphony Orchestra at its concert in the auditorium of Amherst Central Junior High School, Kings Highway, Snyder, at 3:00 p.m. Sunday, Oct. 23. The concert will be open to the public.

Before coming to Buffalo in 1955, Mr. Page conducted concerts and recordings in Boston. A protege of Pierre Monteux, he was guest conductor of the Boston Pops and Esplanade Concerts and conductor of the Cecelia Society Chorus. In 1953 he became music director of the New Orchestral Society of Boston, composed entirely of members of the Boston Symphony, making hi-fi records that received high praise from critics.

ST. CLOUD, MINN.
VISITOR
W. 843,142 COMB.CIRC.OF ALL EDITIONS (C)

OCT 16 1966

World Famous Musicians

Concert Season at SJU Announced

COLLEGEVILLE, Minn. — Saint John's University will begin its 1966-67 concert season on October 18th with a concert by world famous organist Berj Zamkochian

Jean Madeira and Prof. Track

from the Boston Symphony, at 8:30 p.m. in the Abbey and University Church.

Mr. Zamkochian will be accompanied by 60 string-players of the Metropolitan Youth Symphony of Minneapolis in Poulenc's Concerto for Organ, Strings and Timpani.

He returned recently from a successful concert tour in the Soviet Union, his second trip there in two years.

The Metropolitan Youth Symphony is now in its third year under the direction of Mr. Gerhard Track of the Saint John's Music Department.

Ibes will present his annual piano

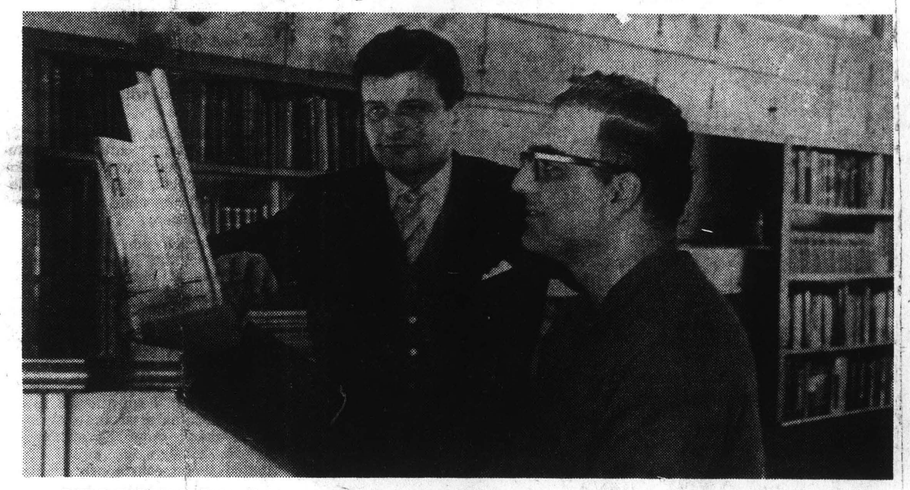
On November 8th, Mr. Willem recital at 8:30 p.m. in the SJU Auditorium. He will play Bach's **Prelude and Fugue in c minor from Well-tempered Clavier Book I,** Beethoven's **Sonata in c minor, opus 111,** Berg's **Sonata,** and Moussorgsky's **Pictures at an Exposition.**

Mr. Ibes, a resident instructor in music at Saint John's, is a native of Nijmegen, The Netherlands where he began his music studies at the young age of 12. He has been on the University faculty since 1957.

The choirs of the College of St. Cathrine, St. Paul, and Saint John's will perform jointly in a "John F. Kennedy Memorial Concert" on November 22 at 8:30 p.m. in the Abbey and University Church. Mr. Track will conduct the ensemble as they sing Haydn's **Lord Nelson Mass** and Track's own **Kennedy-Cantata.**

World famous contra-alto Jean Madeira of the Metropolitan Opera, New York, will give a concert together with the Saint John's Symphony Orchestra and the Men's Chorus on December 2 in the University gymnasium at 8:30 p.m. In the first part of the program, Miss Madeira will perform the **Alto-Rhapsody** by Brahms and **The Serenade** by Schubert. Following intermission, she will perform with the orchestra highlights from Bizet's **Carmen.**

Miss Madeira gained wide acclaim while performing with the Vienna State Opera in the 1950's. She has recently returned to the U.S. from Munich, Germany, where she sang at the Munich Opera-Festival, 1966.



BERJ ZAMKOCHIAN, right, organist of the Boston Symphony Orchestra, with Gerhard Track.

On Thursday, February 2, Miss Micaela Maiart-Track and Mr. Willem Ibes will present a duo-piano recital in the SJU Auditorium at 8:30 p.m. Both popular artists will combine their talents featuring some of the works of Mozart, Schubert, Brahms, Stravinsky, Poulenc and Gerhard Track.

The Augsburg College Choir of Minneapolis will make an appearance in the Abbey and University Church at Saint John's on Thursday, February 9 at 8:30 p.m. The Choir, under the baton of Leland B. Sateren, will present a concert of sacred music. Last year the group made its first European tour giving concerts in West Germany and Scandinavia.

The Saint John's University Men's Chorus will perform two home concerts on March 1 and 2, following its first concert tour on the west coast. They will sing a program of sacred and secular works, folksongs and spirituals. The time is set for 8:30 p.m. in the SJU Auditorium.

The University Concert Band under the direction of Mr. Frank Herring will give its annual home concert on April 4. Mr. Herring is the chairman of the Music Department at Saint John's and the national president of Catholic Bandmasters Asociation.

Admission will be free on the following concert dates: October 18; November 8 & 22; February 9; and April 4. Tickets for the remaining concerts may be purchased at St. John's Box Office.

ST. CLOUD, MINN.
VISITOR
W. 843,142 COMB.CIRC.OF ALL EDITIONS (C)

OCT 16 1966

ANAHEIM, CALIF.
BULLETIN
D. 17,500

OCT 1 1966

Boston Symphony Organist To Perform In Abbey Church

On Tuesday, Oct. 18, at 8:30 p.m., the famous American organist, Berj Zamkochian of the Boston Symphony Orchestra, will give a concert in the Abbey Church at St. John's University, Collegeville. There is no admission charge.

Berj Zamkochian will be accompanied by sixty string players of the Metropolitan Youth Orchestra from Minneapolis under the direction of Gerhard Track, in Foulenc's Concerto for organ, strings and timpani. In the first part of the program, Mr. Zamkochian will perform Handel's Organ Concerto No. 2 in B flat Major. Between the two major works he will be heard in a solo recital. Included in this section will be the world premiere performance of a new composition by Gerhard Track: "Festival Prelude and Liturgy, arranged for organ by B. Zamkochian.

1. Hymn of Vesting
2. The Lord's Prayer.

Festival Prelude and Fugue in D minor, (dedicated to B. Zamkochian.

DEDICATION — Berj Zamkachian, organist of the Boston Symphony and Boston Pops Orchestras, will be guest organist at the Oct. 8 dedication of a new organ in the Faith Lutheran Church, 2219 W. Orange Ave., Anaheim. Dedication rites are scheduled at 8 p.m.

Conservatory of Music where he studied organ with George Faxon. During his years of graduate study at the same school, he was appointed a member of the Organ Faculty. His musical accomplishments since his graduation have been many and numerous. At the age of twenty-six he was appointed Organist of the Boston Symphony and Boston Pops Orchestra; a post which he has held for the past nine years. Nine years ago, he signed his first recording contract with RCA Victor Records. This year recitals will take him throughout the United States, Mexico, Europe and Asia.

In 1965, Berj Zamkochian became distinguished as the first American Organist to tour the Soviet Union. During the tour he played concerts in Moscow, Leningrad and Erevan. The Soviet News Agency Tass said of his Moscow concert ". . . There is about Berj Zamkochian, the American born Armenian Organist, a powerful magnetic musical personality that makes an immediate communication with each and every person in his audience. Playing his entire program without the assistance of printed page or person, he showed himself truly the master of this very difficult instrument. Furthermore he revealed a musical and coloristic approach to the instrument we never before had known."

The Soviet Union immediately invited Mr. Zamkochian to perform during the 1966 Concert Season and he will be featured as one of the guest artists of the Centennial Celebration of the Tchaikovsky Conservatory.

Mr. Zamkochian has also been the recipient of distinctive honors from Pope Paul VI and Cardinal Agagianian. Most recently Berj Zamkochian received the "Knighthood of St. Vartan." He is a dedicated church musician. He serves as Director of Music at St. Theresa's church, West Roxbury, Massachusetts; Director of Music at Catholic Memorial High School, also in West Roxbury; and lecturer in Music at Regis College, Weston, Massachusetts.

Mr. Zamkochian has recorded with the Boston Symphony Orchestra, in addition to the Poulenc Organ Concerto, the Organ Symphony of Camille Saint — Saens, Symphony No. 3. He has also recorded for Gregorian Institute of America.

239

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT VERNON ARGUS
Friday, November 18, 1966 047

No Fractures, X-Ray Says Of Violin Bow

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BINGHAMTON PRESS
Friday, November 18, 1966 047

My Diagnosis Is: Bow(ed), But Not Bent

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Sentinel (e)
FITCHBURG, Mass.
Circ. 20,016
NOV 19 1966

'Ailing' Violin Bow X-rayed

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Times (e)
HARTFORD, Conn.
Circ. 132,266
NOV 18 1966

Bow . . .

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Sentinel (e)
ANSONIA, Conn.
Circ. 15,929
NOV 18 1966

Only a Scratch, No Fracture

BOSTON (AP) — Michel Sasson, a member of the Boston Symphony, took the valuable, 200 - year - old bow for his violin to Beth Israel Hospital for what he called "an emergency diagnosis."

He feared a mark on it indicated a crack and ask- Dr. Peter Lavender, neuroradiologist, to X - ray the bow.

Dr. Lavender read the X - ray; returned with the diagnosis: "Only a scratch, no fracture."

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,703
NOV 21 1966

No Fracture

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
News-Times (e)
DANBURY, Conn.
Circ. 26,024
NOV 18 1966

Violin X-Ray, 'No Fracture'

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Sun (e)
WESTERLY, R. I.
Circ. 9,367
NOV 18 1966

EMERGENCY DIAGNOSIS

BOSTON (AP)— Michel Sasson, a member of the Boston Symphony, took the valuable, 200-year-old bow for his violin to Beth Israel Hospital for what he called "an emergency diagnosis."

He feared a mark on it indicated a crack and asked Dr. Peter Lavender, neuroradiologist, to X-ray the bow.

Dr. Lavender read the X-ray, returned with the diagnosis: "Only a scratch, no fracture."

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Herald (m)
BOSTON, Mass.
Circ. 159,508
NOV 18 1966

WITH OUR COMPLIMENTS . . .

Although this clipping is beyond your order we thought it would interest you.

Please accept it with our compliments.

Sincerely, 047

NEW ENGLAND NEWSCLIP AGENCY, INC.

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Journal (e)
LEWISTON-AUBURN
Me.
Circ. 13,792
NOV 18 1966

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Express (e)
PORTLAND, Me.
Circ. 29,049
NOV 18 1966

Violin Bow X-Rayed; No Fracture Found

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Times-Argus (e)
BARRE, Vermont
Circ. 11,593
NOV 18 1966

No Fracture

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Gazette (e)
WORCESTER, Mass.
Circ. 94,357
NOV 18 1966

How to Keep in Tune

BOSTON (AP) — Michel Sasson, a member of the Boston Symphony, took the valuable, 200-year-old bow for his violin to Beth Israel Hospital for what he called "an emergency diagnosis."

He feared a mark on it indicated a crack and asked Dr. Peter Lavender, neuroradiologist, to X-ray the bow.

Dr. Lavender read the X-ray and returned the diagnosis:

"Only a scratch, no fracture."

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
News (e)
SALEM, Mass.
Circ. 27,687
NOV 4 1966

ALL HAIL!

I can only applaud the Metropolitan Opera management for adopting, at its new home in New York's Lincoln Center, a rule barring latecomers until the first natural break, such as an intermission, once a performance has started. Some 30 who showed up late for an hour-and-40-minute one-act opera a few nights back had a real wait before they were seated — and how at least some of them must have fumed!

The Boston Symphony has a similar rule. I know because I got hung up by it once, through no fault of my own but because of a breakdown in the Boston subway system. Among my fellow latecomers cooling their heels in the lobby I saw, and chatted with, a college classmate who was, and still is, a member of the BSO board of directors. If he could take the wait gracefully — and he did — certainly none of the rest of us had a legitimate kick. So all hail the Met and its new rule!

Newark Star-Ledger
NEWARK, N. J.
D. 238,474 SUN. 390,677
NOV 11 1966

Koussevitzky's widow at concert

Mme. Olga Koussevitzky, widow of the famed Boston Symphony conductor, will attend the Sunday afternoon concert at Newark's Symphony Hall to hear the All-State Orchestra and Chorus perform a work which was commissioned two decades ago by the Koussevitzky, Music Foundation.

Mme. Koussevitzky will be the guest of Kenneth Schermerhorn, director of the New Jersey Symphony, who will conduct this selective student orchestra and chorus. Schermerhorn once studied with her husband, Serge Koussevitzky, who was conductor of the Boston Symphony from 1924 to 1949.

New England Newsclip Agency, Inc. Box 2078, Boston 02106 • 742-4200
Evening Globe
BOSTON, Mass.
Circ. 145,838
NOV 17 1966

MUSICAL X-RAY?—Fearing that his 200-year-old French violin bow was cracked, Michael Sasson of the Boston Symphony Orchestra brought it to Louis Baizman, chief radiology technician at Beth Israel Hospital for X-rays. Fortunately the suspected crack turned out to be only a scratch.

ow Unbowed After X-Ray

WALPOLE, FRIDAY, NOV. 18, 1966

other day to ask an "emergency diagnosis" from Dr. Peter Lavender, neuro-radiologist and Louis Baizman chief radiology technician.

ing interest — no" as Hippocrates — and of course, they [illegible] if they could see the [illegible] of at least two centuries [illegible] age.

. Sasson was agreeable. So opened his violin case and [illegible] them the patient.

"Ah," said one of the young [illegible] to his colleague, "note the arched modeling of the belly and back and the nice shallow [illegible] the arching of the belly is both transversal and longitudinal."

"True, true," said the other young intern. "But do look there, Doctor, and note the artistic unity of the opposed curves. I'm sure you know, Doctor, that the tuning of the violoncello is one octave below the viola, while the normal double bass approximately covers the suboctave of the violoncello."

[illegible] to M. Sasson and asked [illegible] the patient a Stradivarius, an Amati or a Maggini?"

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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

MOUNT VERNON ARGUS
Friday, November 18, 1966

No Fractures, X-Ray Says Of Violin Bow

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BINGHAMTON PRESS
Friday, November 18, 1966

My Diagnosis Is: Bow(ed), But Not Bent

New England Newsclip Agency, Inc.
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Sentinel (e)
FITCHBURG, Mass.
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NOV 1 9 1966

'Ailing' Violin Bow X-rayed

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Times (e)
HARTFORD, Conn.
Circ. 132,266

NOV 1 8 1966

Bow . . .

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Monitor & New Hampshire Patriot (e)
CONCORD, N. H.
Circ. 12,703

NOV 2 1 1966

No Fracture

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Box 2078, Boston 02106 • 742-4200

News-Times (e)
DANBURY, Conn.
Circ. 26,024

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Sun (e)
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Gazette (e)
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News (e)
SALEM, Mass.
Circ. 27,687

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Newark Star-Ledger
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Evening Globe
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Circ. 145,838

NOV 1 7 1966

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ERALD, FRIDAY, NOV. 18, 1966

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[illegible]ALD, FRIDAY, NOV. 18, 1966

Aged Bow Unbowed After X-Ray

By FRED BRADY

At Beth Israel Hospital even the men in white turned white when they heard the age of the patient.

"At least 200 years," said Michel Sasson.

M. Sasson is a violinist with the Boston Symphony and he brought in the "patient" the other day to ask an "emergency diagnosis" from Dr. Peter Lavender, neuro-radiologist and Louis Baizman chief radiology technician.

Of course, there were two young interns — hot as Hippocrates — and of course they asked if they could see this patient of at least two centuries in age.

M. Sasson was agreeable. So he opened his violin case and showed them the patient.

"Aha," said one of the young interns to his colleague, "note the arched modeling of the belly and back and the nice shallow ribs. Note how the arching of the belly is both transversal and longitudinal."

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New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
NOV 13 1966

What Boston Wears to Friday Afternoon at The Symphony

By SUSAN HAMILTON

Sunday Herald Photos by George Dixon

FRIDAY afternoon at the Symphony is a tradition for Boston women that is steeped in the city's history. Ever since 1881, women of Boston have set aside that one afternoon a week for music and lunching with friends at the Chilton Club or the Ritz and then on to Symphony Hall for a concert.

Until 1915, tickets for the afternoon were unreserved and for 25 cents and a wait in line, you could attend what was then called a "rehearsal"—for the Saturday night concert.

Boston women today no longer wait in line. They arrive in suits and coats of tweed and solid colors just minutes before the doors close.

Tailored outfits blend with the more casual look of the younger concert-goers who prefer combinations of bright colors in plaid or stripes.

Hats of velvet and fur have scattered popularity, but Boston women seem to prefer to attend their Symphony afternoons hat-less.

Mrs. David Bernstein of Chestnut Hill in a blue and red wool suit arrives at the Symphony with Mrs. Hy Eisenman of Brookline, who wears a fitted beige coat, and Mrs. Ralph Heifetz of Lowell in a green tweed wool suit.

Mrs. David Wilder of Needham, (left) wears a black and white wool suit. Mrs. Henry Hornblower II chooses a green and white plaid suit.

Mrs. David Bird in yellow tweed with a light brown hat discusses the afternoon program with Mrs. Edward Redstone of Newton, who wears a cream colored coat and mink hat.

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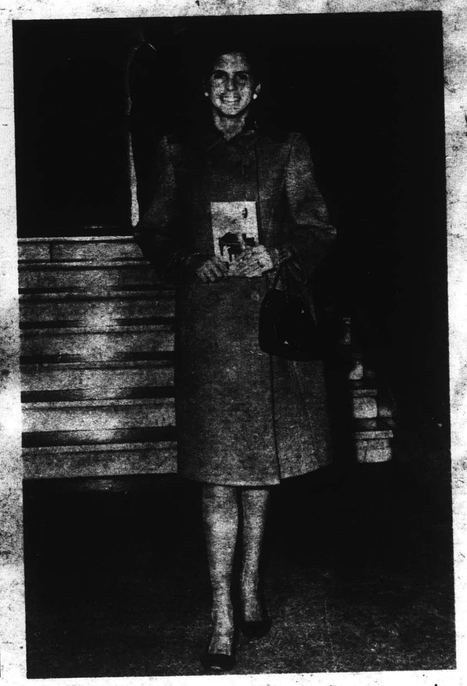
Friday Afternoon at the Symphony

Johanna Fiedler, daughter of Boston Pops conductor Arthur Fiedler, home for a week-end from Sarah Lawrence College, wears a green tweed fitted coat.

Mrs. Hans Estin of Manchester arrives at the Friday Symphony in a yellow, orange and black coat and dress combination.

Mrs. Howard Johnson of Cambridge, wife of the new MIT president, in a multi-colored light wool cape.



Mrs. Gerald Church of Chestnut Street . . . in a shocking pink coat with blue hair ribbon.

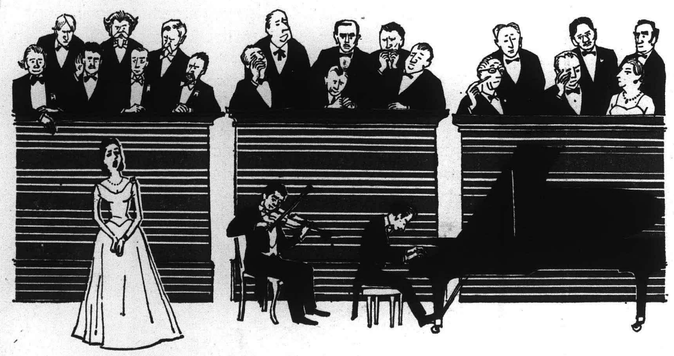
Mrs. Francis Keating of North Falmouth . . . in a dark mink jacket.

INFORMATION OBSCURED

ATLANTIC
BOSTON, MASS.
MONTHLY 279,,900

OCT 1966

they shall have music



COMPETITIONS HERE AND ABROAD

BY HERBERT KUPFERBERG

The shortest line for an American seeking musical fame and fortune runs from here to Moscow and back again. This axiom, which might be called Cliburn's Law, has just been reaffirmed by an attractive young woman named Jane Marsh, who decided only three years ago that she wanted to be a singer, and who right now confronts as promising a future as any soprano in the business.

This sudden upsurge is due entirely to Miss Marsh's winning first prize last June in the vocal division of the Tchaikovsky International Music Competition in Moscow. In so doing she became the first American to win the top award in the Moscow competition since Van Cliburn in 1958. Cliburn's victory also made him a celebrity overnight, but he had considerably more of an advance reputation than Miss Marsh. She had sung a few important dates, such as the opening concert of the Boston Symphony's 1965–1966 season, for which Erich Leinsdorf invited her to appear in Beethoven's Ninth Symphony, but to the musical public at large she was a virtual unknown.

Now, in the few months since Moscow, she has signed a recording contract with RCA Victor, declined a contract with the Metropolitan Opera (which she regards as "premature"), accepted an invitation to return to Russia for a concert tour next season, and in general has been offered so many engagements to sing in the United States that her agent, Columbia Artists Management, Incorporated, can hardly keep track of them.

Miss Marsh is brown-haired, blue-eyed, pretty, and stands five feet eleven, although she is so neatly proportioned that she does not convey an impression of undue height. She is a San Franciscan by birth and an outdoor girl by inclination, competing in swimming meets and giving rodeo-riding and roping exhibitions on her own colt, Sandy, in Western horse shows. She is taking her musical eminence with cool self-assurance. She hesitated a bit when asked whether she thought that musical competitions, which, after all, have been going on in one form or another since the Greek Olympic Games, were a good way of uncovering talent.

"I don't know whether they are a *good* way, though they certainly are a way," she said as she sat in a Chinese restaurant on Sixth Avenue not far from her New York apartment and consumed a thoroughly American steak dinner. "The trouble is that they can't be completely fair. Sometimes those who place one, two, and three are very close together, and yet all the recognition goes to the number one winner. Another thing is that there are two kinds of people psychologically, the competitor and the performer. Very seldom are both combined in the same individual. Essentially I'm a performer, not a contestant. But I've trained myself to think of auditions and competitions as performances, and to imagine that I really am giving a performance up there."

The Moscow competition is split into four divisions, with separate contests for singers, pianists, violinists, and cellists. Whatever else it may disclose about a contestant, it certainly explores his stamina to the full. All the vocal entrants had to undergo three separate rounds of tests. In the first (in which seventy of the original one hundred starters were eliminated), each contestant was asked to sing (a) a folk song from his own country, (b) a Russian folk song, (c) a standard aria selected from a list of thirty, and (d) a seventeenth-century aria.

In the second round, the requirements were (a) a vocalise written expressly for the competition by a Soviet composer listed in the program as S. Oorbach, (b) two more Russian songs selected by the contestant, (c) an aria by a modern composer selected by the contestant, and (d) a Russian aria chosen from a list. The final audition was made up of (a) a repetition of the Russian aria, (b) a "grand scene" from an opera or a song cycle with orchestra, and (c) a modern aria.

Everything had to be sung in the language in which it was written, and the time intervals between the rounds, while they varied, were minimal (Miss Marsh's schedule worked out so that she had four days between rounds 1 and 2, but only one between rounds 2 and 3). A large public audience was always on hand, and applauded the contestants generously. The panel of twenty official judges was also friendly; Miss Marsh says that many of them phoned her to congratulate her on her twenty-fourth birthday, which she celebrated during the competition. Mr. S. Oorbach, the composer, also called her to say how well she had sung his vocalise. Although she had only three numbers in the final and de-

those of Itzhak Perlman, all Israeli ca[illegible] importance, but because his [illegible] Votapek, who is especially adept in modern works, has amply proved his mettle as a competitor. But [illegible] after Fort Worth, [illegible] in the even tougher [illegible] concert world, where prodigious young pianists are plentiful, and where last year's award is not necessarily a shortcut to next year's booking lists.

Votapek's experiences so far, as well as those of countless other competition winners, raise such questions as whether the qualities which may impress a judge in a contest will necessarily register with the public, and even more important, whether such factors as growth, maturity, and the insight born of thought and experience can ever be checked off on a tally sheet. These are the matters which will really decide what place artists like the Ralph Votapeks, Itzhak Perlmans, and Jane Marshes are to hold, and on them the jury is still out.

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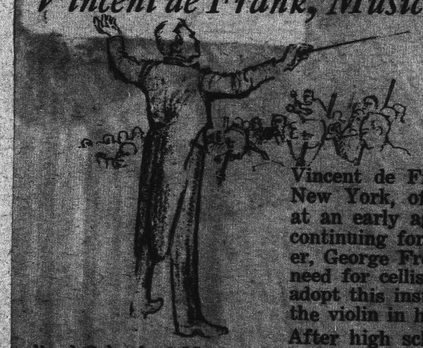
THE COMMERCIAL APPEAL
MEMPHIS, TENN.
D. 216,995 SUN. 268,515

OCT 2 1966

Memphis Symphony Orchestra

Vincent de Frank, Music Director & Conductor



"Dynamic and devoted" are two adjectives that describe Vincent de Frank, conductor of the Memphis Symphony Orchestra, and some might add "debonair" as a tribute to his dashing good looks.

Vincent de Frank was born in Long Island City, New York, of Irish and Italian parentage. There at an early age he began the study of the violin, continuing for eleven years under the noted teacher, George Frenz. While in high school, due to the need for cellists in the orchestra, he was urged to adopt this instrument. Very soon the cello replaced the violin in his affections.

After high school, Mr. de Frank entered the Juilliard School of Music, also studying cello under Percy Such and conducting under Albert Stoessel. During this period he also played cello with the National Orchestral Society at Carnegie Hall under Leon Barzin.

Following a tour of South America with his own orchestra, Mr. de Frank joined the Detroit Symphony as cellist and at the same time studied cello with the renowned Georges Miquelle. He remained there until enlisting in the United States Army in October, 1940.

Mr. de Frank first attracted the attention of Memphis music lovers by his outstanding work as Director of the Second Army Headquarters Band. On his release from the Army in October, 1945, he was immediately engaged to conduct the Memphis Symphony Orchestra while Dr. Burnett C. Tuthill, the regular conductor, was on leave of absence. In April, 1946, on Dr. Tuthill's resignation, Mr. de Frank was appointed permanent conductor in which post he continued through the 1946-47 season, bringing the orchestra to its finest standard of performance. During the summer of 1947 he was privileged to study conducting under the eminent Dr. Serge Koussevitzky, Conductor of the Boston Symphony. In September, 1947 the Memphis Symphony Orchestra voted to discontinue concerts due to a serious financial [illegible], and Mr. de Frank accepted an appointment as cellist with the St. Louis Symphony for several seasons. In 1950 he undertook a teaching fellowship at Indiana University, as assistant to Fritz Magg, violoncellist of the resident Berkshire String Quartet.

Mr. de Frank returned to Memphis in 1952 to become conductor of a new orchestral group formed by himself and his former music associates here. Several concerts were given in the Mid-South area followed by an appearance at Memphis' Goodwyn Institute. This was received by standing ovation and resulted in the immediate formation of the Memphis Orchestral Society. The Memphis Symphony Orchestra, the outgrowth of that occasion, has now progressed and expanded into one of the leading young orchestras of the nation.

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MONTHLY 279,,900

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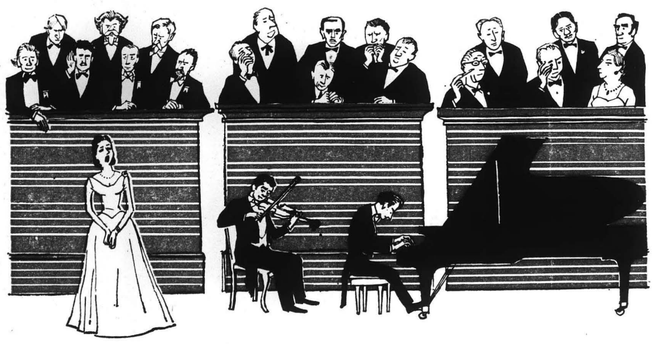
they shall have music



COMPETITIONS HERE AND ABROAD

BY HERBERT KUPFERBERG

The shortest line for an American seeking musical fame and fortune runs from here to Moscow and back again. This axiom, which might be called Cliburn's Law, has just been reaffirmed by an attractive young woman named Jane Marsh, who decided only three years ago that she wanted to be a singer, and who right now confronts as promising a future as any soprano in the business.

This sudden upsurge is due entirely to Miss Marsh's winning first prize last June in the vocal division of the Tchaikovsky International Music Competition in Moscow. In so doing she became the first American to win the top award in the Moscow competition since Van Cliburn in 1958. Cliburn's victory also made him a celebrity overnight, but he had considerably more of an advance reputation than Miss Marsh. She had sung a few important dates, such as the opening concert of the Boston Symphony's 1965–1966 season, for which Erich Leinsdorf invited her to appear in Beethoven's Ninth Symphony, but to the musical public at large she was a virtual unknown.

Now, in the few months since Moscow, she has signed a recording contract with RCA Victor, declined a contract with the Metropolitan Opera (which she regards as "premature"), accepted an invitation to return to Russia for a concert tour next season, and in general has been offered so many engagements to sing in the United States that her agent, Columbia Artists Management, Incorporated, can hardly keep track of them.

Miss Marsh is brown-haired, blue-eyed, pretty, and stands five feet eleven, although she is so neatly proportioned that she does not convey an impression of undue height. She is a San Franciscan by birth and an outdoor girl by inclination, competing in swimming meets and giving rodeo-riding and roping exhibitions on her own colt, Sandy, in Western horse shows. She is taking her musical eminence with cool self-assurance. She hesitated a bit when asked whether she thought that musical competitions, which, after all, have been going on in one form or another since the Greek Olympic Games, were a good way of uncovering talent.

"I don't know whether they are a *good* way, though they certainly are a way," she said as she sat in a Chinese restaurant on Sixth Avenue not far from her New York apartment and consumed a thoroughly American steak dinner. "The trouble is that they can't be completely fair. Sometimes those who place one, two, and three are very close together, and yet all the recognition goes to the number one winner. Another thing is that there are two kinds of people psychologically, the competitor and the performer. Very seldom are both combined in the same individual. Essentially I'm a performer, not a contestant. But I've trained myself to think of auditions and competitions as performances, and to imagine that I really am giving a performance up there."

The Moscow competition is split into four divisions, with separate contests for singers, pianists, violinists, and cellists. Whatever else it may disclose about a contestant, it certainly explores his stamina to the full. All the vocal entrants had to undergo three separate rounds of tests. In the first (in which seventy of the original one hundred starters were eliminated), each contestant was asked to sing (a) a folk song from his own country, (b) a Russian folk song, (c) a standard aria selected from a list of thirty, and (d) a seventeenth-century aria.

In the second round, the requirements were (a) a vocalise written expressly for the competition by a Soviet composer listed in the program as S. Oorbach, (b) two more Russian songs selected by the contestant, (c) an aria by a modern composer selected by the contestant, and (d) a Russian aria chosen from a list. The final audition was made up of (a) a repetition of the Russian aria, (b) a "grand scene" from an opera or a song cycle with orchestra, and (c) a modern aria.

Everything had to be sung in the language in which it was written, and the time intervals between the rounds, while they varied, were minimal (Miss Marsh's schedule worked out so that she had four days between rounds 1 and 2, but only one between rounds 2 and 3). A large public audience was always on hand, and applauded the contestants generously. The panel of twenty official judges was also friendly; Miss Marsh says that many of them phoned her to congratulate her on her twenty-fourth birthday, which she celebrated during the competition. Mr. S. Oorbach, the composer, also called her to say how well she had sung his vocalise. Although she had only three numbers in the final and de-

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OCT 2 1966

Memphis Symphony Orchestra

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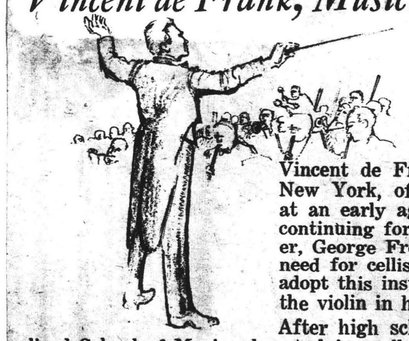

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Vincent de Frank was born in Long Island City, New York, of Irish and Italian parentage. There at an early age he began the study of the violin, continuing for eleven years under the noted teacher, George Frenz. While in high school, due to the need for cellists in the orchestra, he was urged to adopt this instrument. Very soon the cello replaced the violin in his affections.

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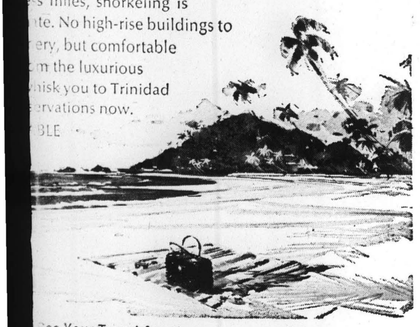

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ATLANTIC
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MONTHLY 279,,900

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cisive round, Miss Marsh recalls that they made for some forty minutes of singing, consisting of Tatiana's lengthy letter scene from Tchaikovsky's *Eugene Onegin*, Desdemona's Willow Song and *Ave Maria* from Verdi's *Otello*, and "Ain't It a Pretty Night" from Carlisle Floyd's *Susannah* — an American work totally unfamiliar to the Russians, but one which they appeared to enjoy.

After returning to this country, Miss Marsh went almost directly to the Berkshire Festival at Lenox, Massachusetts, along with two other American contestants from Moscow, Veronica Tyler, a soprano who took a second place, and Simon Estes, a bass who took a third. There she had a joyous reunion with Leinsdorf, one of the first major musicians to recognize her talent. "He said he was as thrilled as if I were a member of his own family," Miss Marsh said.

At Tanglewood, thousands of people, not to mention a goodly number of critics, had their first chance to hear Miss Marsh sing. Her voice is one of utter purity, with plenty of strength behind it, and she has a natural gift for languages, speaking fluent German and Italian, and picking up enough of a Russian accent in her Moscow stay to impress the judges there. At Tanglewood she gave every sign of a singer poised on the verge of a notable career.

Nevertheless, her situation is somewhat different from Van Cliburn's in 1958. When he returned in triumph he had only to tour the United States playing his two Moscow prizewinning pieces, the Tchaikovsky B-flat Major Concerto and the Rachmaninoff Third; indeed, there are those who complain he has played little else since. Miss Marsh obviously cannot go through life repeating the letter scene from *Eugene Onegin* and the Willow Song from *Otello* (both of which, incidentally, will be on her first record for Victor). She is an opera singer and belongs on the stage, which is where she intends to go. A great many people will be listening with curiosity when she gets there, for with Miss Marsh, as with most others, the big question is not what happens at competitions, but what happens afterward.

Two recent cases in point are those of Itzhak Perlman, an Israeli violinist, and Ralph Votapek, an American pianist. Perlman, who is only twenty years old, represents a reverse trend in musical competitions, for he found his prize by journeying to the United States rather than by leaving it. American musical competitions have been flourishing for a good many years, even though few except musicians have been aware of them. One of the most prestigious is the Leventritt Competition, held annually in New York since the early 1940s; its cash award is only $1000 (Moscow pays 2500 rubles, the equivalent of $2800), but it guarantees its winner appearances with five orchestras, the New York Philharmonic, the Cleveland, the Pittsburgh, the Denver, and the Buffalo. Fees for these concerts vary, but a Leventritt winner can expect enough additional engagements to give him about a year's work in the nation's concert halls. Cliburn won the Leventritt in 1954, four years before he went to Moscow.

The Leventritt limits itself to one instrument a year (usually the piano or the violin), and it attracts a somewhat smaller field than the Moscow Tchaikovsky, though often a very distinguished one. When Itzhak Perlman won the final round in 1964, he triumphed over eighteen highly skilled competitors.

Perlman, for all his youth, is an old hand at competitions. His original trip to America resulted from one, for he was a lad of thirteen in Israel when he participated in a talent contest whose winners were packed off to the United States for appearances on the Ed Sullivan television show. Perlman came over as part of a package that also included a folk-dance troupe, a soprano, a team of duo-pianists, and a hand-shadow artist. He has remained in America ever since, studying, working, concertizing. As a child, Perlman was afflicted with poliomyelitis and was bedridden for a year. The disease left him with braces on both legs, so that he walks with two canes and plays his concerts sitting in a chair.

The young man had the misfortune to make his first Carnegie Hall appearance during one of New York's recurrent newspaper strikes; consequently his debut went unreported. His Leventritt triumph, on the other hand, became page-one news — not as a tribute to its musical importance, but because his Guarnerius violin was stolen backstage when he put it down for a moment to accept congratulations (it was recovered the next day in a nearby pawnshop).

Perlman, a handsome, personable, curly-haired young man, is regarded by many authorities as one of the prospective great violinists of the generation ahead. Other violinists come to his concerts — always a sure sign — and he has a distinctively warm tone and formidable technique as well as youthful exuberance. He has signed a recording contract with RCA Victor and a managerial contract with S. Hurok; he has played in Europe and returned in triumph to Israel. Most significant of all, his American concert schedule is not only holding up but gradually expanding; in the third season after his competition victory he still is in demand.

Ralph Votapek's renown was established at the richest and most lavish musical competition ever staged in the United States, the Van Cliburn International Competition, held in 1962 at Fort Worth, Texas. Named in honor of Texas' most famous musician, the contest offered a first prize of $10,000, an unheard-of amount for such affairs. Money was put up by local sources, spearheaded by the National Guild of Piano Teachers. No fewer than forty-four contestants turned out, including pianists from France, Portugal, Japan, and four from the Soviet Union. The competitive quality was high and the excitement intense, with the top prize finally going to Votapek, a twenty-three-year-old American from Milwaukee. Along with the cash award to Votapek went the other almost inevitable cachets of success — the contracts with Victor and Hurok, a Carnegie Hall concert, an extensive recital schedule, and appearances with some of the country's greatest orchestras.

Before his victory at Fort Worth, Votapek had achieved a remarkable record in other competitions, starting with his student days at the Milwaukee Conservatory and carrying through three Midwestern contests as a youngster. Later on he was a finalist in the Leventritt and Mitropoulos competitions, and in 1959 the winner of the Walter W. Naumburg Award, entitling him to a debut at New York's Town Hall.

Votapek, who is especially adept in modern works, has amply proved his mettle as a competitor. But [illegible] after Fort Worth, [illegible] in the even tougher [illegible] concert world, where prodigious young pianists are plentiful, and where last year's award is not necessarily a shortcut to next year's booking lists.

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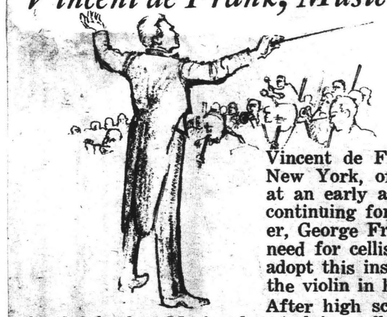

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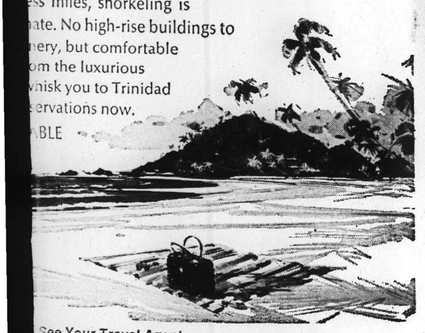

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MONTHLY 279,,900

OCT 1966

cisive round, Miss Marsh recalls that they made for some forty minutes of singing, consisting of Tatiana's lengthy letter scene from Tchaikovsky's *Eugene Onegin*, Desdemona's Willow Song and *Ave Maria* from Verdi's *Otello*, and "Ain't It a Pretty Night" from Carlisle Floyd's *Susannah* — an American work totally unfamiliar to the Russians, but one which they appeared to enjoy.

After returning to this country, Miss Marsh went almost directly to the Berkshire Festival at Lenox, Massachusetts, along with two other American contestants from Moscow, Veronica Tyler, a soprano who took a second place, and Simon Estes, a bass who took a third. There she had a joyous reunion with Leinsdorf, one of the first major musicians to recognize her talent. "He said he was as thrilled as if I were a member of his own family," Miss Marsh said.

At Tanglewood, thousands of people, not to mention a goodly number of critics, had their first chance to hear Miss Marsh sing. Her voice is one of utter purity, with plenty of strength behind it, and she has a natural gift for languages, speaking fluent German and Italian, and picking up enough of a Russian accent in her Moscow stay to impress the judges there. At Tanglewood she gave every sign of a singer poised on the verge of a notable career.

Nevertheless, her situation is somewhat different from Van Cliburn's in 1958. When he returned in triumph he had only to tour the United States playing his two Moscow prizewinning pieces, the Tchaikovsky B-flat Major Concerto and the Rachmaninoff Third; indeed, there are those who complain he has played little else since. Miss Marsh obviously cannot go through life repeating the letter scene from *Eugene Onegin* and the Willow Song from *Otello* (both of which, incidentally, will be on her first record for Victor). She is an opera singer and belongs on the stage, which is where she intends to go. A great many people will be listening with curiosity when she gets there, for with Miss Marsh, as with most others, the big question is not what happens at competitions, but what happens afterward.

Two recent cases in point are those of Itzhak Perlman, an Israeli violinist, and Ralph Votapek, an American pianist. Perlman, who is only twenty years old, represents a reverse trend in musical competitions, for he found his prize by journeying to the United States rather than by leaving it. American musical competitions have been flourishing for a good many years, even though few except musicians have been aware of them. One of the most prestigious is the Leventritt Competition, held annually in New York since the early 1940s; its cash award is only $1000 (Moscow pays 2500 rubles, the equivalent of $2800), but it guarantees its winner appearances with five orchestras, the New York Philharmonic, the Cleveland, the Pittsburgh, the Denver, and the Buffalo. Fees for these concerts vary, but a Leventritt winner can expect enough additional engagements to give him about a year's work in the nation's concert halls. Cliburn won the Leventritt in 1954, four years before he went to Moscow.

The Leventritt limits itself to one instrument a year (usually the piano or the violin), and it attracts a somewhat smaller field than the Moscow Tchaikovsky, though often a very distinguished one. When Itzhak Perlman won the final round in 1964, he triumphed over eighteen highly skilled competitors.

Perlman, for all his youth, is an old hand at competitions. His original trip to America resulted from one, for he was a lad of thirteen in Israel when he participated in a talent contest whose winners were packed off to the United States for appearances on the Ed Sullivan television show. Perlman came over as part of a package that also included a folk-dance troupe, a soprano, a team of duo-pianists, and a hand-shadow artist. He has remained in America ever since, studying, working, concertizing. As a child, Perlman was afflicted with poliomyelitis and was bedridden for a year. The disease left him with braces on both legs, so that he walks with two canes and plays his concerts sitting in a chair.

The young man had the misfortune to make his first Carnegie Hall appearance during one of New York's recurrent newspaper strikes; consequently his debut went unreported. His Leventritt triumph, on the other hand, became page-one news — not as a tribute to its musical importance, but because his Guarnerius violin was stolen backstage when he put it down for a moment to accept congratulations (it was recovered the next day in a nearby pawnshop).

Perlman, a handsome, personable, curly-haired young man, is regarded by many authorities as one of the prospective great violinists of the generation ahead. Other violinists come to his concerts — always a sure sign — and he has a distinctively warm tone and formidable technique as well as youthful exuberance. He has signed a recording contract with RCA Victor and a managerial contract with S. Hurok; he has played in Europe and returned in triumph to Israel. Most significant of all, his American concert schedule is not only holding up but gradually expanding; in the third season after his competition victory he still is in demand.

Ralph Votapek's renown was established at the richest and most lavish musical competition ever staged in the United States, the Van Cliburn International Competition, held in 1962 at Fort Worth, Texas. Named in honor of Texas' most famous musician, the contest offered a first prize of $10,000, an unheard-of amount for such affairs. Money was put up by local sources, spearheaded by the National Guild of Piano Teachers. No fewer than forty-four contestants turned out, including pianists from France, Portugal, Japan, and four from the Soviet Union. The competitive quality was high and the excitement intense, with the top prize finally going to Votapek, a twenty-three-year-old American from Milwaukee. Along with the cash award to Votapek went the other almost inevitable cachets of success — the contracts with Victor and Hurok, a Carnegie Hall concert, an extensive recital schedule, and appearances with some of the country's greatest orchestras.

Before his victory at Fort Worth, Votapek had achieved a remarkable record in other competitions, starting with his student days at the Milwaukee Conservatory and carrying through three Midwestern contests as a youngster. Later on he was a finalist in the Leventritt and Mitropoulos competitions, and in 1959 the winner of the Walter W. Naumburg Award, entitling him to a debut at New York's Town Hall.

Votapek, who is especially adept in modern works, has amply proved his mettle as a competitor. But [illegible] after Fort Worth, [illegible] in the even tougher [illegible] concert world, where prodigious young pianists are plentiful, and where last year's award is not necessarily a shortcut to next year's booking lists.

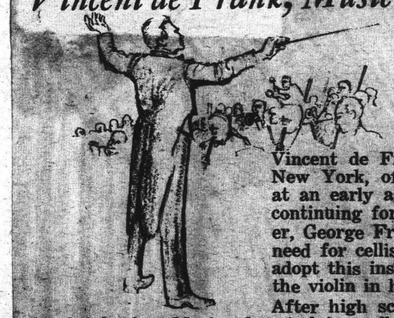
Votapek's experiences so far, as well as those of countless other competition winners, raise such questions as whether the qualities which may impress a judge in a contest will necessarily register with the public, and even more important, whether such factors as growth, maturity, and the insight born of thought and experience can ever be checked off on a tally sheet. These are the matters which will really decide what place artists like the Ralph Votapeks, Itzhak Perlmans, and Jane Marshes are to hold, and on them the jury is still out.

THE COMMERCIAL APPEAL
MEMPHIS, TENN.
D. 216,995 SUN. 268,515

OCT 2 1966

Memphis Symphony Orchestra

Vincent de Frank, Music Director & Conductor



"Dynamic and devoted" are two adjectives that describe Vincent de Frank, conductor of the Memphis Symphony Orchestra, and some might add "debonair" as a tribute to his dashing good looks.

Vincent de Frank was born in Long Island City, New York, of Irish and Italian parentage. There at an early age he began the study of the violin, continuing for eleven years under the noted teacher, George Frenz. While in high school, due to the need for cellists in the orchestra, he was urged to adopt this instrument. Very soon the cello replaced the violin in his affections.

After high school, Mr. de Frank entered the Juilliard School of Music, also studying cello under Percy Such and conducting under Albert Stoessel. During this period he also played cello with the National Orchestral Society at Carnegie Hall under Leon Barzin.

Following a tour of South America with his own orchestra, Mr. de Frank joined the Detroit Symphony as cellist and at the same time studied cello with the renowned Georges Miquelle. He remained there until enlisting in the United States Army in October, 1940.

Mr. de Frank first attracted the attention of Memphis music lovers by his outstanding work as Director of the Second Army Headquarters Band. On his release from the Army in October, 1945, he was immediately engaged to conduct the Memphis Symphony Orchestra while Dr. Burnett C. Tuthill, the regular conductor, was on leave of absence. In April, 1946, on Dr. Tuthill's resignation, Mr. de Frank was appointed permanent conductor in which post he continued through the 1946-47 season, bringing the orchestra to its finest standard of performance. During the summer of 1947 he was privileged to study conducting under the eminent Dr. Serge Koussevitzky, Conductor of the Boston Symphony. In September, 1947 the Memphis Symphony Orchestra voted to discontinue concerts due to a serious financial deficit, and Mr. de Frank accepted an appointment as cellist with the St. Louis Symphony for several seasons. In 1950 he undertook a teaching fellowship at Indiana University, as assistant to Fritz Magg, violoncellist of the resident Berkshire String Quartet.

Mr. de Frank returned to Memphis in 1952 to become conductor of a new orchestral group formed by himself and his former music associates here. Several concerts were given in the Mid-South area followed by an appearance at Memphis' Goodwyn Institute. This was received by standing ovation and resulted in the immediate formation of the Memphis Orchestral Society. The Memphis Symphony Orchestra, the outgrowth of that occasion, has now progressed and expanded into one of the leading young orchestras of the nation.

Vincent de Frank is a dynamic conductor and an excellent musician. Technically precise and at the same time artistically sensitive and expressive, Mr. de Frank has proved himself an inspiration to both artists and audiences alike. The excellence of his work is evident in the prospect of a "sell out" season for 1966-67.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Townsman
WELLESLEY, Mass.
Weekly Circ. 7,841

OCT 20 1966

60 Attend First Of Three Festival Films

Friends of the Wellesley Free Library played host to Wellesleyites and guests who attended the first movies of the Friend's Film Festival last Friday evening. Around 60 saw the Academy-Award-winning "Marc Chagall", a pictorial study of the Russian painter who worked on canvas and glass.

Another film was an unexpected surprise — a trilogy including motion pictures of the Boston Symphony Orchestra at Tanglewood, and Wellesley College — produced by a Wellesley resident, Peter Benjamin of Cliff road, head of Peter Benjamin Productions, Inc.

Two more evenings of art film enrichment remain to be given during the Film Festival:

Tomorrow evening's Film Festival takes the audience to France, offering warm provincialism in "Songs of the Auvergne", and a pictorial tour of the Louvre museum. The first will feature Phyllis Curtin and the Boston Symphony Orchestra; the second, narrated by Charles Boyer is an Emmy Award winner.

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Sunday Globe
BOSTON, Mass.
Circ. 532,600

OCT 2 1966

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Sunday Globe
BOSTON, Mass.
Circ. 532,600

OCT 16 1966

Jewish Music

The folk singer Martha Schlame will return to open the ninth annual series of the New England Jewish Music Forum Wednesday, Nov. 2, at 8:30 in Kehillath Israel Auditorium, Brookline. Noted for her program, "Songs of Many Lands," she also will sing music of Kurt Weill.

The other three events in the Forum series will include Heinrich Schalit's cantata. "Bonei Zion" for vocal quartet and narrator; cantorial masterpieces sung by outstanding New England cantors; a program of organ music for the temple with Lois Jungas, organist and Dr. Herbert Fromm, commentator; Richard Sher, 18-year-old cellist of the Boston Symphony Orchestra who will be accompanied by his brother Daniel Sher, pianist; a literary evening with music devoted to the works of Sholom Aleichem and I. L. Peretz.

Bowdoin Wins Music Award

BRUNSWICK, Me. — For the second consecutive year Bowdoin College has won an award in a nation-wide competition among educational institutions for the performance and promotion of American music.

The National Federation of Music Clubs and the American Society of Composers, Authors, and Publishers presented the college with an honorable mention citation for its "distinguished service to music." The award was made in a category for privately endowed colleges and universities.

Among the outstanding musical events of the past year at Bowdoin was a Carl Ruggles Festival held in January, which gave the first major recognition in this country to one of America's most important composers. During the festival, many of Ruggles' works were performed, including the American premiere of his symphony, "Suntreader," by the Boston Symphony Orchestra.

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Cape Cod
Standard Times (e)
HYANNIS, Mass.
Circ. 22,802

OCT 10 1966

Mezzo-soprano Helen Vanni Will Star In Initial Association Concert at Hyannis

HYANNIS, Oct. 10—Helen Vanni, who has starred as mezzo-soprano at the Metropolitan Opera and sung with nearly every leading symphony orchestra, will be featured at Barnstable High School auditorium in Hyannis next Monday.

This is the first of a series of concerts being presented by the Cape Cod Community Concert Association for the 1966-67 season.

Miss Vanni is a beautiful American woman who has reached stardom while still young. She grew up in Iowa in a family of music lovers. At an early age she was found to have a naturally beautiful voice and was sought for recitals even during her college days.

She got her first big break in opera at the Berkshire Music Center at Tanglewood. A contract with the Metropolitan Opera followed.

Miss Vanni has proved to be equally at home on the recital stage. Her concerts have delighted audiences across the country and she has been a great favorite at Summer festivals. She combines a rich mezzo voice with flawless musicianship.

This gifted singer with her gracious personality and attractive presence is now much in demand as opera star and also is a busy concert and recital artist.

Admission to the concert is by membership card only. The concert will begin promptly at 8:15 p.m. and late comers will be seated only when the artist is not performing.

HELEN VANNI

CAPITAL BUREAU
ALBANY, N.Y.
NEWSPAPER
CLIPPINGS
COMPLETE NEW YORK
STATE SERVICE

Albany Knickerbocker News
Tuesday, November 1, 1966

Cellist Parisot to Perform At Albany Institute Nov. 9

Aldo Parisot, renowned cellist, and pianist Elizabeth Sawyer will perform in a program of music for cello and piano Nov. 9 at the Albany Institute of History and Art as the second in this season's series of concerts sponsored by the Albany Chamber Music Society.

Mr. Parisot has just recently completed a much acclaimed series in New York, "Cello Through the Centuries," a survey of the history of his instrument and the development of its repertoire.

One of the high points of the recent Tanglewood season in Lenox, Mass., was his performance of "Parisonatina Al' Dodecafonia" by Donald Martino. It was especially written for Mr. Parisot.

★ ★ ★

THIS WORK will be on the Albany program as will be Breval's sonata in G Major, Beethovens' Sonata in A Major, Opus 69, the D Minor Sonata by Debussy and Suite Populaire Espagnole by de Falla.

The appearance of Mr. Parisot and Miss Sawyer will fill the cancelation of the Vienna Trio.

The cancellation came about when one of the trio members became ill in Europe and because of it the trio will not appear at all inthe United States this year.

The concert is open only to members of the Albany Chamber Music Society. There are still some memberships left for the remainder of the season. No single tickets are sold.

ALDO PARISOT — The renowned cellist, Aldo Parisot, is scheduled to appear Nov. 9 at Albany Institute of History and Art as the second in the Albany Music Society's programs.

THE PLAIN DEALER
CLEVELAND, OHIO
D. 370,499, SUN. 522,391

OCT 15 1966

FUTUR EPLANS—Edward Flynn, left, of Schafer, Flynn and van Dijk makes a point about the design of Blossom Music Center to George Szell, conductor of the Cleveland Orchestra, and Christopher Jaffe, right, an acoustician.

Blossom Music Center Plans OK'd

Seating capacity of the proposed music pavilion for the Cleveland Orchestra's Blossom Music Center will be slightly smaller than that of the Boston Symphony's Tanglewood and that Philadelphia Orchestra's new summer facility at Saratoga Springs, N.Y.

However, the 4,500-seat pavilion will be much larger than the Detroit Symphony Orchestra's three-year-old Meadow Brook amphitheater. Preliminary plans and sketches have been approved by trustees of the Musical Arts Association.

A MODEL of the structure, to be built at the orchestra's summer site near Peninsula, will be on display in the Severance Hall lobby after the annual meeting of the Musical Arts Association Oct. 23. The model will not, however, be set up in time for viewing by those attending an orchestra concert earlier that afternoon.

In addition to a fan-shaped 4,500-seat enclosure, the plans drawn by the Cleveland firm of Schafer, Flynn & van Dijik call for space on surrounding lawns for an additional 7,500 persons.

Tanglewood seats 6,000, with lawn space for 5,000 more. The Saratoga Performing Arts Center seats 5,103 with room for another 5,000 on its lawn. Meadow Brook seats about 2,180, with lawn space for 3,000.

Roof design for the structure has not yet been determined. This is to be settled later between the architects and acoustician Christopher Jaffe.

THE CENTER will be located on the east bank of the Cuyahoga River, midway between Peninsula and the northern edge of Akron and south of the YMCA's Camp Mueller. The pavilion will be near the bottom of a natural bowl. Orchestra management is working toward an opening date in July, 1968.

Sides of the pavilion will be open for acoustical and visual purposes, but sufficient roof overhang is planned to protect audiences from wind and rain. Ground will be broken next spring.

Meanwhile, the orchestra will be busy raising $4 million to match a $2-million grant from the Ford Foundation which will go toward financing the summer project.

Pietro Belluschi, retired dean of the department of architecture at Massachusetts Institute of Technology, has been appointed advisory architect. Belluschi has been involved in the planning of a new home for the Juilliard School of Music in New York City and the new Akron City Library.

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Times (e)
BEVERLY, Mass.
Circ. 8,433

OCT 28 1966

Announce Production Of Rare Musical Drama

HAMILTON — Sunday, December 11, should be reserved for an exceptional production of "The Nativity According to St. Luke" at Christ Church.

A rare musical drama in seven scenes, it was written by Randall Thompson five years ago to commemorate the 200th anniversary of the founding of Christ Church of Cambridge. It has also been presented at Tanglewood in Lenox.

The lead singers that made Benjamin Britten's "Noyes Fludde" a memorable occasion in the spring at Christ church will again head the cast. Francis Hester, well - known bass-baritone of Boston; Louise Loud, contralto of Hamilton, and Lily White, soprano of Wenham, will be supported by orchestra and chorus.

James Cunningham, organist and choir director of Christ church, will serve as musical director. John Garrels of Wenham will handle stage direction. Set design is in the able hands of Thomas Cooke of Manchester and Mrs. Henry Clay of Hamilton will supply costumes.

Two performances are scheduled — a matinee at 4 p.m., and an evening performance at 8 p.m. Tickets will be available soon.

The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277

OCT 29 1966

Arts in Albuquerque

Problems in Raising Cultural Level There Are Typical of Much of U.S.

By HOWARD TAUBMAN
Special to The New York Times

ALBUQUERQUE, Oct. 28 — The problems of a city like Albuquerque in raising the level of its cultural activities are manifold, but they differ only in degree, not kind, from those of other communities in the United States. There is a desire in many quarters for lifting standards and for establishing new institutions, but there is also a good deal of inertia and hostility. Thus, a proposal for a bond issue to build a city museum has been voted down twice; yet there is an awareness of the value of a place where the visual arts can be displayed with energy and taste, as is evidenced by the respect for what the gallery at the University of New Mexico's Fine Arts Center is doing. The community, in short, senses a need to broaden its vision but seems to be unsure about the direction it should take to do it.

Critic at Large

Consider the case of the local orchestra. The Albuquerque Symphony has just observed its 35th anniversary with a gala concert whose highlight was Beethoven's Ninth Symphony. The only trouble was that the performance was a good deal less than memorable. A further difficulty appeared to be the failure of many in the audience to realize the shortcomings of what they heard.

This leads to the question: Is there any validity in a community orchestra that offers a limited version of a masterpiece? This question was being pondered today not only by a detached visitor but by citizens of Albuquerque who care about the quality of the community's life.

Why Live Performances?

If there were a better solution than a determination to remain faithful to an orchestra of moderate pretensions and abilities, the struggle to keep an ensemble like the Albuquerque Symphony in existence might well be abandoned. Although recordings are a useful substitute, they cannot replace the excitement of a live performance heard in the company of friends and neighbors.

What about regional orchestras of high caliber, supported by an entire state or several states? They are a possibility. In Utah, for example, there is such an ensemble, and it serves many towns in the state.

Albuquerque has worked hard to build an orchestra with an identity and to broaden its range and capacities. The city takes pride in what has been accomplished. It may overestimate the scope of these achievements, but it should not be discouraged from trying to establish its own place in the artistic sun.

But the hard question cannot be blinked: Is a mediocre Ninth worse than no local Ninth at all? If you are a perfectionist, you will answer yes. My own feeling, after sitting through such a performance and observing the audience's reaction, is that even in a less than satisfactory performance, some measure of the work's immensity came through.

But this would be only small comfort unless there were hope of improvement in future performances. The experienced and knowledgeable members of the community must therefore have the courage to point out the defects in what they hear and to fight for better things the next time. This means, in practical terms, a campaign to provide more money and superior manpower for the orchestra.

Albuquerque's prospect for eventual amelioration of its orchestral situation may be better than that for comparable towns. The manager of its orchestra is an intelligent and sensitive musician named Ralph Berkowitz, a pianist who has accompanied virtuosos like Gregor Piatigorsky and who was dean of the Music School at Tanglewood for many years. Mr. Berkowitz has begun to bring orchestras like the Boston and Philadelphia to Albuquerque for guest appearances, providing models by which local patrons may judge their own ensemble.

Helping to Form Values

Mr. Berkowitz also takes part in an annual June chamber music festival. While these programs are not a criterion for orchestral competence, they help to fix values and standards in musical taste.

In the same way, the exhibitions arranged by the University of New Mexico under the guidance of Clinton Adams, dean of the School of Fine Arts, are pace setters in the visual arts. With the limited means at their disposal, Mr. Adams and his staff prefer acquiring prints of the first order to oils of inferior quality. It is Mr. Adams's sound notion that a first-rate work by a member of a master's school can at times be worthier than a lackluster effort by the master himself.

Some day, of course, Albuquerque will decide to have a city museum. But if it cannot hope to build a collection based upon the masters, what should its purpose be? Should it concentrate on history or Indian art, as some think? Or should it adopt an alternate proposal for a collection devoted to the artists—and there have been many of talent—who have lived and worked in New Mexico.

University Is Leader

No matter where you look in the arts here, you notice the central role of the University of New Mexico. It offers the best facilities in town. The new concert hall, the spaces for art exhibitions, the pleasant and versatile recital hall are all indispensable to enlarging the community's activities. Now, there is talk of a 400-seat theater to be built within two or three years next to the new concert hall. This addition would primarily be for the use of the university's drama department, but, like the concert hall, it would be at the disposal of touring or local professional companies.

But the university, no matter how influential its role, cannot provide all the solutions to the economic and artistic problems that confront the cultural life of a city like Albuquerque. The citizens must show their goodwill, not merely by rallying round for glamorous social occasions, but for the unrelenting battle to raise standards and improve tastes as well. That means money in addition to imagination and dedication, which are the very things other communities across the land will require in the months and years to come.

New England Newsclip Agency, Inc.
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Morning Globe
BOSTON, Mass.
Circ. 234,733
OCT 2 7 1966

Dichter Impresses

By MICHAEL STEINBERG
Globe Critic

Misha Dichter is the 20-year old Californian pianist who took a second prize at last Summer's Tchaikovsky competition in Moscow. Shortly afterwards he played the Tchaikovsky B flat minor Concerto with the Boston Symphony at Tanglewood, well, but not especially impressively. On Wednesday morning, he played the opening concert of this season of Boston Morning Musicales at the Statler-Hilton Ballroom, and now he turned out to be very impressive indeed.

It turns out that he has more interesting skills, and rarer, than doing the Tchaikovsky. He can perform Haydn, and that is a claim one would make with confidence for only a very few musicians. He played the big E flat Sonata, No. 52 in most edition, and he was admirably and delightfully sensitive to the surprises, the lyricism, the fun, of this moving and subtle piece.

It was big, and the performance had a sense of drama that makes one want to hear Dichter in a Bach toccata or in one of Mozart's most operatic concertos. Pianistically the playing was usually good in that it gave a sense of filling out the entire instrument as opposed to the feeble holding back in which pianists are apt to get involved when they tackle the 18th century classics. Actually, the opening chord of Brahms's E flat Rhapsody was much louder than the one that started Haydn's Sonata, but the chords in the Haydn were so sensitively voiced and balanced that they seemed immense, and without that the piece cannot possibly be made to go.

Other than in the Haydn, Dichter made his strongest impression in two quiet Brahms Intermezzos, Op. 116, 4 in E, and Op. 118, 2 in A. The playing was reticent and intimate, beautifully managed at sound, and the pieces were understood and revealed in all their subtlety of line and texture.

The Brahms E flat Rhapsody went well, too, with less banging and more shape than usual.

The recital started with a Prelude and Fugus in A flat by Shostakovitch, playful, pretty, and unpretending until the classroom augmentation near the end of the fugue, and for Dichter mainly something to warm up on. He finished with Stravinsky's transcription from "Petrouchka," played well enough to show what dazzlingly imaginative piano writing it is, and with a striking sense for the balletic gesture.

DAILY SUN
MIAMI BEACH FLA.
D. 20,216 SUN. 20,216
OCT 1 0 1966

Casals Out, Dichter Moves In

Misha Dichter, prize-winning pianist at the 1966 Tchaikovsky International competition, is cheduled to appear with the Greater Miami Philharmonic during its coming winter season, opening with a pair of concerts in November.

The 21-year-old pianist performs the Tchaikovsky Piano Concerto No. 1 at the orchestra's eighth pair of concerts, March 19 and 20. Emerson Buckley, music director of the Opera Guild of Greater Miami and the Fort Lauderdale Symphony, will be guest conductor.

Dichter and Buckley appear at Miami Beach and Dade County auditoriums on the dates Pablo Casals had tentatively been scheduled to conduct his oratorio "El Pesebre."

Plans were abandoned to bring Casals here when it was discovered two artists who were to sing principal roles, Lili Chookasian and William Warfield, were unable to appear on the scheduled dates.

Warfield will be in later this season, however, singing a one-nighter for guests of the Cavalcade of Stars hotels.

Dichter, born in Shanghai, is currently a resident of Los Angeles. In capturing second prize at the Tchaikowsky competition, Dichter reportedly received the greatest ovation since Van Cliburn won the first contest in Moscow in 1958.

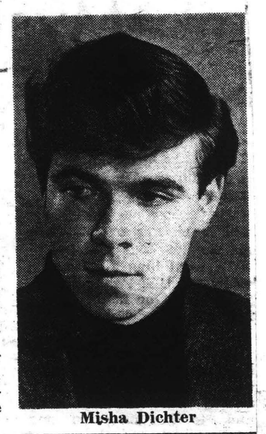
Dichter was the popular favorite of the Russian audience and in his concert appearances in Moscow following the competition, he was accorded some wild ovations.

After the Moscow triumph, his services were sought by a number of orchestras, but he decided to limit himself to eight appearances in order to continue his studies with Rosina Lhevinne at the Juilliard School of Music.

Dichter's first appearance in the U.S. following Moscow as with the Boston Symphony under Erich Leinsdorf at Tanglewood, Mass. in August, a program broadcast nationally by NBC-TV.

Buckley will be making his first appearance with the fledgling philharmonic, one of eight guest conductors who'll appear this season. He's entering his 17th year as director and conductor of the Opera Guild orchestra and took over the baton of the Fort Lauderdale Symphony in 1963.

He conducts regularly for the New York City Opera, the Central City, Colo., Opera House and the Empire State Music Festival



Misha Dichter

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Sunday Globe
BOSTON, Mass.
Circ. 532,600
OCT 2 3 1966

Piano Recital

The young American pianist Misha Dichter, who won second prize in the Tchaikovsky Competition in Moscow in June, will give his first Boston recital Wednesday at 11 in the Statler Hilton Ballroom for the Boston Morning Musicales. His program will be announced. The 20-year-old pianist was soloist this Summer with the Boston Symphony at Tanglewood.

RUSTON, LA.
DAILY LEADER
D. 3,500
NOV. 1 1966

New Orleans Philharmonic Appears Here

The New Orleans Philharmonic Symphony Orchestra, Werner Torkanorosky, conductor, will appear November 10 in Ruston, its future secured for a number of years thanks to a grant totaling $3,000,000,000 from The Ford Foundation and local matching contributions With much talk centered on the imminent expansion of the National Pro. Football League into New Orleans, the patrons of the arts - often patrons of sports as well - have not overlooked the Symphony which is the musical keystone of the city.

Favored with the annual Sugar Bowl game, New Orleans has never had pro football but has had had the Symphony for thirty-one years. Its 85 musicians, drawn from all quarters of the globe including Korea, Japan, Russia, and Czechoslovakia (only one native New Orleanian in the New Orleans Symphony), the New Orleans ensemble has made a name for good music rivaling in depth if not popularity the city's good name for jazz. Last years' Carnegie Hall concert won the plaudits of New York critics and an earlier South American concert tour established the top quality of the Orchestra.

Van Cliburn, the Boston Symphony, and Gian-Carlo Menotti were the subjects of the well known Telephone Hour on television recently and the program's producers, just before the Orchestra leaves for Ruston will be in the Crescent City filming a coming feature: The New Orleans Philharmonic Symphony Orchestra.

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Townsman
WELLESLEY, Mass.
Weekly Circ. 7,841
NOV 3 1966

Wellesley Library Friends' Film Festival Winds Up

The Film Festival ended in a roar of applause Friday evening at Wellesley's Main Library Some 75 people viewed the final showing of the prize-winning motion pictures, most of them television documentaries, which have been sponsored by the Friends of the Wellesley Free Library for the past three weeks.

Subjects, while all of an artistic nature, covered a diversity of interests and areas — the painter Marc Chagall, New York, the Louvre in Paris, the French countryside, the Boston Symphony, Wellesley College. One of Friday evening's topics was "The Art of Collecting," in which the audience was introduced to five private American art collections by Aline B. Saarinen, former art critic of the New York Times and widow of the architect Eero Saarinen. Mrs. Saarinen pointed out that beyond being merely acquisitions these art collections reflected the distinctive taste and discrimination of their owners. Gov. Nelson Rockefeller was interviewed with regard to his modern painting collection; architect Alexander Girard's finds a folk culture caused him to build his home for the purpose of housing and displaying them. An airlines pilot, an industrialist and a businessman also discussed their highly individual collections and their own attitudes toward original art in the home.

Quebec's quixotic Lievre River was the subject of a second film. Benjamin Lampman, Canadian poet, narrated its majestic, mysterious and sometimes boisterous passage in his "Morning on the Lievre." This film, produced by the imaginative National Film Board of Canada, is a six-time award winner. The third film, an Academy-Award winner, "Clay" was of an experimental nature, a Harvard student production handled by Eliot Noyes, Jr.

These films are all a part of the Boston Public Library's film collection and are loaned, free-of-charge, to responsible interested club and school groups. Euclid J. Peltier of Wellesley, Chief of their Audio-Visual Department, and Treasurer of the Wellesley Friends, arranged for their showings here and introduced them to the audiences. Peter Benjamin of Cliff road, Wellesley, himself a film producer, served as projectionist.

THE BOSTON HERALD
D. 167,765 SUN. 280,099
NOV 6 1966
McLAREN HARRIS, Music Critic

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
NOV 6 1966

Professor Burgin Chats on Music

"Ask him what he's doing at Florida State and how he likes Tallahassee," someone said as we joined Richard Burgin for a box-lunch buffet at Symphony Hall recently.

Mr. Burgin, having retired as associate conductor of the Boston Symphony, is now Eminent Professor of Music at Florida State University; he plays violin in the quartet-in-residence and heads the university's conducting symposium. He was in Boston to conduct the symphony in a week-long series of concerts.

We meant to ask him about Tallahassee and Florida State, but when one talks with a conductor and former concert-master of the Symphony who has reached a vintage 74 and whose musical background is among the richest found anywhere, the temptation to reminisce is quite irresistible. So we began with the present and progressed—backward.

Mr. Burgin was to be soloist-conductor in Bach's A minor Violin Concerto the following day. How did he look upon the combined roles?

"WELL, SOME people like it," the conductor replied. "It is nice to do everything, you know, but I find it a little bit cumbersome. I'm quite busy enough as a soloist.

"It will be rather an informal affair," Mr. Burgin hinted referring to the coming performance. "I give a couple of beats to get things started and the orchestra takes it from there." As we witnessed the next day, "informal" may have been the right word but the performance was anything but casual.

Mr. Burgin has had a long career on both sides of the podium, having begun violin at age 5—"I started late," he joked, "but Ruth (Mrs. Burgin), you know, began at 3½" — and has played under virtually all the great conductors. We asked him about another combination role, that of composer-conductor.

"One finds a certain timidity there," he said. "Many composers feel awkward on the podium. They can be very objective during rehearsals and know exactly what they want, but in concert they become too personally involved. Ravel was a classic example. He once managed to conduct 'La Valse' in four—all the way through."

Then he singled out some others.

"RICHARD STRAUSS was really first-rate—when he was interested," said Mr. Burgin. "He did some Mozart and Wagner, but mostly he did his own works. He loved 'Till Eulenspiegel' and the 'Sinfonia Domestica' but other than these he just beat time."

SCHOENBERG: "He used to bother the players in his orchestra a great deal, but he was an extremely interesting conductor; each gesture had a point to it."

PROKOFIEV: "Quite good, particularly with his own works."

AND STRAVINSKY: "He was wonderful in rehearsal; he could tell you precisely what he wanted, but in a concert anything could happen."

Mr. Burgin added an anecdote about Debussy. "When conducting 'L'Apres- Midi d'un Faune,' he would pause when he came to a certain phrase and murmur, 'Ah, c'est si beau!" and then the music would go on."

THE SYMPHONIES of Mahler owe at least a portion of their renown to this conductor; he introduced the Fourth to Boston during the early 1940's when the artistic hierarchy was against it. "I wanted to do the complete Fourth, but the trustees said no. Mahler was taboo—people considered him long, tedious and everything else wrong. I always liked Mahler very much; so I compromised and asked to do the last two movements of the Fourth. They agreed.

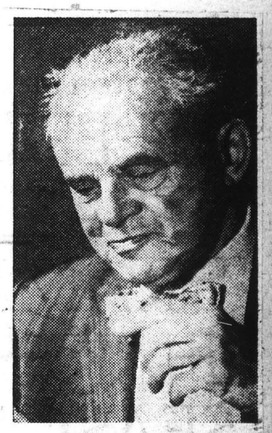
"Then, after the performance, we got letters asking, why don't we do the whole symphony? So I was allowed to do it later that season."

As he likes to devote his whole attention to being a soloist when that is his job, so he is meticulous about his conducting chores, and always uses a score. Someone brought up the question of conductors' memories.

"SOME HAVE very good memories, and your present conductor, Mr. Leinsdorf, is one of them," Mr. Burgin said earnestly. "The most remarkable memory I ever encountered was that of Guido Cantelli. He knew literally every part. But even these people are not entirely infallible. Toscanini, you know, once had a slip and had to stop and go back to the beginning.

"Igor Markevitch, who also had an excellent memory, said once that he believed that it would be impossible to write one page exactly as it appears in the score. And furthermore, the same would probably be true for the composer, if he were asked to do it a few weeks after it was written.

"I prefer to have the score in front of me," he concluded wisely.



RICHARD BURGIN

245
New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Globe
BOSTON, Mass.
Circ. 532,600
NOV 6 1966

Consular Wives Aid Boston Causes

Standing beside a painting by her talented husband, Canada's Consul General Stuart Hemsley, one of Boston's most delightful hostesses welcomes the consular corps.

Boston's decorative Mrs. Edward Sherman, wife of the honorary consul for Haiti.

Spain's Consul General and Senora Victor Sanchez-Mesas greet the Hemsleys.

New and nice, the wife (center) of British Consul General Ralph Selby.

Wife of German Consul Paul Kurbjuhn, also new in Boston this year.

It's a Giant Step Along Road to Peace

By MARJORIE W. SHERMAN
Society Editor

One of them gives hospital time five days a week.

Another is a full-time scientist.

A young, pretty mother is teaching in a university here.

They all speak at least three languages, often as many as seven, are intelligent and imaginative hostesses constantly, and still manage to devote more time and talent to Boston's good causes than most of their Boston neighbors.

They're the consular wives—and they bring with them a world's-eye point of view from the many fascinating countries where their husbands have served.

Together with their husbands, they lend an international luster to the familiar Boston scene and help to bring here the representative people of their countries—ambassadors, educators, musicians, students.

Though they're part-time Bostonians—two to four years at the most usually—Consular husbands and wives give full time attendance at the city's civic and social occasions.

And honors in the name of their nation's have gone generously to distinguished Bostonians like Richard Cardinal Cushing, naval historian Samuel Eliot Morison, Julius Stratton of M.I.T. and the Ford Foundation, William Morris Hunt, Mrs. E. Anthony Kutten, the Boston Symphony's Harry Ellis Dickson, the late Merrill Griswold, Mrs. George F. Bemis, and many more.

At the party the Consular Dean, Canada's talented Stuart Hemsley, gave with his attractive and friendly wife, subjects, languages and guests ranged the far corners of the earth, from Montreal's Expo 67 to Istanbul's Institut-Munich, from a new book about Khartoum to a new festival in Greece.

Their friendship is one of the giant steps on the road to peace.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Eagle (e)
CLAREMONT, N. H.
Circ. 7,036
NOV 9 1966

Greenberg Tells Of Music Series Sharps, Flats

CLAREMONT, N. H. -- Rotarian Max Greenberg, past president of the Twin State Valley Music Assn., touched on highlights of the association's decade of existence here in his talk to club members at their Tuesday luncheon.

His talk contained references to artists who had appeared here during the past ten years, to the zooming prices which successful performers can command, and to the problem of underwriting the yearly series of concerts and obtaining satisfactory quality.

Greenberg's talk ranged over various fields of music, including the new "Met," its artists, its price scale, its opera schedules and the "standby" understudies vital to the continuity of its productions.

Included also were musical previews of brief portions of the programs to be given by the Baltimore Symphony Orchestra have next Monday, and of Verdi's "La Traviata," scheduled here in April.

The orchestra recording was by the Boston Symphony group, and the vocal excerpts were from an old-time record by the NBC Orchestra with Toscanini as director, made some 20 years ago.

Pres. James Dow announced two upcoming meetings, a Rotary information night on Nov. 16 and a club assembly Nov. 22.

Visiting Rotarians were Roger W. Brown, A. M. Stoddard and John Burleigh of Windsor, Vt., Emerson Lewis of Newport, N.H., and Guy Wilson, ex-Claremonter, from Concord, N.H.

The Saginaw News
SAGINAW, MICH.
D. 57,273 SUN. 57,361
NOV 8 1966

English, Speech Credit Offered In CMU Travel-Study Courses

MOUNT PLEASANT — The deadline for reservations for the Central Michigan University New York travel-study courses is Nov. 18, according to Miss Sharon Haupt, Field Services. Two courses are available, each offering university credit and scheduled for Jan. 27 through Feb. 5.

The New York theater travel-study course offers credit in English Speech 225, or students may audit the course. The trip will include tickets to five well-known theater productions, trips to the United Nations, Radio City Music Hall, Rockefeller Center, Lincoln Center and a tour of Manhattan Island. In addition, the group will visit the salon of a New York fashion stylist.

The cost is $198 and covers all university fees, transportation by CMU bus, hotel accommodations as well as tips in connection with hotel rooms. Meals and spending money are not included. A deposit of $58 is necessary by Nov. 18 in order to secure reservations for the trip. Dr. J. Alan Hammack, CMU drama professor, is instructor for the course.

Offering credit in Music 206 is the New York musical arts travel-study course with Norman Dietz as instructor. This course also may be audited. The trip will be highlighted by attending a performance of the New York City Ballet and concerts by the Philharmonic, Philadephia and Boston Symphony orchestras. Also included is a trip to Birdland dance hall and a visit to a live television show. Two musical productions and tours of the United Nations, Metropolitan Museum of Art also are scheduled.

The cost of this travel-study course also is $198 and covers all tour expenses, college fees and transportation except meals and personal spending money.

Information concerning either course may be obtained from Miss Haupt, Field Services, Central Michigan University, Mount Pleasant.

HARRISBURG, PA.
PATRIOT
D. 45,500
NOV. 11 1966

Chicago Orchestra to Play In Bucknell's Artist Series

LEWISBURG — The Chicago Symphony Orchestra, directed by Jean Martinon, will play at Bucknell University Thursday night, one of the principal stops on the orchestra's current tour.

The French-born conductor who succeeded the late Fritz Reiner as music director of the orchestra in 1963, will direct the performance in Bucknell's Davis Gymnasium at 8:15 p.m. The concert is one of the university's 1966-67 Artist Series programs.

Celebrating its diamond jubilee this year, the Chicago Symphony Orchestra is the third oldest symphony in America. It was founded in 1891 by Theodore Thomas and is preceded in time only by the New York Philharmonic and the Boston Symphony Orchestra. Chicago's was the first orchestra in this country to own a permanent home and is the only symphony maintaining its own training body, The Civic Orchestra of Chicago.

American audiences first heard Martinon when he conducted the Boston Symphony Orchestra in 1957. A conductor, composer and violinist, he has continued to work in all three areas and recently completed symphony "Altitudes," commissioned for the 75th anniversary of the Chicago Symphony. He attended the Paris Conservatory, studying composition with Albert Roussel and conducting with Charles Munch. His conducting career has been worldwide.

Fort Worth Star-Telegram
FORT WORTH, TEXAS
D. 103,937 SUN. 214,409
NOV 19 1966

ARLINGTON STATE

Library to Get Professor's Work

By MARTHA HAND
Star-Telegram Mid-Cities Bureau

Arlington State College's veteran English professor and novelist, Dr. Cothburn M. O'Neal, will be present Sunday and Monday for the dedication of the Mugar Memorial Library at Boston University.

The new structure will house his life works.

His eight novels and personal letters and papers will be included in the collection of modern American authors. The Boston Symphony Orchestra will play for the dedication.

Dr. O'Neal, an ASC faculty member 28 years, wrote "The Gods of Our Time," about the beatnik crowd with whom he was associated in an early career as a musician.

MIAMI BEACH, FLA.
REPORTER
W-CIRC N.AVAIL.
NOV 10 1966

To the Greater Miami Philharmonic Orchestra:

On the occasion of the launching of your second season, I would like to extend my heartiest congratulations to the Board of Trustees, the management, the conductor and the orchestra.

I think Greater Miami can be very proud of having such a fine group and supported by the community.

It was indeed a pleasure for me to conduct one of the Twilight Concerts at the Marine Stadium last summer.

Though officially one year old, I wish you a long life, success and prosperity.

Very sincerely,

Arthur Fiedler
Conductor

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, *Music Director*
THOMAS D. PERRY, JR., *Manager*
SYMPHONY HALL, BOSTON, MASSACHUSETTS 02115
Telephone: (617) COmmonwealth 6-1492

To the Miami Philharmonic Orchestra:

We of the Boston Symphony Orchestra join the many other friends of the Miami Philharmonic Orchestra in saluting you on your first anniversary and in wishing you continued success for many years to come. Miami is indeed fortunate to have an orchestra such as the Miami Philharmonic contributing to its cultural life.

Erich Leinsdorf

WATERLOO, IOWA
COURIER
D. 52,000 S. 53,000
NOV 20 1966

YOUNG ARTIST—Tom Krause, 32, prominent Finnish baritone, is shown here in costume as Guglielmo in "Cosi Fan Tutte." Krause will be the featured performer at the second performance of the 1966 Waterloo Teachers Community Concert, Tuesday at 8:15 p.m. in the West High Auditorium. He has been ranked as the leading singer of Sibelius and is an established star in Europe, and is under contract to the Hamburg State Opera in Hamburg, Germany.

Krause, Finnish Baritone, In Concert Here Tuesday

The second concert in the 1966 Waterloo Teachers Community Concert will feature the prominent young Finnish baritone, Tom Krause. The concert is set for West High Auditorium Tuesday at 8:15 p.m. with admission by membership card.

Krause made his American debut with the Boston Symphony Orchestra at Tanglewood on July 27, 1963. His performance was well received here and he is an established star in Europe. He is considered the leading singer of Sibelius.

Krause is 32 years old. He studied medicine at one time but became so adept at singing he changed his plans and studied both singing and acting at the Academy of Music in Vienna from 1956 to 1959.

He won a two-year contract with the Stadttischhe Opera of Berlin in 1958 and was soon in great demand. He now lives in Germany and is under contract to the Hamburg State Opera.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

LONG ISLAND DAILY PRESS
Wednesday, November 23, 1966

Israel Frontier Town Unfazed by Arab Guns

By HAL McCLURE

EIN GEV, Israel (AP) — Life — and business — go on as usual at this little Sea of Galilee kibbutz lying in the shadow of Syrian guns.

"We may look blase to visitors," says Ya'Acov Steinberg, a kibbutz official, "but we never really get used to it."

The Ein Gev kibbutz, a farm and commercial cooperative settlement, lies on the Syrian frontier on the eastern shore of Galilee, the heart of New Testament country.

To the north Christ preached the Sermon on the Mount and performed the miracle of the loaves and fishes. To the west are Mt. Tabor and Nazareth.

But more important for Ein Gev are the steep Syrian hills rising to the east. Arab gun posts on the heights can easily zero in on the little settlement of 400 men, woman, and children.

* * *

TROUBLE is no stranger to Ein Gev, the first Jewish settlement founded, in 1937, on the eastern Galilee shore.

During Israel's war of independence it was besieged by Syrian troops for 11 months and at one time completely isolated. It has been attacked a number of times since. Kibbutz field workers often are the target of Syrian guns.

Kibbutz residents had a lakeside view recently of a battle that included firing between Israeli patrol boats and Syrian planes and shore batteries, plus a spectacular dogfight. Two Syrian jets were shot down, one splashing into Galilee nearby.

"Our children remained in the kibbutz bomb shelters for several days then," Steinberg recalls. "We really didn't know what would happen."

* * *

THESE cement bunkers contain rows of small beds, and even cribs, running water, electricity, tinned food and first aid supplies.

All bunkers and buildings are connected by a maze of reinforced slit trenches that provide the residents free movement out of sight from Syrian positions.

The buildings are concrete block, unattractive but sturdy.

Two bullet-and-bomb damaged wooden houses on the outskirts of the kibbutz are shown to visitors as the reason for the changeover to concrete construction.

Ein Gev is one of the few Israeli kibbutzim with an international reputation — for its music and fish. The music-loving kibbutz members sponsor annual concerts that have had such performers as Yehudi Menuhin and the late Serge Koussevitsky. Its 2,500-seat ampitheater is patterned after the open-air "shed" at Tanglewood, in Massachusetts.

The kibbutz' lakeside restaurant is one of Israel's favorite, renowned for its tasty St. Peter's fish from the Sea of Galilee.

* * *

MAIN income is from bananas and other crops grown in the 800-acre kibbutz fields. Ein Gev also produces 2 million tins of sardines annually from the Sea of Galilee.

DEERFIELD, ILL.
REVIEW AND
VERNON REVIEW
W. 4,161
NOV 16 1966

CONCERT PIANIST — Grant Johannesen, who has harvested acclaim on five continents, will play in the Community Concerts Assn. concert Friday night in the Highland Park High School auditorium.

Johannesen To Play Here Friday

Directors of the Community Concerts Assn. announced this week that Grant Johannesen will play Friday's concert at Highland Park High School instead of Leon Fleischer, who cancelled because of illness.

Johannesen appeared in Moscow in 1965 with the Cleveland Symphony Orchestra and was awarded six curtain calls. He received critical acclaim during his 1965 spring tour with the Boston Symphony Orchestra in the East.

Johannesen will perform selections by Rameau, Beethoven, Cesar, Franck, Schumann, Debussy and Charbrier at the 8:15 p.m. concert

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Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,404

NOV 12 1966

Crystal Ball

By Jay C. Rosenfeld

Leonard Bernstein outside the Staatsoper in March 1965.

THE ANNOUNCEMENT last week that Leonard Bernstein would not sign on again in the spring of 1969 when his contract with the New York Philharmonic Orchestra expired was as great a surprise as the abdication of Edward VIII and as great a reversal, as Red Smith once said, as Serutan.

Immediately millions of busy brains went into high gear. Individuals wondered; soda counters, cocktail bars, back fences and front pralors, all were the scenes of gossip and queries: "What's the Philharmonic going to do?" "What's Lenny going to do?"

One of the greatest small gratifications of life is the discussion and solution of the other fellow's problems. We imagine or guess or we are sure this or that is going to happen. We know who is going to present himself as a candidate and, at election time, who is going to win. This isn't the same kind of prescience exhibited at a race track, for there another race is started in a minute and the issue is not so important. We do have one morsel of information which we divulge with some misgiving and reluctance, but if you will notice the date of Lenny's projected retirement and the bruited dates of Bobby's intention of tossing his hat in the ring, don't you see the significance of it? Can you dream of a better ticket than Bobby and Lenny?

* * *

BERNSTEIN is quoted as saying that he wants to devote more time to composition. He surely would be warranted in following that decision as his compositions, up to now, in most cases have been great successes. It would be a pity if he were to continue swinging a baton all the rest of his life and thereby deprive the public of endless pleasure and satisfaction his compositions might afford us, to say nothing of the added renown and deeper gratification personally.

Lenny is the unhappy victim of an excess of talents. To think of the loss the Philharmonic will suffer if deprived of his dynamic leadership, his eager musical curiosity and bold pioneering suggests the difficulty they will have to replace him. But conductors move around. Their union, if they have one, has members everywhere on earth. But where a man from the Philharmonic would go, of his own volition, is a unique problem. After all, how far is *up*?

IN MARCH of this year, Bernstein went off on a short vacation and showed up as guest conductor of the Vienna Hof Opera. On March 17, the Vienna *Express* stated that "the Vienna Philharmonic is trying to make a contract with Leonard Bernstein." One must wish them luck, in the interest of the orchestra as well as of the public, for Bernstein, without any doubt, belongs to the category of peak directors of world rank. *The Eagle* printed a translation of the story a few days later and even went so far as to do a little discreet pussyfooting around certain quarters where knowledge of such events might be denied or corroborated, but we ran into ignorism. (Ignorance is not to know; ignorism is not to want to know.)

The whole musical world began playing orchestral checkers, moving conductors around with great delight. We in the Berkshires have had a longer acquaintance with Bernstein's career than any other terrain on which he has jousted. If was here, at Tanglewood, under the aegis of Koussevitzky that he first came to notice and was given his first chance. Koussevitzky recognized his potentialities, and it was here that Bernstein started for [illegible] that [illegible] to [illegible] he got there. He got a break or two; but the man's gifts were irrepressible.

Lenny started to compose while still at Tanglewood. During the war his song cycle "I Hate Music" was first sung by Jenny Tourel with the composer at the piano in the Lenox Library hall. His one-act operetta "Trouble in Tahiti," a sort of sophisticated "Our Town"-type story, was sung by the Berkshire Music Center students in the theatre-concert hall.

* * *

BERNSTEIN cannot have been an easy star for the Philharmonic trustees to manage or live with. He was always off in five directions and so the orchestra had a longer list and greater diversification of guest conductors than most orchestras, and boards of trustees, have to contend with. There were many who contended that this polyandrous situation was not of benefit to the organization and, indeed, the orchestra was in danger of being relegated in public opinion to a lower rank and status. Such is no longer the case. The New York Philharmonic under Bernstein needs give way to no other.

I have often wondered as, I'm sure, have many others, too, why a man like Herbert von Karajan has not accepted a post in the United States. It would seem almost a certainty that he would have been offered one. He has commanded Europe in his way not too much unlike Hitler in his heyday or Napoleon. The comparison, of course, is a nasty one, for Karajan goes only where invited. But he has not hesitated to extend his hegemony until he has become the master of most of best opera houses and orchestral halls of Europe.

It's going to be difficult to follow Lenny in New York. When Toscanini held the post, he was not only conceded dominance from every angle but no one wanted to displace him, much as no one wanted to take Mickey Mantle out of the lineup, disabilities or no. When Toscanini finally stepped down, no man of substantive rank wanted to attempt to step into his shoes. Finally Barbirolli was brought from England, a man half the age of his predecessor. He was a man of small physical stature as was Toscanini, but the public noticed it in Barbirolli.

* * *

DISCIPLINE became a serious problem. The young Englishman asked the orchestra to do this or that and they insolently reminded the new man how Toscanini had done it. Indeed, one of the first-chair men left. He would not allow a young whippersnapper to tell him, a man who had played to Toscanini's satisfaction, how to bow or phrase. Steinbergh in the immediate past has been the man most frequently called from the bench. Szell in Cleveland has given his orchestra a polish not outshone in the world. The young American Lorin Maazel has won many laurels in Europe. There is a small platoon of younger eligibles in the stag line, although if there is one place on earth where age is not a limitation, it is on the conductor's podium. Think of the late Toscanini and Monteux, and still of Stokowski and Ansermet. Mental agility suffices long after muscular gestures.

There is no important conductor today who also composes unless one counts Boulez in Paris. Richard Strauss was a conductor although he concentrated mainly on his own music. Gustave Mahler was another. Bernstein obviously does not consider composing a moonlighting job. As much as he will be missed in Philharmonic Hall, his decision may be the means of bringing greater and more lasting joy to more people. Here's wishing him well.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

World Journal Tribune (e)
NEW YORK, N. Y.

NOV 3 1966

Bernstein . . . Philharmonic's Replacement Problem

By ALAN RICH

When Leonard Bernstein's first musical comedy, "On the Town," began its Boston run the young composer-conductor was taken aside by his teacher, Serge Koussevitzky, and given a long and stern lecture. "You must choose," the conductor of the Boston Symphony said in efect. "You cannot be everything."

It is now 22 years later. The Olympian Koussevitzky is long since dead, and his former protege, who yesterday announced that he would no longer be the conductor of the New York Philharmonic after his present contract expires, has become the everything that his teacher had thought impossible.

When the two men talked that night, an old and a new order were in touch. Leonard Bernstein has been the prime shaping force in that new order. For better or for worse, he has made the symphonic conductor a public figure, along with movie stars and nightclub singers. He escorts Jacqueline Kennedy, he is seen at Beatles movies with his children (singing along, an observer breathlessly reports), his gyrations on the podium are as familiar to the multitude as Mickey Mantle's stance in the batter's box.

★ ★ ★

Call him Lenny. The men in the orchestra do, and so do people who have never met him. That's part of the new order.

Leonard Bernstein became Lenny by becoming that impossible everything. There were other shows after "On the Town." There has also been a sizable output of music for the concert hall, a ballet and a short opera. There have been radio and television shows, a book or two. And all this forms an aura that hangs close around his shoulders when he steps onto the podium to lead the New York Philharmonic.

All this has established a new order, as well, in concert-going. You can't buy tickets very easily to a Leonard Bernstein concert, because he is a celebrity. Naturally, everyone who leads a major symphony is a celebrity *ex officio*, but this isn't always enough to sell out a concert.

Under the Bernstein leadership the New York Philharmonic has become an adjunct of show business. Its conductor has done nothing to weaken that connection. On the podium—or, often as not, several inches above it—he is a sight that would come across to a deaf man. He has turned around from time to time, not so much to talk to the audience as to chat with it. By so doing, he has gone a step further to cleanse symphony-going of its old Olympian mystery.

One could throw up his hands in despair at all this, except for one thing. Mr. Bernstein also happens to possess the goods. He is a dazzlingly talented conductor.

★ ★ ★

The kind of music that suits his personality—a wide choice embracing Haydn, Liszt, Mahler, Stravinsky and certain moderns—gets from him performances of stunning impact. When he is up against something outside his range of sympathy, a fairly common occurrence, he makes mistakes that are interesting and stimulating. He is electrifying on the podium, along with uplifting, irritating, infuriating, arbitrary and stupendous. He is never dull.

The public image he has created for himself is many-sided, but it is completely consistent. It isn't a matter of Dr. Jekyl conducting the Philharmonic and Mr. Hyde composing "West Side Story;" it is all part of the same man.

His effect on music has been tremendous, and most of it has been to the good. There were long faces a decade ago about the impending death of the symphony orchestra as an institution. Mr. Bernstein may have saved the patient, and he has certainly given it a reprieve. By his own enchantment of the Philharmonic concerts, he has made the American public excited about all orchestras.

★ ★ ★

His methods are occasionally open to question, of course. His television shows are slick, and he is not above evading a point of information when it interferes with smoothness. His attempts to put Philharmonic audiences on easy terms with the musical avant garde a few seasons ago were disastrous, because his presentations were glib and patronizing and his performances were atrocious.

Another conductor might have done this particular series better, and not carried through some other idea as well. Any major leader in the cultural world has got to make mistakes now and then.

Leonard Bernstein created a new order, that of the public musician-of-the-world, versatile, and with great facility in stating his case in a variety of media.

The precedent he has set is a dangerous one. It would be sheer madness for the Philharmonic, in looking for a successor to Mr. Bernstein, to try to find another Lenny. It would be just as foolhardy, of course, for the orchestra to bend over backwards to avoid a successor in the Bernstein image.

The Denver Post
The Voice of the
Rocky Mountain Empire
D. 252,084 SUN. 339,533

NOV 27 1966

Russian Violinist To Play in Denvver

LEONID KOGAN
In Denver concert debut.

Leonid Kogan, Russian violinist, will make his Denver debut at 7:30 p.m. Monday and 8:30 p.m. Tuesday with the Denver Symphony Orchestra under the baton of Vladimir Golschmann. The identical concerts will be in the Auditorium Theatre.

Kogan will perform Brahms' Concerto in D Major for Violin and Orchestra, Op. 77. He made his U.S. debut with the Boston Symphony Orchestra in 1958 and is making his fourth American tour under a U.S.-Soviet cultural exchange agreement.

Kogan, 42, was born in Denproprestrovsk, Russia, and began to study the violin at age 7. He entered the Moscow Conservatory three years later and made his Moscow debut at 16. He won the Queen Elisabeth of Belgium Prize in 1951.

Kogan combines concert appearances with teaching master classes at the Moscow Conservatory. He is married to Elizabeth Gilels, sister of pianist Emil Gilels.

The Denver Symphony Orchestra will perform three contemporary works. Francis Thorne's "Elegy" was composed in 1962 in memory of his parents and had its first U.S. performance by the Philadelphia Orchestra in 1964. Erik Satie's "Deux Gymnopedies," orchestrated by Debussy, was written for the piano and was inspired by the victory of Sparta over the Argives and the festival marking it.

The concert also will include the Symphony No. 3 in G Minor by Albert Roussel, written for the 50th anniversary celebration of the Boston Symphony Orchestra in 1930.

Tickets for both Monday and Tuesday programs are available at the May-D&F box office, 825-3644.

Rocky Mountain News
DENVER, COLO.
D. 191,124 SUN. 202,000

NOV 27 1966

Violinist Leonid Kogan To Play With Symphony

Three 20th century composers will be represented at the next pair of Denver Symphony Orchestra subscription concerts Monday and Tuesday, Nov. 28 and 29, in the Auditorium Theater.

They are **Francis Thorne, Erik Satie** and **Albert Roussel.** The fourth composer represented in **Johannes Brahms.**

Playing Brahms' Concerto in D Major for Violin and Orchestra, Op. 77, which is the only violin concerto the composer wrote, will be the famous Russian violinist, **Leonid Kogan.** Kogan, who is making his first Denver appearance, is considered by many to be the greatest Russian violinist today.

The concert will open with Elegy by New York-born Francis Thorne. The composition was written in 1962 in memory of the composer's parents and had its first American performance by the Philadelphia Orchestra in November 1964.

The second work, Deux Gymnopedies, by Erik Satie, was orchestrated by **Claude Debussy.**

Originally written for the piano, the piece was inspired by the ancient Spartan festival — "Gymnopaedia" — which commemorated the Spartan victory over the Argives at Thyrea.

The final piece on the first half of the program will be Symphony No. 3 in G Minor by **Albert Roussel,** which was written for the 50th anniversary celebration of the Boston Symphony Orchestra in 1930.

The final half of the program will be devoted to the Brahm's Violin Concerto.

Tickets for both performances (Monday concerts begin at 7:30 p.m. and Tuesdays at 8:30 p.m.) are on sale at the Symphony box office at the May-D&F, 825-3644, and range in price from $4.90 to $1.25.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

OGDENSBURG ADVANCE NEWS
Sunday, November 27, 1966

Noted Pianist Appearing With Syracuse Symphony Has A Dramatic Background

Syracuse — Many will find rewarding pleasure in the musical virtuosity of Claude Frank as he preforms Mozart's Piano Concerto No. 25, in C, with the Syracuse Symphony Orchestra in Lincoln Auditorium, Dec. 16 and 17. However, few will be aware of the story behind the artist's career than began when he was a child of seven and led to a course of events as dramatic as any writer could hope to create.

Born in Germany, Claude Frank was surrounded by music as a child. By the time he was seven he already was deeply involved with the piano, so much so that the most effective form of punishment his parents could devise was to forbid him his regular practicing time. If the young artist's rapid progress was any indication, this discipline must have been used sparingly.

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By this time the clouds of World War II were gathering, and in 1933 the Franks left Germany for Pairs where Claude was able to study until the advancing tide of the German army made it necessary for them to move on.

For several months they lived with a French family in a small Pyrenees village until it also became unsafe. After that their biggest problem was simply getting out of France. Since they were not "legally in France, there was no way for them to get papers to "legally" leave. The time-honored refugee solution to this seemingly unresolvable dilemma was, simply, bribery. This made it possible for them to reach Madrid. However, they were unable to get to Portugal, their ultimate goal, before their Spanish visa ran out. By the time Claude Frank was fourteen, he and his family were literally without a country.

No matter where he found himself, Claude also found a piano. One such place was Madrid's Mozart Hall, where he soon attracted much attention and people began to come to the Hall just to listen. Word of his pianistic abilities began to spread.

VISAS TO BRAZIL AND U.S.

Taking an interest in him after Claude had performed at an Embassy party on short notice, the Brazilian ambassador arranged for a visa to his country. However, another guest at the ambassador's party was a member of the American consulate and before long he got an American visa for the Franks. By this, they were in effect, refugees no longer. Their flight was over.

The Franks arrived in New York in 1941, and Claude was soon knocking on Artur Schnabel's door. This time, young or not, Claude was accepted as a Schnabel student and spent the next several years studying with that great artist.

In 1944, when he was eighteen, the impact of war once again touched Frank. He was drafted into the American Infantry. When he became a civilian again, in 1946, he resumed studies with Schnabel and the same year, became an [illegible] citizen.

RUDOLF SERKIN IMPRESSED

However, one of the most important turns in his career, an event that led him in the direction of becoming a concert pianist, was a call in 1953 from Rudolf Serkin, who asked him to help at Marlboro.

So impressed was Serkin with Frank's performance ability that he advised the young pianist to give up teaching and all other musical activities to devote himself strictly to playing. Serkin said to him, "If the playing is really your life and you are really prepared, the concerts will simply come."

This is what has really happened. Frank by this time, has appeared as a soloist with nearly every major symphony in the United States and Canada, as well as Europe. He has appeared with Boston Symphony under Munch and Leinsdorf, and the New York Philharmonic under Bernstein; now records under the RCA Victor label and appeared last year with the Boston Symphony in a recent NBC-TV biography of Beethoven.

PALM SPRINGS, CALIF.
DESERT SUN
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The two guest artists, conductor Alain Lombard and pianist Jeanne-Marie Darre, are natives of France. They will perform works by their fellow countrymen Hector Berlioz and Camille Saint--Saens.

Jeanne-Marie Darre, considered "France's First Lady of the Keyboard," will be making one of her rare orchestral appearances in this country. Although well-known in Europe for more than 30 years, she did not make her American orchestral debut until 1962 when she appeared with the Boston Symphony.

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Jeann-Marie Darre will play Saint Saens' Piano Concerto No. 2.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Globe
BOSTON, Mass.
Circ. 532,600

NOV 6 1966

Boston Schools Today

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After 12 years at Technical High, he served two years as head of the math department at English High School before joining the Subsystem last March.

He was transferred two weeks ago to the Title III design project for work on the campus high school and, when time permits, three "fringe area" elementary schools.

Murray is a little awed by the task and well might be. Preliminary specifications for the school—still called "English High" by some—include provisions for a swimming pool and two gymnasiums, language laboratories and eating facilities in all six student "houses," and ungraded classes allowing movement both vertically and horizontally for each student.

The "dream school" for Boston "will be tailored to meet the individual needs and talents of all its students through broad and flexible programming," according to the outline approved by the school committee.

Murray brings to the task at hand a perspective that will encourage such ideals.

"My background is in a large high school where boys can remain annonymous for four years," he says. "At English, we might see a boy in one class as a junior and then never again."

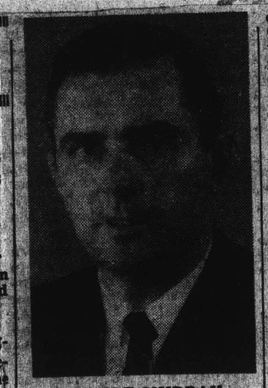
As head of math at English High, Murray was responsible for some of the guidance function for boys in his speciality who were heading for college, or a business school. He found it difficult to advise intelligently on the basis of a brief professional acquaintance.

The Central High plan should solve that. Three thousand boys and girls will be split into "houses" of 500 each where they will study, eat and exercise for four years. All programs will be available in each house — college, vocational, cultural, recreational and community.

Murray suffers innovator's fear of traditional "tracks" at the high school level, believing them to be responsible for a rigid approach to variable human beings. He hopes for a flexible approach in a series of buildings that are also flexible.

At work on the project only two weeks, he is already facing a Jan. 1 deadline for presenting some space requirements to the Redevelopment Authority and architect Paul Rudolph. It is not an ideal task.

"We're doing it the wrong way," explains Evans Clincy, director of Program Development. "We should have two or three years to design the curriculum and then figure out what sort of buildings would serve it best."



ROBERT MURRAY

Innovators are always idealists at heart. Clincy and Murray realize, however, that the architect has to start somewhere. The school is already years behind, and is not expected to open before 1971.

There are certain ground rules that give Murray a starting point. Class ratios have definitely been set at 1-25 maximum, and central facilities must be able to handle an eventual 5000 students.

All the buildings on the campus must include facilities useful to the community as well as students—theatres, lecture halls, kitchens, an auditorium and club rooms. The school will be open day and night, year-round.

To design the various courses, Murray and Herbert G. Forsell, Title III coordinator for Boston, will call on members of the Advisory Committee set up for this purpose. The committee includes representatives of local universities, civic and social agencies, and cultural forces such as the Boston Symphony and Museum of Fine Arts.

Education specialists now at work in the Subsystem will also draw on these many talents.

"No one really knows what an urban school should be," notes Clincy. "For the first time, local expertise will be involved in what a 'city school' means. We want to pull everyone into the act."

Clincy, Murray and Forsell are visiting large high schools across the country to pick up ideas and profit from others' mistakes. One such trip to New Haven may lead to a request for carpeting in all parts of the central High school as a noise and traction dampener.

But Murray has no illusions about his role, despite armies of available help.

"As I see it," he says, "the burden of proof is on us. When we know what we want, I hope we will have enough reasons to justify what we're doing and convince the school committee we're right."

TIME
NEW YORK, N.Y.
W. 2,737,900

NOV 18 1966

Buddy, the Drum Wonder

At 18 months, Bernard Rich was carried onstage on the seat of his pants to play drums in his parents' vaudeville act. At six, sporting a sailor suit and Lord Fauntleroy curls, he played the Tivoli theater circuit as "Traps, the Drum Wonder." At seven, he toured Australia for $1,000 a week, and at eleven conducted his own band. Now a greying 49, Buddy Rich is still the Drum Wonder, still hanging on by the seat of his pants.

Only this time around he may have a real grip on something. When he announced six months ago that he was forming the new Buddy Rich Band, the boys in the business merely yawned. Cocky, flip, belligerent, Rich had drummed his way in and out of more orchestras, mismanaged more money than any ten musicians. The new Buddy Rich Band? Another one of his fancies for the moment, shrugged Bandleader Stan Kenton. But then, to everyone's surprise, the band not only materialized but drew enthusiastic, sellout crowds in Las Vegas and Los Angeles. Marveled Kenton: "Rich is serious!"

Whirring Propellers. Last week musicians of all stripes gathered at Manhattan's Basin Street East to hear for themselves. Perched on a pyramid of risers, Rich set a blistering pace, insistently coaxing but never intruding. And when it came time for his solo, all 16 of his sidemen, like disciples at the feet of the master, craned in their chairs to watch and listen. Feet dancing, hands whirring like propellers, he sparked a kind of static electricity between cymbals and drums, tossing in an extra riff here, a random bass line there. His rolls were incredibly fast, his technique and rhythmic continuity flawless.

"He's a freak," said one bass player afterward. It was an expression of respect, for Rich has always been ranked by musicians as a drummer's drummer. They marvel at the fact that he never practices, has none of the calluses and bumps on his hands that other drummers have. Among rival stickmen, the admiration extends from old guardists such as Gene Krupa ("Buddy is the Maury Wills of the drums") to such new guardists as Elvin Jones ("His artistry is almost beyond belief"). But perhaps his most avid fans are symphony percussionists. "He's the world's greatest living natural jazz drummer," says the Boston Symphony's Howard Thompson. "He plays faster with one hand than most of us do with two. He is rhythmically original. He has no cliches."

Everything '67. That Rich is playing at all is remarkable. Seven years ago, he suffered a heart attack and was told by doctors that he would never play again. Though he has had three seizures since, he still keeps pounding away. "I've got to," he exclaims. "What am I going to do? Sit around the house and bite my nails?" Not content to be just the highest-paid ($1,500 a week) sideman in music, he left Harry James's band in March "to put music back in its perspective, to offer something else than just twang, twang, twang." His new band, he says, has nothing to do with nostalgia. "Who the hell wants to hear the Glenn Miller sound? I dress '67, I drive '67, I think '67, I play '67. There is no such thing as the good old days."

Rich's good old days were often bad: one long round of gigs. Buddy, run from bill collectors and tyrant bandleaders. On and off, through romances and rifts, he played with Artie Shaw, Les Brown, Tommy Dorsey (four times) and Harry James (three times), once even took a fling at being a nightclub crooner. Trouble was, Rich had and still has a low regard for bandleaders. "The drummer is the real quarterback of a band," he says. "Hell, Guy Lombardo might just as well be hailing a cab on the bandstand. None of the musicians look at him." The compulsion to say what he thinks has led the stick-thin drummer (5 ft. 8 in., 125 lbs.) into a lot of free-swinging battles. He has thrown punches at his sergeant in the Marine Corps, where he had been a judo instructor, and at Frank Sinatra, who is now one of his closest friends. Today, his heart condition keeps him limited to an occasional "one-or-two-punch thing in the parking lot."

Yet, in his own toy-bulldog way, Rich is engaging, and fellow musicians are hoping that the band will make it big. If so, it will be another boost for the big-band business, which is enjoying a mild resurgence. If not, says Harry James, "I'm keeping his chair warm."

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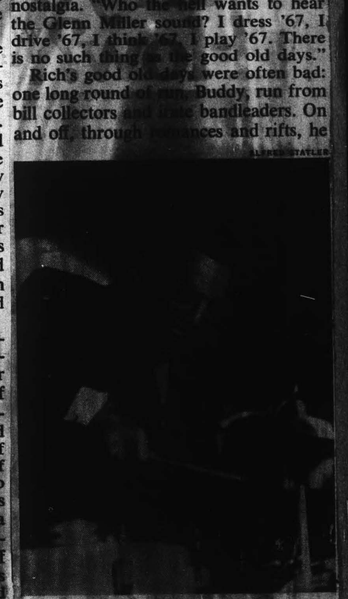

RICH AT BASIN STREET EAST
When "freak" means respect

TIME, NOVEMBER 18, 1966

CAPITAL CITY NEWS BUREAU
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NOV 6 1966

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JAZZ

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ALFRED STATLER

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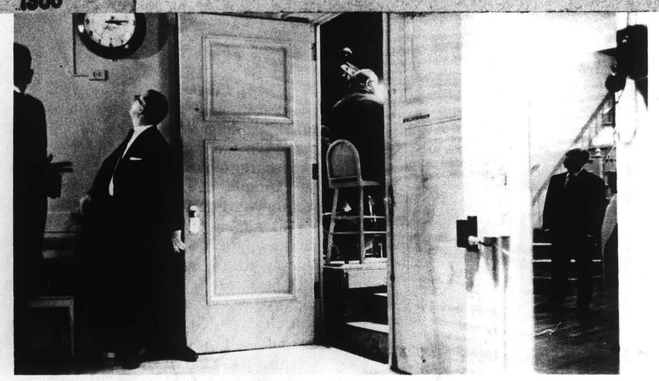
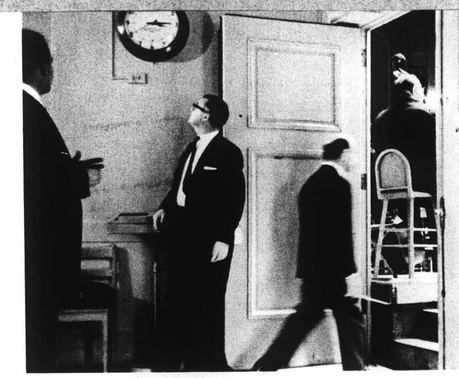
Monthly Circ. 6,000
NOV 1966



INSIDE SYMPHONY HALL



PHOTOGRAPHS AND TEXT
BY ROBERT A. MAMIS

All cities have their special sections, ghettoed or otherwise. Furniture stores, junk shops, banana distributors, and various descriptions of people often tend to gather together, either to keep a weather eye on competitors, or because misery loves company. Along Massachusetts Avenue between Boylston and Huntington, it's aged ladies.

Perhaps what has drawn them here is the presence of three of the noblest old ladies in the city: the Mother Church, and Horticultural and Symphony Halls. Of the three, the Church stands agelessly alone, as churches do, while Symphony and Horticultural fight the ravages of time from opposite sides of the street. Last year, when Symphony Hall threw her Golden Trumpet Ball—the first event of such a fund-raising nature in her history—sister Horticulture (both were built in the same year, 1900) decked herself out in the finest fall fashion, with leaves and flowers and spotlights, and stood hopefully at the edge of the crowd, windows sparkling like jewels, uninvited, ancient, and dispirited. No one even asked her to a movie at the Uptown. Horticulture is a grande dame, but she never did have the inner comeliness of her crony.

Roger Voisin, trumpet, pastes a score.

For one thing, along with gangland murders, a school committee, and its basketball team, its symphony orchestra is one of the institutions for which Boston is renowned. And an orchestra, like a solo violinist, can be no better than the instrument on which it performs. Symphony Hall is a Stradivarius of concert halls, one of the very few fine concert auditoriums anywhere in the world.

Acoustically the hall is ideal. The last note from the stage takes exactly 2.34 seconds to die out completely. While this interval may be barely adequate for an aisle sitter to dash out a chamber door (of which there are twenty-two), it is considered the perfect reverberation period, give or take a few hundredths of a second for subjective preference, for sound in a concert hall.

That this is so is not fortuitous. Symphny Hall is the first auditorium ever to have been designed according to predetermined acoustical formulae. In view of the inchoate condition of such formulae at the time, and given the fact that the hall has never had to be retuned, the accomplishment (executed by Wallace Sabine, then an Assistant Professor of Physics at Harvard) is astounding. It has become all the more astounding noting the hodgepodge a more sophisticated science has made of New York's new Philharmonic Hall—strident, mushy, dry, opaque, flat, and cold are among the critical epithets still in use. "In Symphony Hall," remarked a member of the BSO, "a musician hears the whole orchestra and feels a part of it. At Philharmonic, you play alone." RCA Victor, for whom the BSO exclusively records, considers Symphony Hall one of the best recording studios in the country.

The Hall's inner chamber ceiling is broken up into 88 separate, various-sized segments, and there are sixteen niches along the balcony walls, each occupied by a plaster figure (several of which are stark naked—a drawing card that Horticulture doesn't vaguely approach). These, along with other filigree lacing balcony railings, contribute to the calculated control of echo, or reverberation. Mr. Sabine also estimated the absorption factor of 2,631 fully-dressed seat occupants (2,365 at Pops, at which sound is slightly shriller but less demanding of perfection). The deadening effect of filled seats is of such magnitude that the orchestra has a thick blanket dropped from the ceiling across the entire stage to substitute for this factor when rehearsing in an empty hall.

At any given point the hall is equally responsive—full bass, bright and mellow mid-range, live and clean highs—and suffers virtually no diminution of volume even to the last row of the second balcony (where there are symphony habitués who insist that *standing*

The Russian cellist Rostropovitch performs in a rehearsal room for enthralled BSO string players.

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Boston
BOSTON, Mass.
Monthly Circ. 6,000

in the uppermost corner is the best place to hear, if not see). Any flaws in the sound are much more apt to be produced by a neighbor's catarrh than a defect inherent to the hall.

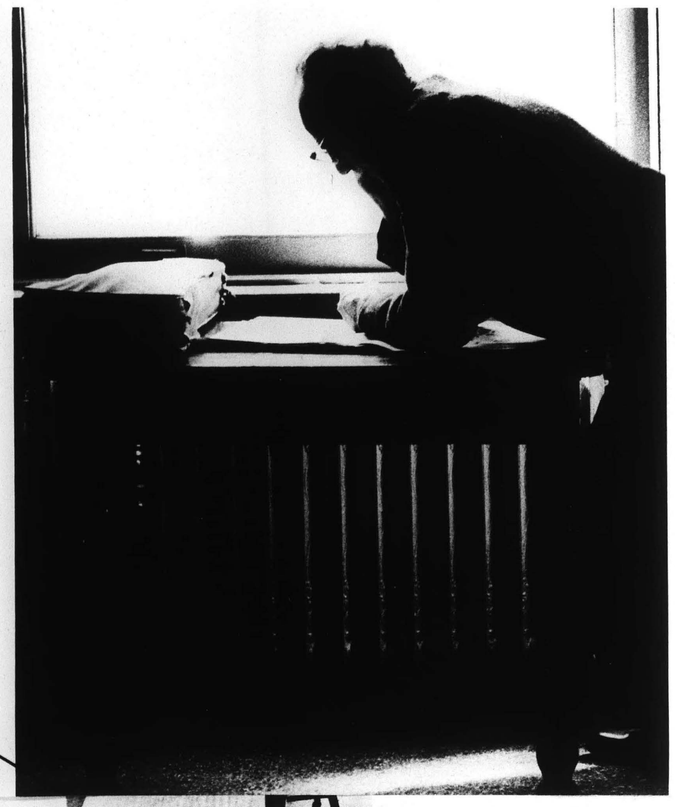
When the new Boston Music Hall was built (Symphony stairways carry the insignia BMH due to an assumption by the architect that the new structure would bear the same name as the old building from which the orchestra had moved), the corner of Massachusetts and Huntington marked the edge of town, and the out-of-doors in those days maintained a natural quiet. But with remarkable, if perhaps unintended, farsightedness, yesterday's planners ingeniously insulated today's audiences from the din of climbing jets, airbraking trucks, subways, buses, and other clamorous passersby. The concert chamber is surrounded by corridors, lobbies, salons, and passageways on all sides, hence is protected by at least two and sometimes three or four walls. The building itself, in fact, shares no wall in contiguity with a neighbor. (Though for a few years a tiny wood-and-tar-paper shack tacked on next to the Huntington Avenue steps housed Arnold's Record Shop, it would hardly count as another *building*.)

James Pappautsakis, flute, warms up in the cellar.

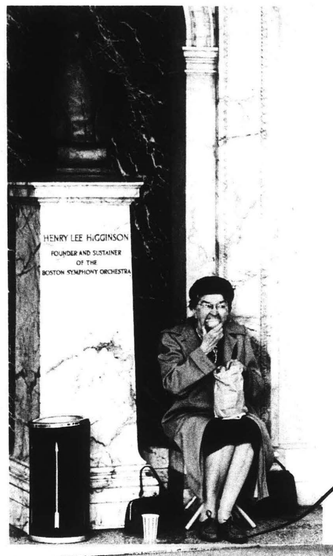
The brick, steel, and plaster structure, built at a total cost of $750,000, is today rarely in a state of full repair. A crew of two dozen or so maintenance men and women (some of whom double as ticket takers) constantly apply paint, polish, and soap to aging surfaces, cane and resew chairs (the seats, as is all the gold leaf, are original equipment), replace bulbs—for which the five auditorium chandeliers can be lowered by cable—and attend to the many exigencies that have by now become daily ritual. Plumbing is in the usual toilsome condition of vintage piping but gets by, and heat is manufactured off the premises and fed to the hall underground, sparing concertgoers pings and hisses from a basement leviathan.

One thing Symphony Hall lacks is an air-conditioning system, but the management someday intends to have one installed. Until then, its huge pump will continue to exchange inside air for outside air once every few minutes—in these days not always a salubrious trade.

continued on page 69



The line for 251 rush seats starts early.



SYMPHONY continued from page 34

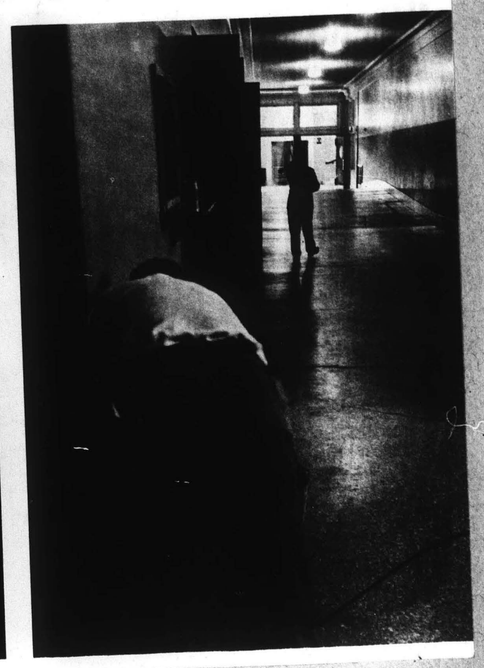
In addition to the crew of maintenance workers, there is a like number of ticket sellers, secretaries, and office workers (ushers are paid, but are provided mostly by local music schools) who contribute to the fiscal side of the operation—renting the hall for non-symphony use (an annual auto show used to be held here), publishing programs, releasing news, selling subscriptions, mollifying customers who can't get tickets—and through them the hall is kept solvent, or partially so.

Actually the BSO, which unlike many other symphonic institutions receives no public support, suffers a yearly deficit approaching $400,000, redeemed annually by contributions from Friends of the Symphony. The payroll for the orchestra alone (which numbers 104 musicians, four of whom are women, and is one of the largest in the country) is over $20,000 per week. The $205 base pay is fourth best among U.S. orchestras, but recording, television, and other activities add about $2,000 to a musician's yearly salary. The efficiency of the BSO in earning over eighty per cent of its keep is unmatched. Even profits from refreshments sold at Pops are pure gravy, inasmuch as the hall does not lease concessions.

There are eleven plaques fixed to the proscenium of Symphony Hall. On each was intended to be inscribed the name of an immortal composer, but in 1900 the trustees would commit themselves to the permanence of only one name: Beethoven. The other ten still remain blank. There has been some talk recently of possibly adding Brahms or Bach. It might also be suggested that one of the empty spaces be given to Wallace Sabine, a man who appreciated the quality of sound with the ear of a master, and who helped make Symphony Hall the modern building and pride of Boston that she remains after sixty-six years. □

TV crew in dry run prior to live broadcast uses cards to sit in for musicians

Lanning Humphrey demonstrates antique lute to visiting schoolchildren in Old Instrument room



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Sunday Telegram
PORTLAND, Me.
Circ. 105,712
DEC 18 1966

Gong Drum To Star In Requiem

By JOHN R. THORNTON

WHEN DR. HERROLD HEADLEY directs a performance of the great Verdi "Requiem" at the University of Maine in Orono next spring, he will have in the orchestra an enormous drum developed by Harold J. Thompson of the percussion section of the Boston Symphony.

Thompson, who has been a member of the BSO since 1952, is a musician fascinated by the art and science of percussion playing, and his new drum represents a radical departure from normal skin-type percussion architecture.

Normally the side-drum used in the Verdi score consists of two heads. Thompson, anxious to produce a different type of impact-sound, has come up with an instrument containing only one skin, facing a curved enclosure.

The two-headed, normal drum, having a batter, or striking side, sets in vibration the opposite head, which limits the length of the original series of vibrations.

"A single headed drum is not so restricted," Thompson explains. "It thus produces a sound of different character. The construction of this drum must be substantially larger in diameter. Ours at Boston is four feet, with an ox-hide head, and requires a larger membrane capable of greater, lower pitch variations."

Thompson also reasoned that the drum shell would have to be heavier than usual in order to make it a fulcrum strong enough to hold the large skin stationary.

IN PRESENTING the drum to the manufacturer with its particular specifications, Thompson knew that all membranes have minute but very different characteristics. So he requested of the Hunt Drum Club of London a heavier tension system to allow for more critical tuning, especially when membranes were interchanged.

The first use of the new instrument came in a performance of the Verdi Requiem at Tanglewood in the summer of 1964. Its effect was startling, to say the least.

Howard Klein, of the New York Times, reviewing the performance, said in part: "The new drum . . . sounded like bomb bursts in the Dies Irae . . . and when lightly tapped, as in the Lachrymosa, like blows in the pit of the stomach."

To obtain full-color sounds from the radical drum, Boston Symphony percussionists have experimented with new types of percussion beaters.

Thompson came up with a mallet consisting of a cylinder, with carrying handle fitted in the center at a right angle.

Harold J. Thompson, left, its inventor, watches as a colleague tests the new gong drum he has invented for the Boston Symphony orchestra.

With this beater—it looks a bit like a household paint roller—the player can use four different impact points of an extended area, each presenting a different sound quality when applied to the skin.

The cover of the cylinder, held by a lace and eyelet arrangement, is removable and adjustable.

The two ends, one of gum rubber, the other of felt rubber, produce a static vibration, something like a one-hand tremolo and staccato sound in that order.

So shattering is its impact, it has been called a "Gong Drum."

There are only three in the United States, and all are in great demand since there is no known drum that can duplicate its sonics.

DURING A RECENT trip to Boston, I spoke to Thompson backstage at Symphony Hall and mentioned that the Verdi Requiem would be performed at Orono next May.

"I'll be glad to send one of the drums up to Maine," Thompson declared, "and will also explain to the musician who will use it the special techniques required. It sounds, when used correctly, like a huge cannon shot."

Thompson, a native of Akron, who looks like a Green Bay Packer — he's over six feet tall — is also one of the world's leading experts in cymbal playing and has written two books on the subject. One is a guide for high school players, the other for professionals.

Before coming to Boston he was with the Cincinnati Symphony.

It will be remembered by some of the ancients, that when Toscanini directed a performance of the Verdi Requiem at New York City, he became very unhappy with the Philharmonic's drum.

The Maestro heard of a huge drum in Chicago, owned by the Shriners, which was used only in their giant parades.

It was shipped by special air-freight to New York, and the leviathan used in a stunning performance at Carnegie Hall. It was, I believe, something like eight feet high.

But Thompson's drum, although smaller, is capable of producing even more sound.

When the "gong" is struck at the Maine University's big gymnasium, it will surely loosen some rivets in the steel girders overhead and result in some rupture of the plumbing!

CAPITAL CITY NEWS BUREAU
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ALBANY TIMES UNION
Wednesday, December 14, 1966

AROUND THE TOWN

by Edgar S. Van Olinda

'Messiah' Wakens Memory

Everyone has had the retrogressive experience, upon smelling the odor of a flower, or other perfume, or hearing a snatch of a long-forgotten song to have memories revived of something from their earlier life. While listening to the magnificent performance of Handel's immortal oratorio, "The Messiah" in Chancellor's Hall Friday evening, by the Capitol Hill Choral Society, under the dynamic direction of Judson Rand, my memory went back to 1908.

The opening tenor solo: "Every valley shall be exalted and every hill made low" left a flood of political rather than spiritual memories. In 1908 a new party, called the progressives, led by Teddy Roosevelt, tried to form and became known as "The Bull Moose" subdivision of the Republican party. I received a telephone call from the Amsterdam contingent asking me if I were available to come to that city for a Bull Moose rally, specifically, to sing the tenor solo above mentioned from the "Messiah."

I was a bit nonplussed by the unusual request, but the stipend was attractive. My wife accompanied me on the train and later at the piano in one of the local motion picture houses. Music and politics—like politics—make strange bedfellows.

The hall was covered with banners, bearing a certain likeness to Teddy Roosevelt, gleaming teeth n'everything, who was running for president of the United States on the Bull Moose ticket, but the organization staged a tremendous flop when William Howard Taft got the nod from the national electorate. When the treasurer handed me my check, I asked him why that particular aria from the "Messiah" was stipulated.

"Why, that's simple," he replied. "You will recall that the final stanzas advance the theory, that if the Bull Moose Party, attained ascendency in the coming election, they would see to it that "The crooked shall be made straight and the rough places plain." And was my face red!

Another favorite musical story concerns the Boston Symphony Orchestra, and Ignace Paderewski, as guest pianist, on a tour in the early part of the century. The concert was to be given in the large auditorium. In the basement was a make-shift motion picture theatre, also functioning the same night. The film to be shown was Victor Hugos great drama, "Les Misearables."

Standing at the entrance to both halls was a uniformed attendant, who proclaimed in a booming baritone:

"Paderewski upstairs. Less miserable downstairs."

INTERNATIONAL MUSICIAN
NEWARK, N. J.
MONTHLY 245,100
DEC 1966

News Nuggets

Pablo Casals will be ninety years old this coming December 29. He will probably celebrate the event as he did his eighty-ninth birthday last year; with master classes in cello given gratis to a selected group of students at his home in San Juan, Puerto Rico.

It's well to take a risk sometimes. Robert Menga did. He took time off from his regular job, in the violin section of the New York Philharmonic, and competed in the Paganini Competition in Genoa, Italy. No first prizes were awarded, but he did get second prize, worth some $1,200, and he also was granted the permission (it went along with the prize) of playing on a violin that had belonged to Paganini. When he returned to New York he gave a recital in the auditorium of the Lincoln Center Library-Museum, and at the next concert of the New York Philharmonic was sitting in his regular place again.

Returning from Moscow after winning Second Prize in the Third International Tchaikovsky Competition, Stephen Kates, cellist, played the Shostakovich Concerto with the Boston Symphony under Erich Leinsdorf at Tanglewood in August. In September he was one of the American winners to play a Command Performance at The White House.

Forthcoming solo appearances will include a reengagement with

Stephen Kates

Erich Leinsdorf and the Boston Symphony at the December 11 Pension Concert and with Leonard Bernstein and the New York Philharmonic at the February 25 Young People's Concert. He will be guest artist at two concerts with the Fine Arts Quartet in Chicago in February and will play a solo recital in that city in April. Performances with the Chicago Symphony and the Minneapolis Symphony are also scheduled.

The Jesse H. Jones Hall for the Performing Arts opened in Houston on October 2. It is to be the permanent home of the Houston Symphony and the Houston Grand Opera Association.

The performing arts touring program of the New York State Council on the Arts will offer nine Broadway shows — the largest number of productions since the council's inception in 1960 — to community groups throughout the state during the 1966-67 season.

The council, designed to prime the cultural pump in communities around the state, is working this year with an appropriation of $905-000 from the State Legislature. In its first year, it operated with a $450,000 budget.

Some of the council-supported attractions are the Baltimore Symphony, the Buffalo Philharmonic, the Cincinnati Symphony, the Detroit Symphony, the Hudson Valley Philharmonic, the Indianapolis Symphony, the Minneapolis Symphony, the National Symphony, the New York Philharmonic, the Rochester Philharmonic, the Syracuse Orchestra and the Boston Symphony. In opera, it lends support to the After Dinner Opera Company, the Goldovsky Grand Opera Theater, the Metropolitan Opera Studio, the New York City Opera and the Turnau Opera Players.

The New York State Council on the Arts is an agency of the State Government which provides necessary financial support to local art groups anxious to begin or augment cultural programs in their communities. It makes up the financial difference between production expenses and that which can be earned by ticket sales and contributions from local sources.

MONTEREY, CALIF.
PENINSULA HERALD
D. 26,000
NOV 24 1966

Pianist John Browning Plays Dec. 3 in Carmel

John Browning, brilliant young American pianist whose meteoric career has excited the music world of every continent, will be heard in concert Saturday evening, Dec. 3, in Sunset Auditorium as the second artist of the Carmel Music Society's current season.

Described by the music critic of The London Times as "unquestionably one of the outstanding pianists of his generation" and by the Los Angeles Times as "one of the most sensitive and poetic artists America has produced," John Browning is the recipient of three famous competition prizes: The Steinway Centennial Award sponsored by the National Foundation of Music Clubs; the Edgar M. Leventritt Award; and the Gold Medal Award of the Concours International Reine Elisabeth in Brussels.

Born in Denver, Colo., he showed his musical interest before he could reach the keyboard and by the time he was 5, was able to identify any tone he heard. He made his orchestral bow at the age of 10, playing Mozart's "Coronation Concerto" at a special concert with members of the Denver Symphony. Instead of exploiting this immediate success, his parents decided that he should not have the hectic career of a child prodigy, but be allowed to study and mature away from the limelight.

Studied in L.A.

When the family moved to Los Angeles, he continued his piano training with Lee Pattison and his academic studies in public schools and at Occidental College. Eventually he moved to New York to attend the Juilliard School of Music on scholarship, studying with Madame Rosina Lhevinne.

News of an exciting young piano talent quickly made the round of this country's music world and was confirmed when in 1954, at the age of 21, he won the first of his three coveted awards. The following year, the Leventritt Award enabled him to make his brilliant New York Philharmonic debut in February, 1956.

Also in 1956, by winning in the famous competition founded by Queen Elisabeth of Belgium, Browning became an international celebrity. Annual tours abroad have followed, taking him to other European countries, the Near East and Mexico. La Libre Belgique said of one of his many Brussels recitals:

"John Browning's musicality is exquisite. His technique is simply prodigious. He plays with extraordinary virtuosity, sensitivity and penetrating intelligence. This performance places him among the very truly great pianists."

The esteem accorded Browning by the music world was dramatically underscored in 1962 when at 29 he created the world premiere of Samuel Barber's "First Piano Concerto" with the Boston Symphony under the baton of Erich Leinsdorf at the gala opening week of New York's Lincoln Center. Within two years, he had been called upon to play it more than 60 times, with leading symphony orchestras in key music centers on both sides of the Atlantic.

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WESTERLY, R. I.
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DEC 9 1966

New England Newsclip Agency, Inc.
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Times (e)
BEVERLY, Mass.
Circ. 8,433
DEC 10 1966

Chorus Pro Musica Gives Sunday Concert

BOSTON — The famed 120-voice Chorus pro Musica will present five centuries of Christmas music in its fourth annual Christmas concert at the Old South Church, Copley Square, Sunday, Dec. 11, at 7 p.m. The public is invited without charge.

Alfred Nash Patterson of Newton Centre will conduct the group he founded, which in 17 years has become one of the nation's leading choral organizations. He is also organist and director of music at the historic church, conductor of choruses for the Boston Symphony Orchestra, and music director of the Worcester Festival.

The soloists include Nancy Aspel, West Roxbury, soprano; Ruth Romberg, Betsy Close, Wellesley Hills,

Women's

mezzo soprano; Elaine Panaretos, Cambridge, alto; Barbara Patterson, Newton Centre, alto; Alexander Clement Reading, tenor; Thorne Griscom, Lexington, tenor; Theodore Romberg, Pawtucket, R. I., tenor; Walter Brassert, Cambridge, baritone; Lawrence Chvany, Watertown, bass, and George Watkins, Wenham, bass.

Donald Teeters of Back Bay, who is organist at St. Andrew's church, Wellesley, is assistant conductor. The group will be assisted by a string quartet, harpsichord, organ and piano.

The program will feature contemporary works of John Crawford and Kirke Mechem who studied composition at Harvard.

A Bach Cantata, and compositions by Gabrieli, Praetorius, Purcell, Scheidt, Distler, Schein, Kountz, Pfautach, and Middleton complete the varied program.

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396
DEC 2 1966

[redacted] Puts Boston on th[redacted] Operatic Map

BY MARTIN [redacted]

BOSTON—The [redacted] of the [redacted] world were on [redacted] Wed[redacted] night. To be exact, they [redacted] gathered on the Back Bay [redacted] once an ornate movie palace with a shallow stage, now the home of Sarah Caldwell's Opera Company of Boston.

The redoubtable Miss Caldwell, [redacted] anti-Establishment genius, [redacted] director and impresaria, and [redacted] time conductor, trained the [redacted] long ago to expect the unex[redacted] from her. She had, after all, [redacted]ished a major opera com[redacted] time when Boston's funds [redacted] were dwindling and when [redacted] marvelous old opera [redacted] razed to make ro[redacted] lot. She also had [redacted] sponsible for brin[redacted] to the East, not to [redacted] such [redacted]ities as Rossini's [redacted] no's "Intolleranza [redacted] the original [redacted] dunov" and [redacted]

[redacted] — a challeng[redacted] immense that only [redacted] other companies had ever approached it. Arnold Schoenberg's "Moses and Aaron" is a work of staggering musical complexity and seemingly insurmountable theatrical problems. Although incomplete — Schoenberg never wrote music to match his text for the last act—it can stand effectively in its present form, provided it is mounted with suitable, i.e. massive, forces, and by administrative minds sensitive to the pitfalls involved.

Schoenberg began work on the opera as early as 1926. The score for the first two acts was completed in 1932. The resolution of the work preoccupied the composer, unsuccessfully, until his death in 1951.

The first performance took place in concert form three years later in Hamburg. The stage premiere followed in Zurich during 1957, seconded eventually by productions in Berlin and London. Miss Caldwell had originally scheduled the first American performance last season, but had to postpone the date on several occasions because of casting complications.

Personnel Shift

Even now, a late shift in personnel was necessitated by the indisposition of George London, who was to have sung Moses. He was replaced a month ago by Donald Gramm. The latter moved up from his original, smaller assignment, the High Priest.

As vexing as this must have been, it represented but one of many backstage trials. Miss Caldwell and her associates had chosen an opera that demands depiction of such Biblical events as the Burning Bush, such miracles as the staff that changes into the serpent. Bloody sacrifices, both human and animal, are integral portions of the text, nudity is specifically demanded in several episodes, the Golden Calf sequence develops into what must be the most explicit orgy in history.

To compound the producer's headache, Schoenberg has left us a grandiose 12-tone score, in which significance is equalled by complexity.

The miracle of "Moses and Aaron" lies, however, in its emotional appeal. For all its philosophical concern, it still speaks in basic terms of humanity—even theatricality. This, in turn, underscores the premise of the protagonist symbols.

Moses represents the ab-

'MOSES AND AARON'

Music and text by Arnold Schoenberg. American premiere by Opera Company of Boston. Staged by Sarah Caldwell. Conducted by Osbourne McConathy. Sets designed by Oliver Smith, lighting by John Harvey, costumes by Stanley Simmons. Chorus augmented by members of the Handel and Haydn Society and New England Conservatory. Choreography by Claude Kipnis. Performed at Back Bay Theatre.

Moses ..... Donald Gramm
Aaron ..... Richard Lewis
High Priest ..... Herbert Scott Gibson
Young Man ..... Harry Theyard
Another Man ..... Robert Trasy
Invalid Woman ..... Eunice Alberts
Naked Virgins ..... Maxine Makas, Eunice Alberts, Evelyn Kasanjian, Elizabeth Lewis

stract, the lofty; Aaron, his brother and spokesman, represents the practical and worldly. Each is a separate force, and yet each is part of the same entity. The opera, by the same token, deals with the subtle intellect—in form, language, and structure—and with overt human reaction — in mood and histrionics.

It would be futile to pretend that the Boston production is ideal. But that is not the point. More crucial is the fact that Miss Caldwell had the courage and perseverance to attempt the work, plus the skill to make it reasonably effective.

An ironic footnote in the program, by the way, says that Boston is an appropriate site for the premiere because Schoenberg lived in the Hub city for a year in 1933. How much more fitting a Los Angeles-oriented tribute would have been. It was here, after all, that he spent the last 17 years of his life.

Musically, the Boston production proved remarkably successful. In the pit, partially obscured by an unconventional thrust stage, members of the Boston Symphony Orchestra provided virtuosic solutions to the unique problems before them. The conductor, Osbourne McConathy, himself a former horn player with the Boston Symphony, revealed a flair for precision, architecture and lucidity. He lacked a comparable flair for dramatic impetus, but this, for once, seemed forgiveable. Comparable virtuosity, plus a good deal more power, marked the contribution of the gigantic chorus.

Richard Lewis sang the relatively ornate, relatively lyrical lines of the worldly Aaron [redacted] at the top, and ex[redacted] diction. If his char[redacted] tion seemed more [redacted] than was absolutely necessary, the blame cannot be his alone.

In the contrasting declamation of Moses, Donald Gramm did all that intelligence and artistry can do against this casting. Overpowering magnetism of personality is not his to expend on the part. Nor, for that matter, is the ideal weight of tone. Compounding his disadvantages, Gramm seemed tempted to sing his lines more than is warranted by the "Sprechgesang" tradition. Still, his was a sympathetic, wholly professional contribution to the performance, and, as things turned out, the saving one.

In general, the visual [redacted] inconsistent sets of Oliver Smith — failed to define the tone of the work.

"Moses and Aaron" can be interpreted two ways. Either as a spectacular magic show, in which nothing is left to the imagination; or, as a stylized psychological experience in which everything is. The Boston production satisfied proponents of neither extreme. Most physical props, like the transformed Staff and the Burning Bush, were invisible. So were animals, even though they had been present at the dress rehearsal two days earlier. When the action involved such variables, the actors mimed as if only the pure in heart could see the props.

Fine. If applied without compromise, such a technique can indeed be meaningful. But in Boston, Moses and Aaron wore [redacted] dals; realis[redacted] painted on [redacted] flats; a soli[redacted] emerged from the wings (despite the fact that Aaron had fashioned it from invisible donations); slaves toppled a substantial obelisk. In this context, the mimicry looked silly. And the orgy, enacted rather dutifully by gentlemen in fig-leaves and ladies in leotards, failed to create the illusion that might have been possible with a bit less bluntness.

In the final evaluation, however, the deed proved far more important than its execution. Boston has secured its place on the operatic map.

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NEW YORK, N.Y.
W. 298,100
DEC 17 1966

Los Angeles

DESPITE the fact that Dido and Aeneas probably never did meet and become entangled on the North African shores of Carthage, the two operas based on this "incident"—Purcell's *Dido and Aeneas* and Berlioz's *Les Troyens à Carthage*—have been the benefactors of current and renewed interest on stage and on the turntable. Even in the face of possible historical inaccuracy, the poet Virgil's story of a great queen's tragic love for the man whose destiny it was to found Rome cannot help being an irresistible theatrical-musical experience. N. D. Boyling, in his highly informative notes to Angel's new recording of the Purcell opera (36359; S-36359), points up the fact that the fall of Troy, and Aeneas's flight, occurred more than three centuries before Dido's supposed founding of Carthage.

But no matter, Purcell's only real opera (1689), with a libretto by Nahum Tate, has been treated with rewarding care and affection on this, the third stereo version of the chamber opera. Long-time Purcellian and pioneer in matters of English music, Sir John Barbirolli conducts the English Chamber Orchestra and The Ambrosian Singers in an immensely satisfying performance that is spacious and sympathetic, always enhancing Purcell's fresh and lively melodies.

Arias, choruses, and the free arioso recitatives are all well articulated, with not a trace of scholar-like rigidity. The strings sound bright, warm, and polished; and Barbirolli's flexible rhythms carry the music along at a fine pace that is never anything but considerate to his singers. Harpsichordist-conductor-scholar Raymond Leppard, who with Boying sorted out all the available editions of the opera (this version is based mainly on the Tatton Park manuscript, written by Philip Hayes about 1780) in search of the most authentic score possible, adds his own measure of authenticity in his imaginative harpsichord realizations and has seemingly encouraged the entire forces to performances that accurately reflect the conventions of the period.

Certainly on an equal plane of interest with Sir John's direction of the Purcell score is the presence of Victoria de los Angeles, essaying the role of Dido for the first time in her career. It can be said that hers is a beguiling performance with the qualities equal to the best she has given in the past on stage and rec-

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VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.
DEC 7 1966

Schoenberg Couldn't Raise $3,000, But Hub Stages 'Moses & Aron' With $200,000 From Foundations

By TRUDY GOTH

Boston, Dec. 6.

When he arrived in the United States as a refugee from Nazi Germany, the late composer Arnold Schoenberg sought in vain for $3,000 in aid to complete his 12-tone opera, "Moses and Aron." Last week the still-uncomplete opera was produced in a Back Bay film theatre with $200,000 from foundations, proving the point that donors most favor dead genius. The widow collected $20,000 for the exclusive U.S. performance rights through 1969, a windfall of some irony in the light of her husband's frustrations.

For the Opera Co. of Boston production (Sarah Caldwell) "Moses and Aron" attracted critics from the Los Angeles Times, San Francisco Chronicle, Chicago Tribune, Washington Star, Baltimore Sun, Philadelphia Bulletin, all of the New York dailies, the New Yorker, Saturday Review, Opera News, Cue, VARIETY, both wire services.

Schoenberg's only full length opera is considered by many music authorities as the most significant operatic work of this century. Miss Caldwell has dared it's difficulties against the technical limitations of a "non-theatre" built for films. Her vision, imagination and sheer guts brought off "the event" of the 1966 operatic year. Her staging of "Moses and Aron" makes for one of the impressive and elaborate operatic shows ever attempted.

As conceived by the composer the opera is in itself a masterpiece of dramatic impact, with his own text derived from Exodus. The basic issue is simple: the inability of a man to communicate to others what he feels and understands, and the resultant misunderstanding and rejection which deepens his plight. Moses is obsessed by God as "Idea" alone. The vacillating Aron, (his brother) on the other hand, succumbs to the hysterical mob and gives them the Golden Calf. By having Moses and Aron appear several times, as a Janus figure, pivoting back-to-back, the staging suggests Schoenberg's textual implications that they represent different aspects of "man."

Schoenberg started sketching the opera in 1926 and finished the second act in 1932, but never completed the opera. But a third act hardly seems necessary. It would be difficult to conceive of a more satisfying culmination of the opera, than the frustration of Moses and his desperate cry: "Oh word, thou word, that I lack!" with which the second act ends. Written by a great composer this torso of an opera is a rewarding enterprise.

Opera had its first stage presentation in Zurich in 1957, Deutsche Oper in (West) Berlin has it in its repertory and performances have been seen in Italy, Austria and France. Covent Garden, London, staged it in 1965. The work is most difficult to stage, play and sing. Yet, the audience impact is overwhelming. In a wild surging panorama, the Israelites are led out of Egypt Close to 200 choristers shout, brawl, exult and doubt and after they get their Golden Calf indulge in an orgy of which much has been said and written, but Miss Caldwell has done well to "de-emphasize" this scene and concentrate more on the spiritual conflict of the opera. Taking the Calf by the horns and with a magnificent set by Oliver Smith, Miss Caldwell hurled action from the orchestra and up the other side. It worked remarkably well.

Boston U. Chorus with addition of members of the Handel and Haydn Society, prepared for many months by Roland Gagnon and the conductor McConathy, was most impressive and its diction delightfully clear (in Allen Forte's English translation). The protagonists were Donald Gramm (Moses) and Richard Lewis (Aron) both superb in portrayal and diction. Lewis, who sang the role in the London production, displayed a ringing, glorious tenor voice and Donald Gramm, whose part calls for spoken song, "Sprechstimme" projected with clarity and force. The chorus moved, walked, shouted, whispered, sang and acted their feelings most effectively. Osbourne McConathy conducted the first-rate players, members of the Boston Symphony.

Pantomime devised by Claude Kipnis, the costumes by Stanley Simmons and the shrewd lighting of John Harvey contributed to the success. And so it has come to pass that on an inadequate stage, despite inadequate facilities, "Moses and Aron" had a production that would do honor to any opera house and company in the world.

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Los Angeles Times
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DEC 2 1966

M[redacted] Puts Boston on th[redacted] Operatic Map

BY MARTIN [redacted]
Times Music Critic

BOSTON—The [redacted] of the [redacted] world were on [redacted] Wed[redacted] night. To be exa[redacted] they [redacted] cased on the Back Bay [redacted] once an ornate movie palace with a shallow stage, now the home of Sarah Caldwell's Opera Company of Boston.

The redoubtable Miss Caldwell, [redacted] anti-Establishment genius, s[redacted] director and impresaria, and s[redacted] time conductor, trained the p[redacted] long ago to expect the unexp[redacted] from her. She had, after all, [redacted] lished a major opera comp[redacted] time when Boston's funds [redacted] were dwindling and when [redacted] marvelous old opera ho[redacted] razed to make roo[redacted] lot. She also had [redacted] sponsible for bring[redacted] "Lu[redacted] to the East, not to [redacted] such [redacted] tities as Rossini's [redacted] no's "Intolerance" [redacted] the original [redacted] dunes" and [redacted] and [redacted]

[redacted] project — a challeng[redacted] immense that only [redacted] other companies had ever approached it. Arnold Schoenberg's "Moses and Aaron" is a work of staggering musical complexity and seemingly insurmountable theatrical problems. Although incomplete — Schoenberg never wrote music to match his text for the last act—it can stand effectively in its present form, provided it is mounted with suitable, i.e. massive, forces, and by administrative minds sensitive to the pitfalls involved.

Schoenberg began work on the opera as early as 1926. The score for the first two acts was completed in 1932. The resolution of the work preoccupied the composer, unsuccessfully, until his death in 1951.

The first performance took place in concert form three years later in Hamburg. The stage premiere followed in Zurich during 1957, seconded eventually by productions in Berlin and London. Miss Caldwell had originally scheduled the first American performance last season, but had to postpone the date on several occasions because of casting complications.

Personnel Shift

Even now, a late shift in personnel was necessitated by the indisposition of George London, who was to have sung Moses. He was replaced a month ago by Donald Gramm. The latter moved up from his original, smaller assignment, the High Priest.

As vexing as this must have been, it represented but one of many backstage trials. Miss Caldwell and her associates had chosen an opera that demands depiction of such Biblical events as the Burning Bush, such miracles as the staff that changes into the serpent. Bloody sacrifices, both human and animal, are integral portions of the text, nudity is specifically demanded in several episodes, the Golden Calf sequence develops into what must be the most explicit orgy in history.

To compound the producer's headache, Schoenberg has left us a grandiose 12-tone score, in which significance is equalled by complexity.

The miracle of "Moses and Aaron" lies, however, in its emotional appeal. For all its philosophical concern, it still speaks in basic terms of humanity—even theatricality. This, in turn, underscores the premise of the protagonist symbols.

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'MOSES AND AARON'

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stract, the lofty; Aaron, his brother and spokesman, represents the practical and worldly. Each is a separate force, and yet each is part of the same entity. The opera, by the same token, deals with the subtle intellect—in form, language, and structure—and with overt human reaction — in mood and histrionics.

It would be futile to pretend that the Boston production is ideal. But that is not the point. More crucial is the fact that Miss Caldwell had the courage and perseverance to attempt the work, plus the skill to make it reasonably effective.

An ironic footnote in the program, by the way, says that Boston is an appropriate site for the premiere because Schoenberg lived in the Hub city for a year in 1933. How much more fitting a Los Angeles-oriented tribute would have been. It was here, after all, that he spent the last 17 years of his life.

Musically, the Boston production proved remarkably successful. In the pit, partially obscured by an unconventional thrust stage, members of the Boston Symphony Orchestra provided virtuosic solutions to the unique problems before them. The conductor, Osbourne McConathy, himself a former horn player with the Boston Symphony, revealed a flair for precision, architecture and lucidity. He lacked a comparable flair for dramatic impetus, but this, for once, seemed forgiveable. Comparable virtuosity, plus a good deal more power, marked the contribution of the gigantic chorus.

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In the contrasting declamation of Moses, Donald Gramm did all that intelligence and artistry can do against this casting. Overpowering magnetism of personality is not his to expend on the part. Nor, for that matter, is the ideal weight of tone. Compounding his disadvantages, Gramm seemed tempted to sing his lines more than is warranted by the "Sprechgesang" tradition. Still, his was a sympathetic, wholly professional contribution to the performance, and, as things turned out, the saving one.

In general, the visual [redacted] inconsistent sets of Oliver Smith — failed to define the tone of the work.

"Moses and Aaron" can be interpreted two ways. Either as a spectacular magic show, in which nothing is left to the imagination; or, as a stylized psychological experience in which everything is. The Boston production satisfied proponents of neither extreme. Most physical props, like the transformed Staff and the Burning Bush, were invisible. So were animals, even though they had been present at the dress rehearsal two days earlier. When the action involved such variables, the actors mimed as if only the pure in heart could see the props.

Fine. If applied without compromise, such a technique can indeed be meaningful. But in Boston, Moses and Aaron wore [redacted] whiskers and sandals; realistic rocks were painted on some of the flats; a solid Calf of Gold emerged from the wings (despite the fact that Aaron had fashioned it from invisible donations); slaves toppled a substantial obelisk. In this context, the mimicry looked silly. And the orgy, enacted rather dutifully by gentlemen in fig-leaves and ladies in leotards, failed to create the illusion that might have been possible with a bit less bluntness.

In the final evaluation, however, the deed proved far more important than its execution. Boston has secured its place on the operatic map.

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MUSIC TO MY EARS

A Boston Premiere for "Moses and Aron"

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IT WAS a Bostonian who, when asked "Why go to the moon?" replied "Because it is there." Some similar spirit of steely eyed determination might have animated the Opera Company of Boston to give the first American performance of Arnold Schoenberg's thirty-five-year-old *Moses and Aron* in what was once the Loew's State and is now the Back Bay Theater. Relative to ordinary opera, its style is lunar-like in remoteness; relative to even an ill-equipped opera house, the Back Bay's launching pad is but primitive. That Sarah Caldwell, director of the production as well as of the company, managed to convey some idea of how it all goes together was—as has been said in another lyric circumstance—"greatly to her credit."

Indeed, in a work which probes dialectically back and forth from the word to the miracle and the miracle to the word (Schoenberg never composed his projected Act III, so the issue remains unresolved), the real miracle was Miss Caldwell's accomplishment in making room for the large chorus to get on and off and take an active, positive part in the conflicts between the brothers. Her most apt thought was to order into existence a lateral front platform running the width of the theater where the rail separating orchestra from audience would normally be. This permitted circulation all around the stage as well as drawing the audience closer into what action there is in the two acts. She also plotted well in building connections from the front boxes of the old movie house down to the stage, thus making possible a small likeness to the pageantry practiced at the Radio City Music Hall.

All this was mothered by the necessity arising from a "stage" which is but thirty feet from footlights to rear wall and was cramped even for the close contacts of the "virgins" and their lovers in the scene of the Golden Calf. Aside from a well gilded bovine (which fell apart nicely when Moses commanded), and a large symbol of a prior faith (which toppled impressively in Act I), the two acts were played against but a suggestion of scenery (by Oliver Smith). Rather it was the sight of the two hundred or more choristers, actors, and supers, ranged in groups on the stage or positioned on ramps running high up into the wings, which comprised a kind of living curtain before which Moses and Aron, identically clad in blue robes and white beards, carried on their struggle for ideological supremacy.

Indeed, with Donald Gramm (Moses) and Richard Lewis (Aron) as the "opposite" twins, the visual aspect of the evening came off rather better than the aural. This, again, derived largely from the directness and imagination of Miss Caldwell's conception, in which practically all the "effects" demanded in Schoenberg's script—the rod and the serpent, the leprous hand and the well, the waters of the Nile and the blood, the slaughterous orgies of Act II—were pantomimed. After awhile one did not particularly care, for this device became merely one more instance of unreality in addition to all the others in the work.

Most sizable of these was Schoenberg's serious whimsy in calling this work an opera rather than an oratorio on a sacred-secular theme. Moses himself produces a sustained vocal line only once in the two acts, and then briefly; Aron's part is written in *sprechstimme*, a form of half-sung, half-spoken declamation; and the orchestra goes through the whole proceedings with those brief, disjointed, formally related but audibly non-consecutive interjections that delight the analysts and bore the public. Even the dance before the Golden Calf which, in some circumstances, can make a lively likeness of intellectualized frenzy, did not achieve such an outcome this time. Possibly because the excellent orchestra of Boston Symphony personnel was so blocked off by the construction before and behind it, the quantity of sound it produced under Osbourne McConathy was rather dead and distant.

Perhaps the most interesting discovery from this adventure into the relatively unknown (there has been, for years, a recording available of a German radio performance) is that it no longer sounds very adventurous, or even perplexing. Since Schoenberg laid the score aside in 1931, after bringing it more or less to the point where it stands today, composers have moved on to sound combinations much more tenuous, skeletonized, and arbitrary than his. Thus one may listen not only with an open mind but also with open ears and conclude that the whole intellectual apparatus is weighted down by commitment to a style which takes it no place, least of all into the emotions of the onlooker-listener. There were, of course, bravos at the end, but one wonders how many of them bespoke an enthusiasm to hear it again—ever.

In terms of an ultimate performance—say, the one Schoenberg imagined in his mind—this one fell short in several respects unrelated to the lack of scenery or other visual resources. Principal among them was the decision to perform the work in English rather than German. This conferred some modest advantage in intelligibility on the solo performers (the choral English, as is almost always the case, was mostly a syllabic hash), but it destroyed the pattern of alliteration to which the composer attached so much importance. As Allen Forte points out in one of his penetrating commentaries on the subject, it is present from Moses's opening "Einziger, Eweger Allgegenwärtiger" (hardly matched by "Only one, infinite, thou omnipresent one") to his final "O Wort, du Wort, das mir fehlt" ("O Word, thou Word, that I lack!"). It was Forte's own translation, with some small alterations for singing convenience, that was utilized.

However, even should such an ultimate performance be organized somewhere, somehow, it could scarcely affect profoundly, let alone reverse, the canon of values embodied in *Moses and Aron*. Undertaken shortly after *Wozzeck* was first performed, it lacks, from the outset, the factor that has drawn more and more audiences into Berg's somewhat similar orbit—identification with the personal woe of a recognizable human. There is, indeed, much more drama in Schoenberg the man, with his dauntless pursuit of an ideal, his devotion to principle, his conviction that he was unlocking secrets of art that would endure for decades, than in the work he did under the spell of his visions.

There was, while it remained unproduced, a lingering possibility that *Moses and Aron* would be the work to make much else about Schoenberg's theorizing "come right." Now that it has been put on, this possibility is, for me at least, foreclosed. What held the attention was, for the most part, the nonmusical elements of the whole—the resourceful scheme of Miss Caldwell's production, the animation generated by the masses of choristers (mostly young, a majority from the New England Conservatory and local choral societies), the wriggling abandon of some of Claude Kipnis's choreography. But these are hardly the stuff from which enduring interest—the life force of operatic vitality—derives.

BACK at home, the season's first matinee broadcast from the Metropolitan of Puccini's *Turandot* confirmed what the opening night's transmission of *Antony and Cleopatra* had suggested—that the new pickup for these far flung enterprises is vastly superior to the old. A by-product of the new Metropolitan's much more live sound projection, it gave

(*Continued on page* 64)

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'Moses' Puts Boston on the Operatic Map

BY MARTIN BERNHEIMER
Times Music Editor

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The redoubtable Miss Caldwell, an anti-Establishment genius, stage director and impresaria, and sometime conductor, trained the public long ago to expect the unexpected from her. She had, after all, established a major opera company at a time when Boston's funds for the arts were dwindling and when the city's marvelous old opera house had been razed to make room for a parking lot. She also had been the power responsible for bringing Berg's "Lulu" to the East, not to mention such rarities as Rossini's "Semiramide," Nono's "Intolleranza" (U.S. premiere), the original version of "Boris Godunov" and Penderecki's "Hymnen" and [illegible]

[illegible] project — a challenge so immense that only three other companies had ever approached it. Arnold Schoenberg's "Moses and Aaron" is a work of staggering musical complexity and seemingly insurmountable theatrical problems. Although incomplete — Schoenberg never wrote music to match his text for the last act—it can stand effectively in its present form, provided it is mounted with suitable, i.e. massive, forces, and by administrative minds sensitive to the pitfalls involved.

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All this was mothered by the necessity arising from a "stage" which is but thirty feet from footlights to rear wall and was cramped even for the close contacts of the "virgins" and their lovers in the scene of the Golden Calf. Aside from a well gilded bovine (which fell apart nicely when Moses commanded), and a large symbol of a prior faith (which toppled impressively in Act I), the two acts were played against but a suggestion of scenery (by Oliver Smith). Rather it was the sight of the two hundred or more choristers, actors, and supers, ranged in groups on the stage or positioned on ramps running high up into the wings, which comprised a kind of living curtain before which Moses and Aron, identically clad in blue robes and white beards, carried on their struggle for ideological supremacy.

Indeed, with Donald Gramm (Moses) and Richard Lewis (Aron) as the "opposite" twins, the visual aspect of the evening came off rather better than the aural. This, again, derived largely from the directness and imagination of Miss Caldwell's conception, in which practically all the "effects" demanded in Schoenberg's script—the rod and the serpent, the leprous hand and the well, the waters of the Nile and the blood, the slaughterous orgies of Act II—were pantomimed. After awhile one did not particularly care, for this device became merely one more instance of unreality in addition to all the others in the work.

Most sizable of these was Schoenberg's serious whimsy in calling this work an opera rather than an oratorio on a sacred-secular theme. Moses himself produces a sustained vocal line only once in the two acts, and then briefly; Aron's part is written in *sprechstimme*, a form of half-sung, half-spoken declamation; and the orchestra goes through the whole proceedings with those brief, disjointed, formally related but audibly non-consecutive interjections that delight the analysts and bore the public. Even the dance before the Golden Calf which, in some circumstances, can make a lively likeness of intellectualized frenzy, did not achieve such an outcome this time. Possibly because the excellent orchestra of Boston Symphony personnel was so blocked off by the construction before and behind it, the quantity of sound it produced under Osbourne McConathy was rather dead and distant.

Perhaps the most interesting discovery from this adventure into the relatively unknown (there has been, for years, a recording available of a German radio performance) is that it no longer sounds very adventurous, or even perplexing. Since Schoenberg laid the score aside in 1931, after bringing it more or less to the point where it stands today, composers have moved on to sound combinations much more tenuous, skeletonized, and arbitrary than his. Thus one may listen not only with an open mind but also with open ears and conclude that the whole intellectual apparatus is weighted down by commitment to a style which takes it no place, least of all into the emotions of the onlooker-listener. There were, of course, bravos at the end, but one wonders how many of them bespoke an enthusiasm to hear it again—ever.

In terms of an ultimate performance—say, the one Schoenberg imagined in his mind—this one fell short in several respects unrelated to the lack of scenery or other visual resources. Principal among them was the decision to perform the work in English rather than German. This conferred some modest advantage in intelligibility on the solo performers (the choral English, as is almost always the case, was mostly a syllabic hash), but it destroyed the pattern of alliteration to which the composer attached so much importance. As Allen Forte points out in one of his penetrating commentaries on the subject, it is present from Moses's opening "Einziger, Eweger Allgegenwärtiger" (hardly matched by "Only one, infinite, thou omnipresent one") to his final "O Wort, du Wort, das mir fehlt" ("O Word, thou Word, that I lack!"). It was Forte's own translation, with some small alterations for singing convenience, that was utilized.

However, even should such an ultimate performance be organized somewhere, somehow, it could scarcely affect profoundly, let alone reverse, the canon of values embodied in *Moses and Aron*. Undertaken shortly after *Wozzeck* was first performed, it lacks, from the outset, the factor that has drawn more and more audiences into Berg's somewhat similar orbit—identification with the personal woe of a recognizable human. There is, indeed, much more drama in Schoenberg the man, with his dauntless pursuit of an ideal, his devotion to principle, his conviction that he was unlocking secrets of art that would endure for decades, than in the work he did under the spell of his visions.

There was, while it remained unproduced, a lingering possibility that *Moses and Aron* would be the work to make much else about Schoenberg's theorizing "come right." Now that it has been put on, this possibility is, for me at least, foreclosed. What held the attention was, for the most part, the nonmusical elements of the whole—the resourceful scheme of Miss Caldwell's production, the animation generated by the masses of choristers (mostly young, a majority from the New England Conservatory and local choral societies), the wriggling abandon of some of Claude Kipnis's choreography. But these are hardly the stuff from which enduring interest—the life force of operatic vitality—derives.

BACK at home, the season's first matinee broadcast from the Metropolitan of Puccini's *Turandot* confirmed what the opening night's transmission of *Antony and Cleopatra* had suggested—that the new pickup for these far flung enterprises is vastly superior to the old. A by-product of the new Metropolitan's much more live sound projection, it gave

(*Continued on page* 64)

a more satisfying culmination of the opera, than the frustration of Moses and his desperate cry: "Oh word, thou word, that I lack!" with which the second act ends. Written by a great composer this torso of an opera is a rewarding enterprise.

Opera had its first stage presentation in Zurich in 1957, Deutsche Oper in (West) Berlin has it in its repertory and performances have been seen in Italy, Austria and France. Covent Garden, London, staged it in 1965. The work is most difficult to stage, play and sing. Yet, the audience impact is overwhelming. In a wild surging panorama, the Israelites are led out of Egypt Close to 200 choristers shout, brawl, exult and doubt and after they get their Golden Calf indulge in an orgy of which much has been said and written, but Miss Caldwell has done well to "de-emphasize" this scene and concentrate more on the spiritual conflict of the opera. Taking the Calf by the horns and with a magnificent set by Oliver Smith, Miss Caldwell hurled action from the orchestra and up the other side. It worked remarkably well.

Boston U. Chorus with addition of members of the Handel and Haydn Society, prepared for many months by Roland Gagnon and the conductor McConathy, was most impressive and its diction delightfully clear (in Allen Forte's English translation). The protagonists were Donald Gramm (Moses) and Richard Lewis (Aron) both superb in portrayal and diction. Lewis, who sang the role in the London production, displayed a ringing, glorious tenor voice and Donald Gramm, whose part calls for spoken song, "Sprechstimme" projected with clarity and force. The chorus moved, walked, shouted, whispered, sang and acted their feelings most effectively. Osbourne McConathy conducted the first-rate players, members of the Boston Symphony.

Pantomime devised by Claude Kipnis, the costumes by Stanley Simmons and the shrewd lighting of John Harvey contributed to the success. And so it has come to pass that on an inadequate stage, despite inadequate facilities, "Moses and Aron" had a production that would do honor to any opera house and company in the world.

VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.
DEC 7 1966

Schoenberg-Coulbi't Raise $3,000, But Hub Stages 'Moses & Aron' With $200,000 From Foundations

By TRUDY GOTH

Boston, Dec. 6.

When he arrived in the United States as a refugee from Nazi Germany, the late composer Arnold Schoenberg sought in vain for $3,000 in aid to complete his 12-tone opera, "Moses and Aron." Last week the still-incomplete opera was produced in a Beck Bay film theatre with $200,000 from foundations, proving the point that donors most favor dead genius. The widow collected $20,000 for the exclusive U.S. performance rights through 1969, a windfall of some irony in the light of her husband's frustrations.

For the Opera Co. of Boston production (Sarah Caldwell) "Moses and Aron" attracted critics from the Los Angeles Times, San Francisco Chronicle, Chicago Tribune, Washington Star, Baltimore Sun, Philadelphia Bulletin, all of the New York dailies, the

Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396
DEC 2 1966

Moses Tus Boston on the Operatic Map

BY MARTIN BERNHEIMER

BOSTON—The eye of the opera world were on Boston last night. To be exact, they were focused on the Back Bay Wednesday night, when Boston's shallow stage, mere palace with a mini-Estabblishment, genius, director and impresario, and Sarah Caldwell's Opera Company of Boston

The redoubtable Miss Caldwell

Personnel Shift

Even now, a late shift in personnel was necessitated by the indisposition of George London, who was to have sung Moses. He has replaced a month ago by Donald Gramm. The latter moved up from his original, smaller assignment, the High Priest.

As vexing as this must have been, it represented but one of many backstage hurdles. Miss Caldwell and her associates had chosen an opera that demands defiction of such Biblical events as the Burning Bush, such miracles as the staff that changes into the serpent, Bloody sacrifices, human and animal, integral portions of the nudity is specifically commended in several epistles, the Golden Calf sequence develops into what must be the most explicit sage orgy in history.

To compound the problems, Schoenberg's bedazzle, Schoenberg's 12-tone score, in which intelligence is equalled by complexity.

The miracle of "Moses and Aron" lies, however, in its emotional appeal, for all its philosophical concern, it still speaks in basic terms of humanity—even theatrically. This, in turn, underscores the prerequisite of the protagonist, symbolic.

Moses represents the abstract, undersoores the prerequisite of the protagonist.

Richard Lewis sang the relatively ornate, relatively lyrical title role in the worldly Aaron.

Gentle chorus

The contribution of the girl pit, partially obscured by an unconventional thrust stage, members of the Boston Symphony Orchestra provided virtuosic solutions to the unique problems s before them. The conductor, Osbourne McConathy, himself a former horn player with the Boston Symphony, revealed a flair for precision, architecture and lucidity. He lacked a comparable flair for dramatic impetus, but this, for once, seemed forgiveable. Comparable virtuosity, plus a good deal more power, marked the contribution of the girl-

Continued from page 41

the home listener a keen appreciation of the colorful sound that Zubin Mehta's direction makes of this score, not to mention a heightened esteem for Birgit Nilsson's prodigious Turandot and the ever improving Calaf of Franco Corelli. Mirella Freni's Liù was a particular plus, for those who value her art, in a season where she has not had the opportunities her qualities cry out for.

VOCAL art on an estimable level was also provided by Janet Baker in her first Town Hall recital, after prior participation in Carnegie Hall performances of major works by Handel (*Serse*) and Donizetti (*Anna Bolena*). It was, indeed, a good enough evening of singing (on a classical plan that ranged from Mozart to Fauré) to raise the flattering question of how it could be even better. That should begin at the beginning: namely, whether Miss Baker is a mezzo soprano, as billed, or more properly a soprano.

Aside from ending Schubert's "Abendröte" on a low G and visiting that region from time to time later, Miss Baker did most of her performance in close to normal soprano territory. The voice is anything but heavy (it is inclined, indeed, to be reedy or white) and she caressed it into a barely audible but beautifully sustained pianissimo in "Der Gondelfahrer," another of her discriminating selections from the less frequently favored but no less great range of the Schubert literature.

Miss Baker's ability to color sound and to control the amount of it she utilized was conspicuous also in the opening Mozart ("Vado, ma dove?" from Martin's *Il Burbero di buon core* and "Parto, parto" from *Titus*). In the latter she showed a full formed florid technique rare among contemporary singers of any category. Her French literature (Duparc, Berlioz, Fauré) was likewise idiomatic. Generally, however, the effect of her singing derived from a well polished surface rather than from penetration of essentials. Martin Isepp was the spirited accompanist. —IRVING KOLODIN.

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Los Angeles Times
LARGEST CIRCULATION IN THE WEST
D. 839,735 SUN. 1,175,396

DEC 2 1966

'Moses' Puts Boston on the Operatic Map

BY MARTIN BERNHEIMER
Times Music Editor

BOSTON—The eyes of the music world were on Boston Wednesday night. To be exact, they were focused on the Back Bay Theater, once an ornate movie palace with a shallow stage, now the home of Sarah Caldwell's Opera Company of Boston.

The redoubtable Miss Caldwell, an anti-Establishment genius, stage director and impresaria, and sometime conductor, trained the public long ago to expect the unexpected from her. She had, after all, established a major opera company at a time when Boston's funds for the arts were dwindling and when the city's marvelous old opera house had been razed to make room for a parking lot. She also had been the power responsible for bringing Berg's "Lulu" to the East, not to mention such rarities as Rossini's "Semiramide," Nono's "Intolleranza" (U.S. premiere), the original version of "Boris Godunov" and Britten's "Humphry Clinker" and [illegible]

[illegible] regarding her most ambitious project — a challenge so immense that only three other companies had ever approached it. Arnold Schoenberg's "Moses and Aaron" is a work of staggering musical complexity and seemingly insurmountable theatrical problems. Although incomplete — Schoenberg never wrote music to match his text for the last act—it can stand effectively in its present form, provided it is mounted with suitable, i.e. massive, forces, and by administrative minds sensitive to the pitfalls involved.

Schoenberg began work on the opera as early as 1926. The score for the first two acts was completed in 1932. The resolution of the work preoccupied the composer, unsuccessfully, until his death in 1951.

The first performance took place in concert form three years later in Hamburg. The stage premiere followed in Zurich during 1957, seconded eventually by productions in Berlin and London. Miss Caldwell had originally scheduled the first American performance last season, but had to postpone the date on several occasions because of casting complications.

Personnel Shift

Even now, a late shift in personnel was necessitated by the indisposition of George London, who was to have sung Moses. He was replaced a month ago by Donald Gramm. The latter moved up from his original, smaller assignment, the High Priest.

As vexing as this must have been, it represented but one of many backstage trials. Miss Caldwell and her associates had chosen an opera that demands depiction of such Biblical events as the Burning Bush, such miracles as the staff that changes into the serpent. Bloody sacrifices, both human and animal, are integral portions of the plot, nudity is specifically demanded in several episodes, the Golden Calf sequence develops into what must be the most explicit stage orgy in history.

To compound the producer's headache, Schoenberg has left us a grandiose 12-tone score, in which significance is equalled by complexity.

The miracle of "Moses and Aaron" lies, however, in its emotional appeal. For all its philosophical concern, it still speaks in basic terms of humanity—even theatricality. This, in turn, underscores the premise of the protagonist symbols.

Moses represents the abstract, the lofty; Aaron, his brother and spokesman, represents the practical and worldly. Each is a separate force, and yet each is part of the same entity. The opera, by the same token, deals with the subtle intellect—in form, language, and structure—and with overt human reaction — in mood and histrionics.

It would be futile to pretend that the Boston production is ideal. But that is not the point. More crucial is the fact that Miss Caldwell had the courage and perseverance to attempt the work, plus the skill to make it reasonably effective.

An ironic footnote in the program, by the way, says that Boston is an appropriate site for the premiere because Schoenberg lived in the Hub city for a year in 1933. How much more fitting a Los Angeles-oriented tribute would have been. It was here, after all, that he spent the last 17 years of his life.

Musically, the Boston production proved remarkably successful. In the pit, partially obscured by an unconventional thrust stage, members of the Boston Symphony Orchestra provided virtuosic solutions to the unique problems before them. The conductor, Osbourne McConathy, himself a former horn player with the Boston Symphony, revealed a flair for precision, architecture and lucidity. He lacked a comparable flair for dramatic impetus, but this, for once, seemed forgiveable. Comparable virtuosity, plus a good deal more power, marked the contribution of the gigantic chorus.

Richard Lewis sang the relatively ornate, relatively lyrical line[illegible] the worldly Aaron [illegible] linear [illegible] at the top, and exemplary diction. If his characterization seemed more pallid than was absolutely necessary, the blame cannot be his alone.

In the contrasting declamation of Moses, Donald Gramm did all that intelligence and artistry can do against this casting. Overpowering magnetism of personality is not his to expend on the part. Nor, for that matter, is the ideal weight of tone. Compounding his disadvantages, Gramm seemed tempted to sing his lines more than is warranted by the "Sprechgesang" tradition. Still, his was a sympathetic, wholly professional contribution to the performance, and, as things turned out, the saving one.

In general, the visual [illegible] inconsistent sets of Oliver Smith — failed to define the tone of the work.

"Moses and Aaron" can be interpreted two ways. Either as a spectacular magic show, in which nothing is left to the imagination; or, as a stylized psychological experience in which everything is. The Boston production satisfied proponents of neither extreme. Most physical props, like the transformed Staff and the Burning Bush, were invisible. So were animals, even though they had been present at the dress rehearsal two days earlier. When the action involved such variables, the actors mimed as if only the pure in heart could see the props.

Fine. If applied without compromise, such a technique can indeed be meaningful. But in Boston, Moses and Aaron wore [illegible] genuine whi[illegible] dals; realisti[illegible] painted on [illegible] flats; a solid [illegible] emerged from the wings (despite the fact that Aaron had fashioned it from invisible donations); slaves toppled a substantial obelisk. In this context, the mimicry looked silly. And the orgy, enacted rather dutifully by gentlemen in fig-leaves and ladies in leotards, failed to create the illusion that might have been possible with a bit less bluntness.

In the final evaluation, however, the deed proved far more important than its execution. Boston has secured its place on the operatic map.

'MOSES AND AARON'

Music and text by Arnold Schoenberg. American premiere by the Opera Company of Boston. Staged by Sarah Caldwell. Conducted by Osbourne McConathy. Sets designed by Oliver Smith, lighting by John Harvey, costumes by Stanley Simmons. Chorus augmented by members of the Handel and Haydn Society and New England Conservatory. Choreography by Claude Kipnis. Performed at Back Bay Theater.

Moses ..... Donald Gramm
Aaron ..... Richard Lewis
High Priest ..... Herbert Scott Gibson
Young Man ..... Harry Theyard
Another Man ..... Robert Trehy
Invalid Woman ..... Eunice Alberts
Naked Virgins ..... Maxine Makas, Eunice Alberts, Evelyn Kazanjian, Elizabeth Lewis

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100

DEC 17 1966

Los Angeles

DESPITE the fact that Dido and Aeneas probably never did meet and become entangled on the North African shores of Carthage, the two operas based on this "incident"—Purcell's *Dido and Aeneas* and Berlioz's *Les Troyens à Carthage*—have been the benefactors of current and renewed interest on stage and on the turntable. Even in the face of possible historical inaccuracy, the poet Virgil's story of a great queen's tragic love for the man whose destiny it was to found Rome cannot help being an irresistible theatrical-musical experience. N. D. Boyling, in his highly informative notes to Angel's new recording of the Purcell opera (36359; S-36359), points up the fact that the fall of Troy, and Aeneas's flight, occurred more than three centuries before Dido's supposed founding of Carthage.

But no matter, Purcell's only real opera (1689), with a libretto by Nahum Tate, has been treated with rewarding care and affection on this, the third stereo version of the chamber opera. Long-time Purcellian and pioneer in matters of English music, Sir John Barbirolli conducts the English Chamber Orchestra and The Ambrosian Singers in an immensely satisfying performance that is spacious and sympathetic, always enhancing Purcell's fresh and lively melodies.

Arias, choruses, and the free arioso recitatives are all well articulated, with not a trace of scholar-like rigidity. The strings sound bright, warm, and polished; and Barbirolli's flexible rhythms carry the music along at a fine pace that is never anything but considerate to his singers. Harpsichordist-conductor-scholar Raymond Leppard, who with Boying sorted out all the available editions of the opera (this version is based mainly on the Tatton Park manuscript, written by Philip Hayes about 1780) in search of the most authentic score possible, adds his own measure of authenticity in his imaginative harpsichord realizations and has seemingly encouraged the entire forces to performances that accurately reflect the conventions of the period.

Certainly on an equal plane of interest with Sir John's direction of the Purcell score is the presence of Victoria de los Angeles, essaying the role of Dido for the first time in her career. It can be said that hers is a beguiling performance with the qualities equal to the best she has given in the past on stage and rec-

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VARIETY
NEW YORK, N.Y.
WEEKLY-CIRC.N.AVAIL.

DEC 7 1966

Schoenberg Couldn't Raise $3,000, But Hub Stages 'Moses & Aron' With $200,000 From Foundations

By TRUDY GOTH

Boston, Dec. 6.

When he arrived in the United States as a refugee from Nazi Germany, the late composer Arnold Schoenberg sought in vain for $3,000 in aid to complete his 12-tone opera, "Moses and Aron." Last week the still-uncomplete opera was produced in a Back Bay film theatre with $200,000 from foundations, proving the point that donors most favor dead genius. The widow collected $20,000 for the exclusive U.S. performance rights through 1969, a windfall of some irony in the light of her husband's frustrations.

For the Opera Co. of Boston production (Sarah Caldwell) "Moses and Aron" attracted critics from the Los Angeles Times, San Francisco Chronicle, Chicago Tribune, Washington Star, Baltimore Sun, Philadelphia Bulletin, all of the New York dailies, the New Yorker, Saturday Review, Opera News, Cue, VARIETY, both wire services.

Schoenberg's only full length opera is considered by many music authorities as the most significant operatic work of this century. Miss Caldwell has dared it's difficulties against the technical limitations of a "non-theatre" built for films. Her vision, imagination and sheer guts brought off "the event" of the 1966 operatic year. Her staging of "Moses and Aron" makes for one of the impressive and elaborate operatic shows ever attempted.

As conceived by the composer the opera is in itself a masterpiece of dramatic impact, with his own text derived from Exodus. The basic issue is simple: the inability of a man to communicate to others what he feels and understands, and the resultant misunderstanding and rejection which deepens his plight. Moses is obsessed by God as "Idea" alone. The vacillating Aron, (his brother) on the other hand, succumbs to the hysterical mob and gives them the Golden Calf. By having Moses and Aron appear several times, as a Janus figure, pivoting back-to-back, the staging suggests Schoenberg's textual implications that they represent different aspects of "man."

Schoenberg started sketching the opera in 1926 and finished the second act in 1932, but never completed the opera. But a third act hardly seems necessary. It would be difficult to conceive of a more satisfying culmination of the opera, than the frustration of Moses and his desperate cry: "Oh word, thou word, that I lack!" with which the second act ends. Written by a great composer this torso of an opera is a rewarding enterprise.

Opera had its first stage presentation in Zurich in 1957, Deutsche Oper in (West) Berlin has it in its repertory and performances have been seen in Italy, Austria and France. Covent Garden, London, staged it in 1965. The work is most difficult to stage, play and sing. Yet, the audience impact is overwhelming. In a wild surging panorama, the Israelites are led out of Egypt Close to 200 choristers shout, brawl, exult and doubt and after they get their Golden Calf indulge in an orgy of which much has been said and written, but Miss Caldwell has done well to "de-emphasize" this scene and concentrate more on the spiritual conflict of the opera. Taking the Calf by the horns and with a magnificent set by Oliver Smith, Miss Caldwell hurled action from the orchestra and up the other side. It worked remarkably well.

Boston U. Chorus with addition of members of the Handel and Haydn Society, prepared for many months by Roland Gagnon and the conductor McConathy, was most impressive and its diction delightfully clear (in Allen Forte's English translation). The protagonists were Donald Gramm (Moses) and Richard Lewis (Aron) both superb in portrayal and diction. Lewis, who sang the role in the London production, displayed a ringing, glorious tenor voice and Donald Gramm, whose part calls for spoken song, "Sprechstimme" projected with clarity and force. The chorus moved, walked, shouted, whispered, sang and acted their feelings most effectively. Osbourne McConathy conducted the first-rate players, members of the Boston Symphony.

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CAPITAL CITY NEWS BUREAU
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POTSDAM COURIER FREEMAN
Thursday, December 8, 1966

CAPITAL CITY NEWS BUREAU
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SYRACUSE HERALD JOURNAL
Wednesday, December 7, 1966

CAPITAL CITY NEWS BUREAU
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WATERTOWN TIMES
Monday, December 12, 1966

Mozart, Stravinsky Works Program for Crane Concert December 10-11

MISS BRYN-JULSON

Crane Chorus and Orchestra at The State University College at Potsdam will perform Mozart's, "Mass in C," and Stravinsky's, "Symphony of Psalms," to highlight the college's annual winter concert next weekend (Dec. 10-11).

One of two major on-campus concerts given annually by Crane Chorus and Orchestra, the winter program will con- urday at 8:30 p.m. and Sunday at 3 p.m. in Potsdam's College Theater.

Brock McElheran, co-conductor with Carl E. Druba of the Crane Chorus, will conduct the 450-member chorus and orchestra. Maurice H. Baritaud, director of the Crane Symphony Orchestra, will conduct the orchestra through the performance of Vaughan Williams', "Fantasia on a Theme of Thomas Tallis."

Concert soloists will include soprano Phyllis Bryn-Julson, a Syracuse University senior who has performed with the Boston Symphony and at the Tanglewood (Mass.) Music Festival.

Miss Bryn-Julson will be joined in soloist roles by four students from Potsdam's Crane department of music. They are Rosalyn Paul, soprano; Pamela Nyce, mezzo-soprano; Richard Taylor, tenor; and Harry Gardner, baritone.

Tickets for either winter concert performance many be obtained at the door prior to the start of the program, or in advance through the Crane department of music office at the college.

Stravinsky composed the monumental "Symphony of Psalms" in 1930 "to the glory of God" and dedicated it to the Boston Symphony orchestra. Remaining faithful to his creed of order and meaning, the composer economically selected his musical materials, conceiving harmony, counterpoint, orchestration, thematic content, rhythm and dynamics as a unified whole which suggests the vastness of God. Revealing his predilection for isolating rather than mixing sounds, he lucidly drew and starkly contrasted instrumental and vocal lines. Stravinsky selected the text of the three movements from all or parts of three Psalms. By his use of the Latin language, he permitted objective treatment of voices as an additional instrumental color.

A difficult work to execute, listeners and performers alike stand in awe of this choral - instrumental "symphony". In performance, Stravinsky's esthetic emerges only when his economy of means and clarity of line are in evidence.

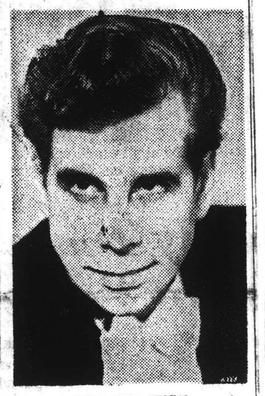
MORNING ADVOCATE
BATON ROUGE, LA.
D. 54,576 SUN. 75,701
DEC 4 1966

Tom Krause To Sing Here December 13

LSU's Lecturers and Artists Series will continue on Dec. 15 with a recital by Tom Krause, a young Finnish baritone who has won acclaim as one of the world's foremost concert and lieder singers.

The program is scheduled for 8 p.m. in the LSU Union Theater.

Tickets for this individual event in the Lecturers and Artists Series will go on sale Sunday at the Union box office. The box office is open from 12:30 to 5:30 p.m. daily.



TOM KRAUSE

Tom Krause made his American debut during one of the major musical events of 1963, the American premier of Benjamin Britten's "War Requiem," performed by the Boston Symphony Orchestra at Tanglewood. The young singer also sang with the Boston Symphony when it performed Britten's masterpiece in New York. Krause won high critical praise for his part in both performances.

The baritone's New York recital debut was also enthusiastically received by audiences and critics alike. The New York "Herald Tribune" wrote that "Krause the recitalist lives up to his reputation and achievement as Krause the recording artist;" and another described him as a "first-rate lieder singer."

OSHKOSH, WIS.
NORTHWESTERN
D. 26,500
DEC 31 1966

Lawrence Will Present Pianist Malcolm Frager

APPLETON — Award-winning American pianist Malcolm Frager will present the next concert of the Lawrence-Community Artist Series at 8 p.m. Monday, Jan. 9 in Lawrence University's Memorial Chapel.

Frager, 32, was the first pianist ever to win what Time Magazine called "two of the toughest competitions in music," the Edgar M. Leventritt Award in the United States (1959), and the First Prize at the Queen Elizabeth of Belgium International Music Competition in Brussels (1960).

The two prizes boosted the St. Louis-born artist to the forefront of the world's concert pianists. Since then he has undertaken annual European tours, semi-annual tours of Central and South America, and a widely heralded series of 25 concerts in the Soviet Union, all to the highest critical acclaim.

Success has been no stranger to Frager. After beginning piano study with his grandmother at the age of four, he gave his first public recital at six. At 10 he was soloist with the St. Louis Symphony under Vladimir Golschmann. At 14 he went to New York to study with the eminent Carl Friedberg. At 18 he entered Columbia University where he majored in languages, was elected to Phi Beta Kappa, and was graduated magna cum laude in 1957.

After military service, Frager again settled down to his music. His artistic maturity first showed in the Leventritt competition. Time Magazine reported: "While almost everybody else fidgeted nervously at last week's finals, pianist Frager retired to the artists' room, snapped off the lights and sat quietly in the pitch dark. 'I was thinking,' he explained later, 'about the music.'"

Other observers have found a distinctive quality about Frager's playing. Harold Schonberg, of the New York Times, once wrote that a particular Frager performance — of the Prokofiev Piano Concerto No. 2 — was "positively immoral" because he "made such difficult writing sound so easy."

Reviewer Harold Rogers, of the Christian Science Monitor, was moved by a Tanglewood performance to write: "He has an unusual ability to dazzle the ear — as all good concert pianists should do — but his playing is not for the ear alone. It also fulfills the basic function of music as a language that speaks to the heart."

In Russia, audiences simply acknowledged Frager's genius with standing ovations — at every one of his 25 concerts!

Frager's growth is laced with impressive accomplishments. Among his other awards have been the Prix d'Excellence at the American Conservatory in Fontainebleau, France (1952); the International Competition at Geneva (1955); the Michaels Memorial Music Award in Chicago (1956), and the National Career Award of the National Society of Arts and Letters in Los Angeles (1958).

President Eisenhower invited Frager to the White House in 1960 to play at a glittering banquet for the King and Queen of Denmark. Frager has appeared at Tanglewood in four consecutive summers with the Boston Symphony under Erich Leinsdorf. While in Moscow he played four two-piano recitals with the brilliant young Soviet pianist, Vladimir Ashkenazy, a program which was repeated a year later when the two toured Belgium and Iceland.

Frager's concert, third of the Lawrence Artist Series season, will be followed by a public reception for the artist at Memorial Union. Tickets for the concert go on sale at the University Box Office in the Music-Drama Center, 115 N. Park Ave., on Tuesday, Jan. 3. Box Office hours are from noon to 6 p.m. daily, except Sunday.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Patriot-Ledger (e)
QUINCY, Mass.
Circ. 51,098
DEC 7 1966

Joint Music Effort

The M.I.T. Choral Society, 48 members of the Boston Symphony Orchestra and four professional soloists will join to perform the Verdi Requiem Sunday, Dec. 11 at 3 p.m. in M.I.T. Kresge Auditorium in Cambridge.

Soloists will be contralto Eunice Alberts, soprano Helen Boatwright, tenor Richard McComb and bass Paul Matthen. M.I.T. professor of music Klaus Leipmann will direct the performance. Tickets may be purchased at the door or reserved by calling UN 4-6900.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News
W. HARTFORD, Conn.
Weekly Circ. 5,920
DEC 29 1966

W. H. Adult School Will Hear Musical Lecture Series

The University of Connecticut's Continuing Education Services and the West Hartford Adult School are sponsoring a special spring lecture series in music at Conard High School.

The series titled "A Study in Viennese Classicism," will be held on six Thursdays starting February 9 from 8:15 to 9:45 p.m.

Instructor for the course will be Dr. Petter Juel-Larsen, associate professor of music at the University of Connecticut, and a talented pianist.

Dr. Juel-Larsen has spent recent summers touring Europe as a member of leading orchestras and perfored with the Boston Symphony when it appeared at the University of Connecticut campus in Storrs.

Topics of his lectures include: "The Opera," "The Symphony," "The Quartet," "The Sonata," and "The Concerto."

Those wishing to register for the course may do so by mail by writing to Continuing Education Services, Non-Credit Extension, Room 107, University of Connecticut, Storrs, Conn., 06268.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BUFFALO EVENING NEWS
Saturday, December 31, 1966

New Music Year to Open With Gifted Guest Artists

PHILHARMONIC leads off in the New Year with programs Jan. 15 and 17, presenting guest conductor Eleazar de Carvalho of the St. Louis Symphony Orchestra. In a brief exchange, Buffalo conductor Lukas Foss will be in St. Louis for guest appearances.

Both musicians were students proteges of the distinguished conductor Sergei Koussevitzky of the Boston Symphony Orchestra.

Buffalo Philharmonic principal cellist Howard Colf will be soloist on the programs, in the Villa-Lobos Fantasy. Mr. de Carvalho will conduct the Five Pieces Op. 16 of Shoenberg and the Berlioz Symphonie Fantastique.

ELEAZAR DE CARVALHO
Guest Conductor on Jan. 15, 17

Morning Globe
BOSTON, Mass.
Circ. 234,733
DEC 8 1966

'Increasingly Waspish'

This letter is written to protest the appalling bad taste of your music critic, Michael Steinberg, in his "review" last week of the Boston Symphony Orchestra's concert.

I have appreciated Mr. Steinberg's writing on many occasions and quite often concurred with him. However, I find he is growing increasingly waspish this year in his reviews and altogether too prone to wish to display his erudition. Granted he knows a great deal about musicology —I recognize the fact. But music in Boston cannot be quite as inferior in quality as he would like us to believe. Some of us know something about music, too, although of course not as much as Mr. Steinberg!

It seems to me your critic owes our orchestra and its eminent guest conductor an apology. Mr. Steinberg's brashness may beget lively copy, but it is not in the tradition of The Globe and its high standards.

CAROLINE AYER ALBRIGHT
Cambridge

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 286,021
NOV 27 1966

Symphony At MIT to Play Dec. 4

Joseph Silverstein, concertmaster of the Boston Symphony Orchestra, will join the Massachusetts Institute of Technology Symphony Orchestra as guest soloist in a performance of the Beethoven Violin Concerto at a concert in Kresge Auditorium at 8:30 p.m. Sunday, Dec. 4. The concert will be the first of the season for the M.I.T. Symphony.

The concert will include two Boston premieres: the "Drottningholms-Musique" by the 18th century Swedish composer Johan Helmich Roman, and the "Sinfonietta" by the contemporary Czech composer Leos Janacek.

Tickets may be obtained at the door only and are priced at $1.

253

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

JAN 15 1967

McLAREN HARRIS, Music Critic

Some Notes About Program Notes

Few would argue with the contention that program books are advertising leaflets first and musically informative last, but fewer still would be willing to give them up, if only because they may have forgotten the identity of the artist or artists in the concert they are about to hear.

And then, having restored memories as to artists and program content, what is more entertaining than to inspect the newest fashions in trousseaux and evening dress, plugs for automobiles, newspapers, banks, places to eat and ways to heat?

This may come as a blow to program annotators, some of whom expend considerable labor composing digests of fact and opinion about musical works which they hope will be helpful to the listener. To these we may offer the partial reassurance that a great many do pay attention to such annotations and reap benefits therefrom.

PROGRAM NOTES, to be useful, must identify the composer, offer pertinent biographical information if necessary, place the work historically and in relation to the composer's total output, and include some preview, in whatever terms possible, of the sounds in store. The facts must be accurate and the opinions reasonable; otherwise the annotator, anonymous or not, will be (and should be) polloried by sharp-eyed critics.

Of course where the work is generally familiar, the annotations need not be that complete; and when the program contains a multitude of pieces, such as for a vocal recital, space rarely permits inclusive summaries. But blanket assumptions about familiarity should be avoided in the former case, and an indication of content, if not entire texts or translations, should appear in the latter.

Styles of program annotation are often traditions with particular organizations; some are unfailingly complete, others provide the bare essentials, others bare non-essentials and still others nothing at all.

JOHN N. BURK, until his recent retirement, put together the programs of the Boston Symphony Orchestra. Mr. Burk was an infrequent victim (and therefore an infrequent perpetrator) of misinformation; his notes were elaborate in both data and description, and his capsule performance histories which preface each section have become standard references. The Symphony, having yet to appoint Mr. Burk's successor, continues to rely upon his work whenever possible.

Notes supplied in the past with programs of the Camerata of the Museum of Fine Arts were usually the fruits of the same musicological research which went into the preparation of the performances; they were often carried off by enterprising music students. Program books of the Handel and Haydn Society and the Chorus pro Musica consistently offer complete texts of choral works, usually in both languages if the original is foreign.

But most organizations, guided by purpose or budget necessities, offer less than the best. Celebrity Series pamphlets contain one or two paragraphs about each piece, frequently insufficient and occasionally inscrutable; the Opera Company of Boston rarely offers synopses of its productions and the Boston Opera Association (the Metropolitan's sponsor) never does; the Boston Symphony String Quartet, Chamber Players and the Morning Musicale, for practical reasons of economy, include few or no notes.

THERE HAVE been times when program notes defeated their own purpose. Consider poor Elliott Carter, whose Piano Concerto was introduced to Symphony audiences on Jan. 6.

Utilizing his own system of organization in a relatively unfamiliar idiom, Mr. Carter sought to clarify his intents by outlining his materials and methods in the program. We thought he did a respectable job.

One member of that audience, however, took another view, commenting afterwards to a friend: "I knew from reading the program notes that I wouldn't get anything out of it."

Forewarned is forearmed?

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Berkshire Eagle (e)
PITTSFIELD, Mass.
Circ. 29,177

JAN 7 1967

As I Hear It

Second Fiddle

By Jay C. Rosenfeld

EVERY ORCHESTRA conductor has his own ideas about where he wants to place his strings. Almost without exception, as far as I know, the first violins are always to the conductor's left, as he faces his men. Koussevitzky and Munch, when they were at the head of the Boston Symphony Orchestra, placed the violas to their right with the second violins behind the firsts and the cellos behind the violas. Leinsdorf has his cellos outside and the violas behind them. Stokowski in Philadelphia once tried placing a desk of flutes in front of the first violins and a desk of oboes ahead of the strings to his right. The object, of course, is to try for the best tonal balance and apparently there is little agreement on that point.

There are a few concerted compositions which do not require all four string voices. In general the four sections are like the legs of a table. It is no more possible to have music without a second violin than it is to build a house without a foundation. Yet in almost every endeavor the man who builds the facade "carries the tune" and gets the notices while those who build the substructure, or furnish the harmonic support, remain submerged and are passed by unobserved.

In music whether it be a small ensemble, an orchestra or an opera there is usually one person or one section which gets the salient role while everyone else involved is like the below-water parts of an iceberg. In fact there are few efforts in any field where a second fiddle isn't required. The football line must hold while the backfield star passes; the demure demoiselle on top of the human pyramid in the circus waves to the plaudits of the audience while the stalwarts on the ground strain to hold up the human triangle; the fellow playing second violin saws away at an essential harmonic mainstay from which the first takes off in virtuosic flight.

* * *

THERE HAVE BEEN string quartets where the two violinists interchanged chairs, alternating during a program or at successive concerts. Duo-pianists normally exchange keyboards during a recital. But some individuals are permanent second fiddles, not necessarily in music, but in any effort where teamplay is required. An enterprise could not exist or prosper without them. Indeed, some men are especially fitted and so recognized for the job, and there is no derogatory hint or stigma implied.

In music of the 18th century, a Haydn quartet, for example, the first violin normally tells the story and the other three voices provide the scenery. It is a remarkable analogy that, as society, bit by bit, has recognized the dignity of the individual in steadily increasing measure, music has given more stature to the voices which had been, so-to-speak, the background. By the time Beethoven was writing his "late" quartets everybody's place in the limelight was becoming more important and everyone was being given his chance to "carry the tune." And, as of today, the only reason we know a man is playing second fiddle, say, in a Bartok quartet, is by his place on stage. No one writes a part merely of *oom-pahs* and afterbeats any more. The first violin may be the dominant person in an ensemble but he is *primus inter pares* (first among equals).

* * *

AND SO IT IS in society. No country, no race, no people are willing any more to play second fiddle. As imperative as it is recognized that there is a need for second fiddlers in ever so many enterprises, no man feels that he should be chosen for the job for any reason other than for competence. His capacity should be the only measure.

The members of the second violin sections in every orchestra are always on the lookout for a chance to audition to be advanced to the first section. The ones already there are zealous to keep their places and hence, if necessary, keep the others in theirs. There are still people on earth who think that citizens of other nations who are not as advanced as we are "should be kept in their place." But the vast majority of the world's population recognizes the aspirations of those who, hitherto, for many reasons have been second fiddlers, and are desirous of helping them find seats in the section of the firsts.

As the world becomes smaller and the opportunities of education make more and more people compatible socially, some men of vision foresee a day when there will be no more need of second fiddlers. With automation and electronics the role of the musicians narrows. Who dares tell what science will do to make possible and viable what was unthinkable only yesterday!

* * *

OF COURSE, everyone can't carry the ball. We need vice presidents and assistant managers and their equivalents in every phase of living. Someone has to hand the surgeon his instruments and the chef his herbs. The assistants get impatient at times and seek to hasten their progress by aggressive action. This creates situations which may seem deplorable to the larger share of those involved but Frederick Douglas said, "Those who profess to favor freedom and yet deprecate agitation are men who want crops without plowing the ground."

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

JAN 1 1967

Show Guide | MUSIC

McLAREN HARRIS, Music Critic:

Some Boston Bests In the Last Year

The music world is accustomed to operating on a fiscal year about four months removed from the regular calendar years, with New Year's Day arriving on Sept. 1. It may be a questionable practice, therefore, to select vintage musical events from January to December, 1966 as one must take in halves of two concert seasons; but since this is the traditional time to wake up in amazement and attempt to figure out what happened to the old year, I shall do it anyway.

Beside the intrusion of the newspaper strike early in the year, there is one further problem which deserves notice. Music critics, being mortal beings with human gifts and failings and rarely the insensitive, miscreant, frustrated semi-deities which some people suspect they are, can attend only one program at a time and just so many in a week's span. They cannot hear everyone. Hence among the choices there appear certain concerts I did not attend, and in these cases I have relied upon the eminent criticisms of my colleagues, Robert Taylor, Daniel Rosen and Rena Fruchter.

Any order in which the various categories are presented still looks like mild chaos from the outside, but an obvious candidate for first place would be the

MOST IMPORTANT MUSICAL EVENT — This goes to the American premiere of Schoenberg's opera, "Moses and Aron," staged in Nov.-Dec. by Sarah Caldwell's Opera Company of Boston after repeated reversals in obtaining leading singers.

BEST OPERATIC PRODUCTION (STAGING) — Obviously the thrilling, resplendent revival of Rameau's "Hippolyte et Aricie" in April, highlight of the Boston Opera's winter-spring season.

BEST OPERATIC PRODUCTION (SINGING) — Gounod's "Faust," performed in April by the Metropolitan Opera Company with Gedda, Tucci, Siepi, Merrill, Baldwin, Kriese and Christopher.

BEST PERFORMANCE BY THE BOSTON SYMPHONY: — Whether "best performance" or "best program" is the correct designation is open to question, but the honor still goes to the February concert of Schumann's Scenes from "Faust," with the orchestra, New England Conservatory Chorus and soloists under Erich Leinsdorf's direction.

BEST PERFORMANCE BY VISITING ORCHESTRA — To the Chicago Symphony's November concert by a hair, though the New York Philharmonic's Mahler First was a ringer.

BEST CHAMBER MUSIC PERFORMANCE — I can't decide between the Moscow Chamber Orchestra (October), the Stern-Istomin-Rose Trio (October) and the Vienna Octet (January); also the Hungarian Quartet's Bartok cycle in Oct.-Nov.

BEST CHORAL PERFORMANCE — Unquestionably the Concordia College Choir program in February. This also must be rated the best performance by a university group.

BEST VOCAL PERFORMANCE (RECITAL) — Scant material for consideration here, but the award goes to Phyllis Curtin's Morning Musicale program in December.

BEST VOCAL PERFORMANCE (OPERA) — An old standby — Renata Tebaldi as Mimi in the Boston Opera production of "La Boheme" in April.

BEST VOCAL PERFORMANCE (ORATORIO) — By Ernst Haeflinger as the Evangelist in Bach's St. John Passion, at Tanglewood in July.

BEST INSTRUMENTAL PERFORMANCE (RECITAL) — No surprise — Artur Rubinstein's January program; Alfred Brendel's Liszt and Beethoven piano program in December runs a close second.

BEST INSTRUMENTAL PERFORMANCE (WITH ORCHESTRA) — Malcolm Frager, pianist, with the Symphony in February and at Tanglewood; also various appearances by Sherman Walt, Ralph Gomberg and Jules Eskin, all members the orchestra, and violinist Itzhak Perlman in December.

BEST PERFORMANCE BY VISITING CONDUCTOR — The Mozart programs at Tanglewood by Sir Adrian Boult.

BEST VOCAL PERFORMANCE BY A NEW TALENT — Moscow-winner Simon Estes, bass, who performed "E lla giammai m'amo" from Verdi's "Don Carlo" with the BSO at Tanglewood.

BEST INSTRUMENTAL PERFORMANCE BY A NEW TALENT — Misha Dichter, doing Tchaikovsky's First Piano Concerto at December's BSO Pension Fund Concert.

And finally, the **BRIGHTEST NEW FACE ON THE CONDUCTING SCENE** — Arthur Fiedler — who else?

Democrat and Chronicle
ROCHESTER, N. Y.
D. 138,813 SUN. 210,387
JAN 1 1967

MUSIC

Should Late-Comers Wait Till First Number's Over?

By HARVEY W. SOUTHGATE
Democrat and Chronicle Music Editor

Scanning the Scores

This argument about whether to seat or not to seat late-comers at concerts is one that everyone can get into, and almost everybody is. The vast majority of people, so far as we have observed, are in favor of shutting the doors the moment the concert begins and keeping them shut until that selection ends and the people who have been waiting in the lobby can stream in while the orchestra waits.

We well remember a concert by the Boston Symphony at which the late Pierre Monteux, then an imposing looking man of middle age, turned around just as he was about to start the concert and glared at an unfortunate late patron who had just managed to squeeze inside the door and was slinking guiltily to his seat well down toward the front. Mr. Monteux stared stonily as the patron pushed his way into the middle of the row, forcing everybody to rise or be stepped on. After a moment of silence the maestro raised his baton for the first bar.

Lots of Good Excuses . . .

At our concerts in the Eastman Theater the official starting time is usually 8:15, with a few minutes' leeway permitted for those trying to get loose of the traffic jam outside. Those actually inside the theater when the concert begins are often permitted to take seats in the rear — if there are any — until the number is over. This has been the rule, so far as we know, since the time of the Parthenon, and there is no conceivable reason for breaking it. Even as it is, the late-comers often cause a distracting break in the music if, for example, they arrive between movements of a suite of a symphony.

Is there ever an excuse for anyone to be late to a concert? Of course, many reasons, and we rise here to deny that anyone who is not in his seat at concert time is a time-waster, shiftless or an arrogant disrespecter of the rights of others.

How about the professional man who gets an urgent telephone call — or any other kind for that matter — that delays him just long enough to miss the curtain? How about the unexpected friend one meets on the street while walking from the parking station? You don't just say "Hello" and "Goodbye."

How about the one who is caught in an unforeseeable traffic jam—perhaps an accident or a snail-like traffic lane that has been re-routed from some other street? The answer, we suppose, is to start early enough to allow for such imponderables, but maybe supper was late or service at the restaurant unconscionably slow.

And how about the one, particularly at Christmas time, who finds every inch of parking room occupied, even in the parking stations, and has to settle for what he can find three or four blocks away? Buses, too, have been known to be off schedule.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Morning Globe
BOSTON, Mass.
Circ. 234,733
JAN 13 1967

Editorial Points

When the stock market is agitated, observers can't tell whether prices are about to fly or dive.

The President asks, and Congress does as it pleases when it gets around to it.

The Boston Symphony Orchestra doesn't match professional football. It puts on no half-time show at all.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515
JAN 21 1967

Four Foreign Conductors Honored

New York, Jan. 20 (AP) — Foreign contestants won all four top prizes in the annual Dimitri Mitropoulos competition for young conductors, but three of them have appeared in America—including a diminutive Chinese girl.

She is Miss Helen Quach, 26, born of Chinese parents in Saigon, and representing nationalist China, where she has conducted the Taiwan and Taipei symphonies.

She has served as an assistant conductor of the Houston [Tex.] symphony, and conducted it during its summer series last August.

Paul Capolongo, 26, who represented France, was in America in the summer of 1963 and won the Koussevitsky prize that year at the Boston Symphony's Berkshire festival at Tanglewood.

Alois Springer, 31, representing West Germany, and now assistant conductor of the Orchestra of Radio-TV Luxembourg, has spent two summers at the Berkshire festival, and in 1965 won the Koussevitsky prize.

Enrique Garcia-Asensio, 29, representing Spain, now is one of three principal conductors of the Spanish R. T. V. symphony.

All four were awarded equal first prizes late yesterday as the competition closed. Each will be given an assistant conductorship with either the New York Philharmonic or the National Symphony in Washington, a cash award of $5,000, and a gold medal. Their assignments will be announced Monday night.

Second prize of $2,500 and a silver medal went to Paul D. Freeman, 31, now in charge of a music center in San Francisco.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
News
STRATFORD, Conn.
Weekly Circ. 8,515
JAN 5 1967

Symphony Orchestra presents Gustav Meier

The Greater Bridgeport Symphony Orchestra presents its third event in its twenty-first season on Saturday night, January 14, 8:30 p.m., in Klein Memorial Auditorium. Gustav Meier will make his second appearance this season as guest conductor, after which he leaves for six months of guest conducting European orchestras.

The program he will conduct includes Gluck's overture to "Alceste," Beethoven's Symphony No. 3 "The Eroica" and Tschaikowsky's Violin Concerto.

Soloist in the Concerto will be the brilliant young Israeli violinist Samuel Ashkenasi who is now making his third national tour under famed S. Hurok. Mr. Ashkenasi achieved international fame when he was winner of Second Prize in the Tschaikowsky Competition in Moscow in 1962. Since then he has played widely in North America and the European capitals, twice in the Soviet Union and as afar afield as Japan. Everywhere critics and public agree that Ashkenasi is among the musical elect of our time.

This past summer young Ashkenasi had the distinction of opening the Boston Symphony Orchestra's season at Tanglewood under Erich Leinsdorf, who was so impressed with the violinist that he engaged him to also open the winter season of the orchestra at Symphony Hall in Boston last September.

The January 14 concert is being sponsored by the Greater Bridgeport Jewish Community Center where tickets may be purchased. Tickets are also on sale at the symphony office, 1275 Post Road, Fairfield, phone 259-7828. All seats are reserved and priced at $2, $3, $4, and $5.

Teen-Age dress rehearsal program as usual will be held the night before the concert, Friday, January 13, from 7:30 to 10:30 in Klein Memorial Auditorium. Parents accompanying teen-agers will be admitted for the same nominal charge of $1.00. Tickets will be sold before the program at the box-office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Journal (e)
MERIDEN, Conn.
Circ. 9,332
JAN 18 1967

Religious Leader Unity Speaker

Rev. Dr. Theodore P. Ferris, rector of Trinity Church, Boston, has accepted an invitation to preach at the Christian Unity Week Service Thursday, Jan. 26, at St. Joseph's Church.

The internationally know religious speaker will join with Rt. Rev. John H. Esquirol, Episcopal Suffragan Bishop, for the evening observance.

Rev. Dr. Ferris' sermons, preached in Trinity Church, are printed each week and mailed to people in every state as well as many foreign countries. He also has been a guest preacher on several national radio and television religious programs.

A native of Port Chester, N. Y., he graduated from Harvard College and the General Theological Seminary, New York. He was ordinaed in 1934 and served in Grace Church, New York, and as a Fellow and tutor in the General Theological Seminary. He was rector of Emmanuel Church, Baltimore, before his appointment to Trinity Church in 1942.

Rev. Dr. Ferris holds honorary degrees from several colleges and universities. He is a trustee of the Boston Symphony Orchestra and former member of the Corporation of the Massachusetts Institute of Technology and a trustee of Wellesley College and the General Theological Seminary. He was an alternate delegate to the First Assembly of the World Council of Churches in Amsterdam, Holland, and has been a delegate to the General Conventions of the Protestant Episcopal Church. He is author of numerous publications.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200
Sunday Herald
BOSTON, Mass.
Circ. 280,099
JAN 1 1967

Symphony's Programs to Be Studied

Weekly discussions of upcoming Boston Symphony Orchestra programs are a major part of the activity of Great Symphonic Masterpieces, a class taught by George Zilzer, instructor at Brandeis University, at the Boston Center for Adult Education on Mondays and Fridays.

The first section meets on Fridays at 10:30 a.m. beginning Jan. 6; another section meets on Mondays at 8 p.m. beginning Jan. 9. The course is offered for 10 weeks, though tickets for single sessions may also be purchased. For information write or call the Boston Center for Adult Education, 5 Commonwealth Ave.; 267-4430.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
JAN 24 1967
New England Newsclip

Simon Sternburg, 79, Symphony Percussionist

Simon Sternburg, 79, retired percussionist for the Boston Symphony Orchestra and conductor of the Boston Symphonette concert group, died Monday.

Mr. Sternburg, who lived at 97 St. Stephen st., Back Bay, played with the B.S.O. for 32 years, until his retirement in 1953.

A native of Medford, he was graduated from Medford High School. He received a chemistry degree from Boston University.

He served on the faculties of the Boston School of Music, the University of New Hampshire's music department, and the Boston and New England conservatories of music.

Mr. Sternburg was a national authority on drums and the author of several books.

He also played trombone and string bass professionally. And he manufactured lubricants for instruments' valves and slides.

An active Mason, he belonged to the Euclid Lodge of Masons, the Aleppo Shrine and Taleb Grotto, Quincy.

He leaves a wife, Gertrude (Goldstein); a son, Horatio S. of Brookline; and a brother, Meyer, of Cape Elizabeth, Me.

Services will be at 11 a.m. Wednesday at the Levine Chapel, Brookline. Burial will be in Sharon Memorial Park, Sharon.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719
JAN 1967

PHOTO: ROBERT GA

New York City Opera mezzo-soprano MURIEL GREENSPON, who has just celebrated her fifth season with this company, is seen above with conductor CHARLES WILSON following a performance of Menotti's *The Consul*. Miss Greenspon sang the Mother with Mr. Wilson conducting. The mezzo, who is presently performing in Winnipeg, guested last month with the Tulsa Opera as the Mother in *Hansel and Gretel* and as soloist with the National Symphony in the *Messiah*. CHARLES WILSON has just been appointed assistant conductor of the Boston Symphony Orchestra by ERICH LEINSDORF.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000
JAN 30 1967

Mother and Son Give Piano-Cello Recital

Isabelle Sant Ambroggio, pianist, and John Sant Ambroggio, cellist, made a joint appearance at Carnegie Recital Hall yesterday afternoon. There was such thorough give and take between them that they sounded as though they had known each other all their lives.

They have. The silver-haired pianist, who has taught in New Jersey for many years, is the mother of the cellist, who plays with the Boston Symphony. They have appeared in New York before. Their return was welcome. They are both capable musicians and are faithful to the chamber music ideal, where individual egos are put to the service of joint expressiveness.

They played the Sonatas No. 2 for their instruments by Bach, Brahms and Martinu. Their forward-looking musical attitude was demonstrated in a Duo for Cello and Piano by Philip Bezanson, which received a first New York performance.

In three short movements, the Bezanson is tightly written around key motives that pass back and forth between piano and cello, with dissonant underpinnings. The piano part is splashy and the cello part declamatory.

THEODORE STRONGIN.

Democrat and Chronicle
ROCHESTER, N. Y.
D. 138,813 SUN. 210,387

JAN 1 1967

MUSIC

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By HARVEY W. SOUTHGATE
Democrat and Chronicle Music Editor

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Lots of Good Excuses . . .

At our concerts in the Eastman Theater the official starting time is usually 8:15, with a few minutes' leeway permitted for those trying to get loose of the traffic jam outside. Those actually inside the theater when the concert begins are often permitted to take seats in the rear — if there are any — until the number is over. This has been the rule, so far as we know, since the time of the Parthenon, and there is no conceivable reason for breaking it. Even as it is, the late-comers often cause a distracting break in the music if, for example, they arrive between movements of a suite of a symphony.

Is there ever an excuse for anyone to be late to a concert? Of course, many reasons, and we rise here to deny that anyone who is not in his seat at concert time is a time-waster, shiftless or an arrogant disrespecter of the rights of others.

How about the professional man who gets an urgent telephone call — or any other kind for that matter — that delays him just long enough to miss the curtain? How about the unexpected friend one meets on the street while walking from the parking station? You don't just say "Hello" and "Goodbye."

How about the one who is caught in an unforeseeable traffic jam—perhaps an accident or a snail-like traffic lane that has been re-routed from some other street? The answer, we suppose, is to start early enough to allow for such imponderables, but maybe supper was late or service at the restaurant unconscionably slow.

And how about the one, particularly at Christmas time, who finds every inch of parking room occupied, even in the parking stations, and has to settle for what he can find three or four blocks away? Buses, too, have been known to be off schedule.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Morning Globe
BOSTON, Mass.
Circ. 234,733

JAN 13 1967

Editorial Points

When the stock market is agitated, observers can't tell whether prices are about to fly or dive.

The President asks, and Congress does as it pleases when it gets around to it.

The Boston Symphony Orchestra doesn't match professional football. It puts on no half-time show at all.

Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER
D. 840-746 SUN. 1,178,515

JAN 21 1967

Four Foreign Conductors Honored

New York, Jan. 20 (AP) — Foreign contestants won all four top prizes in the annual Dimitri Mitropoulos competition for young conductors, but three of them have appeared in America—including a diminutive Chinese girl.

She is Miss Helen Quach, 26, born of Chinese parents in Saigon, and representing nationalist China, where she has conducted the Taiwan and Taipei symphonies.

She has served as an assistant conductor of the Houston [Tex.] symphony, and conducted it during its summer series last August.

Paul Capolongo, 26, who represented France, was in America in the summer of 1963 and won the Koussevitsky prize that year at the Boston Symphony's Berkshire festival at Tanglewood.

Alois Springer, 31, representing West Germany, and now assistant conductor of the Orchestra of Radio-TV Luxembourg, has spent two summers at the Berkshire festival, and in 1965 won the Koussevitsky prize.

Enrique Garcia-Asensio, 29, representing Spain, now is one of three principal conductors of the Spanish R. T. V. symphony.

All four were awarded equal first prizes late yesterday as the competition closed. Each will be given an assistant conductorship with either the New York Philharmonic or the National Symphony in Washington, a cash award of $5,000, and a gold medal. Their assignments will be announced Monday night.

Second prize of $2,500 and a silver medal went to Paul D. Freeman, 31, now in charge of a music center in San Francisco.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

News
STRATFORD, Conn.
Weekly Circ. 8,515

JAN 5 1967

Symphony Orchestra presents Gustav Meier

The Greater Bridgeport Symphony Orchestra presents its third event in its twenty-first season on Saturday night, January 14, 8:30 p.m., in Klein Memorial Auditorium. Gustav Meier will make his second appearance this season as guest conductor, after which he leaves for six months of guest conducting European orchestras.

The program he will conduct includes Gluck's overture to "Alceste," Beethoven's Symphony No. 3 "The Eroica" and Tschaikowsky's Violin Concerto.

Soloist in the Concerto will be the brilliant young Israeli violinist Samuel Ashkenasi who is now making his third national tour under famed S. Hurok. Mr. Ashkenasi achieved international fame when he was winner of Second Prize in the Tschaikowsky Competition in Moscow in 1962. Since then he has played widely in North America and the European capitals, twice in the Soviet Union and as afar afield as Japan. Everywhere critics and public agree that Ashkenasi is among the musical elect of our time.

This past summer young Ashkenasi had the distinction of opening the Boston Symphony Orchestra's season at Tanglewood under Erich Leinsdorf, who was so impressed with the violinist that he engaged him to also open the winter season of the orchestra at Symphony Hall in Boston last September.

The January 14 concert is being sponsored by the Greater Bridgeport Jewish Community Center where tickets may be purchased. Tickets are also on sale at the symphony office, 1275 Post Road, Fairfield, phone 259-7828. All seats are reserved and priced at $2, $3, $4, and $5.

Teen-Age dress rehearsal program as usual will be held the night before the concert, Friday, January 13, from 7:30 to 10:30 in Klein Memorial Auditorium. Parents accompanying teen-agers will be admitted for the same nominal charge of $1.00. Tickets will be sold before the program at the box-office.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Journal (e)
MERIDEN, Conn.
Circ. 9,332

JAN 18 1967

Religious Leader Unity Speaker

Rev. Dr. Theodore P. Ferris, rector of Trinity Church, Boston, has accepted an invitation to preach at the Christian Unity Week Service Thursday, Jan. 26, at St. Joseph's Church.

The internationally know religious speaker will join with Rt. Rev. John H. Esquirol, Episcopal Suffragan Bishop, for the evening observance.

Rev. Dr. Ferris' sermons, preached in Trinity Church, are printed each week and mailed to people in every state as well as many foreign countries. He also has been a guest preacher on several national radio and television religious programs.

A native of Port Chester, N. Y., he graduated from Harvard College and the General Theological Seminary, New York. He was ordinaed in 1934 and served in Grace Church, New York, and as a Fellow and tutor in the General Theological Seminary. He was rector of Emmanuel Church, Baltimore, before his appointment to Trinity Church in 1942.

Rev. Dr. Ferris holds honorary degrees from several colleges and universities. He is a trustee of the Boston Symphony Orchestra and former member of the Corporation of the Massachusetts Institute of Technology and a trustee of Wellesley College and the General Theological Seminary. He was an alternate delegate to the First Assembly of the World Council of Churches in Amsterdam, Holland, and has been a delegate to the General Conventions of the Protestant Episcopal Church. He is author of numerous publications.

New England Newsclip Agency, Inc.
Box 2078, Boston 02106 • 742-4200

Sunday Herald
BOSTON, Mass.
Circ. 280,099

JAN 1 1967

Symphony's Programs to Be Studied

Weekly discussions of upcoming Boston Symphony Orchestra programs are a major part of the activity of Great Symphonic Masterpieces, a class taught by George Zilzer, instructor at Brandeis University, at the Boston Center for Adult Education on Mondays and Fridays.

The first section meets on Fridays at 10:30 a.m. beginning Jan. 6; another section meets on Mondays at 8 p.m. beginning Jan. 9. The course is offered for 10 weeks, though tickets for single sessions may also be purchased. For information write or call the Boston Center for Adult Education, 5 Commonwealth Ave.; 267-4430.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

JAN 24 1967

New England Newsclip

Simon Sternburg, 79, Symphony Percussionist

Simon Sternburg, 79, retired percussionist for the Boston Symphony Orchestra and conductor of the Boston Symphonette concert group, died Monday.

Mr. Sternburg, who lived at 97 St. Stephen st., Back Bay, played with the B.S.O. for 32 years, until his retirement in 1953.

A native of Medford, he was graduated from Medford High School. He received a chemistry degree from Boston University.

He served on the faculties of the Boston School of Music, the University of New Hampshire's music department, and the Boston and New England conservatories of music.

Mr. Sternburg was a national authority on drums and the author of several books.

He also played trombone and string bass professionally. And he manufactured lubricants for instruments' valves and slides.

An active Mason, he belonged to the Euclid Lodge of Masons, the Aleppo Shrine and Taleb Grotto, Quincy.

He leaves a wife, Gertrude (Goldstein); a son, Horatio S. of Brookline; and a brother, Meyer, of Cape Elizabeth, Me.

Services will be at 11 a.m. Wednesday at the Levine Chapel, Brookline. Burial will be in Sharon Memorial Park, Sharon.

MUSIC JOURNAL
NEW YORK, N.Y.
MONTHLY 16,719

JAN 1967

PHOTO: ROBERT GA

New York City Opera mezzo-soprano MURIEL GREENSPON, who has just celebrated her fifth season with this company, is seen above with conductor CHARLES WILSON following a performance of Menotti's *The Consul*. Miss Greenspon sang the Mother with Mr. Wilson conducting. The mezzo, who is presently performing in Winnipeg, guested last month with the Tulsa Opera as the Mother in *Hansel and Gretel* and as soloist with the National Symphony in the *Messiah*. CHARLES WILSON has just been appointed assistant conductor of the Boston Symphony Orchestra by ERICH LEINSDORF.

The New York Times
NEW YORK, N. Y.
D. 885,000 SUN. 1,500,000

JAN 30 1967

Mother and Son Give Piano-Cello Recital

Isabelle Sant Ambroggio, pianist, and John Sant Ambroggio, cellist, made a joint appearance at Carnegie Recital Hall yesterday afternoon. There was such thorough give and take between them that they sounded as though they had known each other all their lives.

They have. The silver-haired pianist, who has taught in New Jersey for many years, is the mother of the cellist, who plays with the Boston Symphony. They have appeared in New York before. Their return was welcome. They are both capable musicians and are faithful to the chamber music ideal, where individual egos are put to the service of joint expressiveness.

They played the Sonatas No. 2 for their instruments by Bach, Brahms and Martinu. Their forward-looking musical attitude was demonstrated in a Duo for Cello and Piano by Philip Bezanson, which received a first New York performance.

In three short movements, the Bezanson is tightly written around key motives that pass back and forth between piano and cello, with dissonant underpinnings. The piano part is splashy and the cello part declamatory.

THEODORE STRONGIN.

255

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 13 1967
New England Newsclip

Social Chatter

By Alison Arnold

Princess Irene of Greece Visits Fine Arts Museum

A ROYAL VISITOR to the Boston Museum of Fine Arts, Saturday was Princess Irene of Greece. The Princess, sister of King Constantine of Greece, was greeted by director Perry T. Rathbone and Ralph Lowell, president of the Museum. Her visit to Boston was arranged by the Boston Council of International Visitors and she arrived Wednesday without fanfare.

After viewing the Museum's collection of ancient and rare musical instruments, the Princess attended a small reception in her honor, complemented by a musical program. John Johnson of the Camarata played the harpsichord.

* * *

Paintings Brighten Walls

Works from the museum collections, including a Monet painting and selected water colors of sunny Mediterranean and American scenes brightened the walls of the Trustees Room where luncheon was served.

Those attending the reception for Princess Irene were Dr. and Mrs. Cornelius Vermeule, Mr. and Mrs. Joseph W. Lund, Miss Narcissa Williamson, Mr. and Mrs. Ralph Lowell, Judge and Mrs. John Pappas, Dr. Dimitri Th. Pentzopoulos, Greek Consul in Boston, and Mrs. Pentzopoulos, Landon T. Clay, Dr. and Mrs. Klaus Liepman, Mrs. Laura Bernard and Mr. and Mrs. Perry T. Rathbone.

On Wednesday evening, the Princess attended a dinner party in Boston, given by Mrs. John C. Bullard of New Bedford. On Thursday morning, she attended a Symphony rehearsal, and visited Harvard University in the afternoon. She also attended a taping session of the Radcliffe Choral Society and Glee Club.

She visited the New England Conservatory of Music Friday, and was the guest of Henry Cabot, president of the Board of Symphony, and Mrs. Cabot, at a dinner party. Mr. and Mrs. Eric Leinsdorf were among the guests.

HEMPSTEAD, N. Y.
LONG ISLAND EXAMINER
W. 6,000
FEB 16 1967

CEDRIC COLEMAN WITH BOSTON SYMPHONY AT LINCOLN CENTER

Cedric Coleman, a Hempstead High School 1963 graduate, who is studying with a full scholarship at the New England Conservatory of Music, played with the Boston Symphony Orchestra at Lincoln Center, on Friday, January 27. He holds the position of alternate bassoonist.

Mr. Coleman was recommended for the position by Sherman Walt, his teacher at the Conservatory, who is also solo bassoonist with the Boston Symphony.

The son of Mr. and Mrs. Wyman Coleman, 23 Rose Avenue, Hempstead, young Coleman is a former student of Manuel Zegler of Valley Stream, who plays first bassoon with the New York Philharmonic.

First Lessons in Hempstead Schools

While a student at Hempstead High School, Coleman was an active participant in its symphony orchestra and band. He received his initial instruction on the bassoon from Harry Hodges of th Hempstead Public Schools.

Last summer, Coleman played with the Dartmouth Festival Orchestra, Hanover, New Hampshire, directed by Mario Bonaventura.

He was offered a permanent position with the National Symphony in Washington, D.C., but he declined in order to complete his education.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Monday, February 27, 1967

'Broadway to Israel' Music At Agudat Achim Concert

"Musical Favorites from Broadway to Israel" is the theme of the program which the First Concert Trio will present at Congregation Agudat Achim on March 19 at 8 p.m. The event is one of a series being planned to mark the 75th anniversary of the congregation.

* * *

Members of the First Concert Trio are William Gunther, conductor-pianist; Miss Edith Gordon, soprano; and Herman Malamood, tenor and cantor at Temple Ansche Chesed of New York.

Gunther, born in Germany and raised and educated in Israel, was a member of the famous "Original Piano Quartet." He has appeared in concerts with Jan Peerce, Lotte Lenya and other artists of stage and screen. At present he is music director of Temple Ansche Chesed.

Miss Gordon, a graduate of the Juilliard School of Music is best known for her performances on Broadway, on national tour and on the CBS-TV "Omnibus." Recently she has appeared with the Cleveland Pops, the Boston Symphony Orchestra, the City Symphony of New York and in Israel, where she recorded three song recitals for Radio-Kol Yisroel.

Malawood has made radio and television appearances in the New York city area and has toured as leading tenor soloist with the 7th Army Symphony.

* * *

The committee sponsoring the Agudat Achim program includes Mr. and Mrs. Eugene Wachpress, Dr. and Mrs. Jason Tepper, Mr. and Mrs. Stanley Friedman, Mr. and Mrs. Theodore Takaroff, Mrs. Clifford Pepper, Mr. and Mrs. Fred Schneider, Mrs. Leon Levine, Mr. and Mrs. Murray Prager and Paul Wallach.

The concert will be open to the public and tickets may be obtained from Mrs. Jason Tepper or Stanley Friedman.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BKLYN CANARSIE COURIER
Saturday, February 25, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Flushing Times
Friday, February 27, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN KINGS COURIER
Saturday, February 25, 1967

Stokowski Conducts

Leopold Stokowski, after an absence of two months, during which time he toured Europe, conducting in Hungary, Rumania and Paris, returns to conduct the American Symphony in concerts to be given on Sun. afternoon, Feb. 26 at 3 o'clock and Mon. evening, Feb. 27 at 8:30 at Carnegie Hall.

The soloist at these concerts will be the violinist Joseph Silverstein, Concert Master of the Boston Symphony Orchestra. Mr. Silverstein will play the Brahms Violin Concerto. NE

Tickets are on sale at the Carnegie Hall box office, and are priced from $1.25 to $5.00.

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
FEB 1967

34

KOUSSEVITZKY RETURNS—AND THE LESSON IS OF PASSION LAVISHLY SPENT

by Leonard Marcus

THE WORLD IS FILLED with more knowledgeable and/or more perceptive musicians than the late Serge Koussevitzky was; there is also a surfeit of more proficient conductors. But the world has always had a need for great human beings, who can and do add their humanism, their love, to the culture of their times. Koussevitzky was assuredly one of these. His establishment of the Berkshire Music Center and his devotion to its students have left the man's imprint on American musical life to this day. Tanglewood is as much his monument as Bayreuth is Wagner's. His own students, and his students' students, today man the symphonic helms not only around the country but throughout the world. For a quarter of a century he breathed passion into the Boston Symphony Orchestra—and into Boston, where young composers found "a mecca . . . a center of symphonic premieres," as Lukas Foss (one of those Koussevitzky students himself) puts it in a "reminiscence" included with this set of reissued Koussevitzky performances.

Of course, the potential purchaser of a recording, especially of a three-record set, may be less interested in a man's greatness than in the musician's performance and the quality of his recordings. To be sure, there are cleaner versions of Brahms's and Tchaikovsky's E minor Symphonies than are contained in this RCA Victor package. The sound, while excellent for its day and still good enough to evoke the richness of the BSO strings, hardly matches modern stereophonic productions, where—at least in regard to textural clarity—microphone placement can make almost anyone sound like Toscanini. One can also make out occasional bloopers, though fairly well hidden, and uncalled-for percussion effects, like bows hitting music stands, that for a contemporary recording would be patched up in editorial cubicles. In Koussevitzky's era, when recordings were made one complete 78-rpm side at a time, such extraneities often had to be tolerated. But for anybody who remembers Koussevitzky's performances, here is a set to be treasured. The man's greatness does come through; it penetrates via his passionate love for the music being performed. Whatever else these recordings are, they are not antiseptic, as so much of today's music making seems to be. One can almost see Koussevitzky's face turning purple, that vein about to burst through his forehead.

In both Brahms works, the *Academic Festival* Overture and the Fourth Symphony, the Koussevitzky trademarks are apparent. Here are the loud *pianos* that still convey the quality of softness even though the strings are "digging in" with full force. Here, as in the upbeat to the symphony, are those minutely overheld notes that implied more rubato than was actually there. (Some of the effects that sound like rubato are actually created through a careful handling of dynamics rather than tempos; Koussevitzky really stretched the tempo significantly only at the ends of pieces and phrases, though this practice soon becomes a continuing cliché.) Here too—unfortunately, except to the totally nostalgic—is that queer balance of Koussevitzky's orchestra, in its two habitual sections: one, the bulk of the orchestra; two, the first trumpet, Mager, who no matter how softly he played, would stand out even in full orchestral chords. In the overture, one misses occasional entrances in the inner voices, and the overall texture is not so clean as that of the symphony—odd, since the former dates from 1947 while the latter was cut in the late '30s.

Shostakovich's little Ninth Symphony must here be reckoned the best of the four performances presently available on records, even though the Everest, under Sargent, comes in stereo. (It will

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 11 1967
New England Newsclip

Women

A Princess On the Run

By MARJORIE SHERMAN
Globe Society Editor

Princess Irene of Greece can certainly run.

Symphony's warning bell had already sounded for Friday's 2 o'clock concert when the slim princess, her pretty light brown hair uncovered above her sable-collared coat in the light snowfall, raced up Symphony's steps.

She paused decorously to hand in her ticket, with a smile, and then sprinted for the backstage door, almost running into Henry Cabot who was hurrying out.

In the small guest-artist "green room," there was a cry of delight from one of the foremost pianists of our times, and handsome Athens-born Gina Bachauer and Irene of Greece were exchanging hugs.

There was barely time for a word or two between the great pianist and her long-time pupil, and the princess sped back along the marble corridor, easily out-distancing Francis Hatch and another trustee who were also making for the closing center doors.

Inside the lofty famous hall which stands for music the world over, and where the princess has spent both nights of her first visit to Boston, listening to the Cleveland Symphony on Wednesday and the Boston Symphony Thursday, she was ushered to one the trustee seats in the center section, six rows up from the middle aisle.

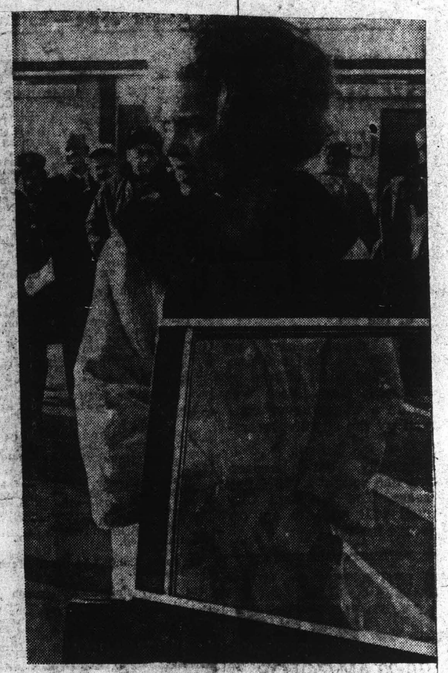
Two seats away, sat chic, rose-suited Mme. Jacques Massenet, wife of the French consul general. She and the friendly 24-year-old princess exchanged smiles.

The princess wore emeralds and diamonds, a pin and a beautifully designed ring, to match her green dress, and her shoes were the same square-buckled, low-heeled sable-brown design that Jacqueline Kennedy wore for her Boston visit earlier this week.

Today, Princess Irene will have a brief private tour at at the Museum of Fine Arts and then fly to Washington for a series of "person" parties in her honor (Lynda Johnson's dinner for 50 at the White House, Greek Ambassador and Mr. Matsas' Embassy dinner for about the same number.

The young pianist (she practices every day) returns to Athens Feb. 19.

Familiar faces were all around her Friday, sharing her obvious pleasure in the Prokofiev and the Rachmaninoff—Mrs. Sewall Fessenden and Mrs. Robert F. Daley, Mrs. Sherman Thayer, Mrs. Richard Ely, Mrs. Paul Bernat, Mrs. Charles F. Hovey, Mrs. Robert Thompson, Mrs. Archie Abrams, and over from the Ritz, where the blue and white flag of Greece has honored its royal visitor, M. and Mme. Pierre Lavoire, who are leaving for Washington today before returning to Paris.



PRINCESS IRENE
. . . on departure
(Bill Brett Photo)

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 27 1967
New England Newsclip

If There Was an Encore!

I would like to add a few words to a letter in the Feb. 19 Sunday Globe regarding Boston opera audiences. In my opinion the criticism of coming late and leaving early can be applied not only to Boston opera audiences but to all audiences in this city.

I have attended concerts given by the Boston Symphony Orchestra to see the aisles jammed with "music lovers" dashing to the exits the minute the final piece is finished. Undoubtedly, Mr. Leinsdorf has become accustomed to the rudeness of Boston audiences; but when visiting companies such as the Metropolitan Opera, the Cleveland Orchestra, and many more are treated to a view of Boston's backs rather than to Boston's applause, something should be done to remedy the bad manners which characterize every Boston audience.

I have often wondered what would happen if Mr. Leinsdorf suddenly played an encore at Symphony. The frantic scramble back to the too hastily vacated seats might cure Boston concert and opera goers of their chronic and shameful bad manners.

JOHN H. McGUCKIN
Cambridge

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HERALD (m)
BOSTON, MASS.
CIRC. 159,500

FEB 13 1967

New England Newsclip

Social Chatter

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HEMPSTEAD, N. Y.
LONG ISLAND EXAMINER
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CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BKLYN CANARSIE COURIER
Saturday, February 25, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

Flushing Times
Friday, February 17, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

BROOKLYN KINGS COURIER
Saturday, February 25, 1967

HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100

FEB 1967

KOUSSEVITZKY RETURNS—AND THE LESSON IS OF PASSION LAVISHLY SPENT

by Leonard Marcus

THE WORLD IS FILLED with more knowledgeable and/or more perceptive musicians than the late Serge Koussevitzky was; there is also a surfeit of more proficient conductors. But the world has always had a need for great human beings, who can and do add their humanism, their love, to the culture of their times. Koussevitzky was assuredly one of these. His establishment of the Berkshire Music Center and his devotion to its students have left the man's imprint on American musical life to this day. Tanglewood is as much his monument as Bayreuth is Wagner's. His own students, and his students' students, today man the symphonic helms not only around the country but throughout the world. For a quarter of a century he breathed passion into the Boston Symphony Orchestra—and into Boston, where young composers found "a mecca . . . a center of symphonic premieres," as Lukas Foss (one of those Koussevitzky students himself) puts it in a "reminiscence" included with this set of reissued Koussevitzky performances.

Of course, the potential purchaser of a recording, especially of a three-record set, may be less interested in a man's greatness than in the musician's performance and the quality of his recordings. To be sure, there are cleaner versions of Brahms's and Tchaikovsky's E minor Symphonies than are contained in this RCA Victor package. The sound, while excellent for its day and still good enough to evoke the richness of the BSO strings, hardly matches modern stereophonic productions, where—at least in regard to textural clarity—microphone placement can make almost anyone sound like Toscanini. One can also make out occasional bloopers, though fairly well hidden, and uncalled-for percussion effects, like bows hitting music stands, that for a contemporary recording would be patched up in editorial cubicles. In Koussevitzky's era, when recordings were made one complete 78-rpm side at a time, such extraneities often had to be tolerated. But for anybody who remembers Koussevitzky's performances, here is a set to be treasured. The man's greatness does come through; it penetrates via his passionate love for the music being performed. Whatever else these recordings are, they are not antiseptic, as so much of today's music making seems to be. One can almost see Koussevitzky's face turning purple, that vein about to burst through his forehead.

In both Brahms works, the *Academic Festival* Overture and the Fourth Symphony, the Koussevitzky trademarks are apparent. Here are the loud *pianos* that still convey the quality of softness even though the strings are "digging in" with full force. Here, as in the upbeat to the symphony, are those minutely overheld notes that implied more rubato than was actually there. (Some of the effects that sound like rubato are actually created through a careful handling of dynamics rather than tempos; Koussevitzky really stretched the tempo significantly only at the ends of pieces and phrases, though this practice soon becomes a continuing cliché.) Here too—unfortunately, except to the totally nostalgic—is that queer balance of Koussevitzky's orchestra, in its two habitual sections: one, the bulk of the orchestra; two, the first trumpet, Mager, who no matter how softly he played, would stand out even in full orchestral chords. In the overture, one misses occasional entrances in the inner voices, and the overall texture is not so clean as that of the symphony—odd, since the former dates from 1947 while the latter was cut in the late '30s.

Shostakovich's little Ninth Symphony must here be reckoned the best of the four performances presently available on records, even though the Everest, under Sargent, comes in stereo. (It will

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 11 1967

New England Newsclip

Women

A Princess On the Run

By MARJORIE SHERMAN
Globe Society Editor

Princess Irene of Greece can certainly run.

Symphony's warning bell had already sounded for Friday's 2 o'clock concert when the slim princess, her pretty light brown hair uncovered above her sable-collared coat in the light snowfall, raced up Symphony's steps.

She paused decorously to hand in her ticket, with a smile, and then sprinted for the backstage door, almost running into Henry Cabot who was hurrying out.

In the small guest-artist "green room," there was a cry of delight from one of the foremost pianists of our times, and handsome Athens-born Gina Bachauer and Irene of Greece were exchanging hugs.

There was barely time for a word or two between the great pianist and her long-time pupil, and the princess sped back along the marble corridor, easily out-distancing Francis Hatch and another trustee who were also making for the closing center doors.

Inside the lofty famous hall which stands for music the world over, and where the princess has spent both nights of her first visit to Boston, listening to the Cleveland Symphony on Wednesday and the Boston Symphony Thursday, she was ushered to one the trustee seats in the center section, six rows up from the middle aisle.

Two seats away, sat chic, rose-suited Mme. Jacques Massenet, wife of the French consul general. She and the friendly 24-year-old princess exchanged smiles.

The princess wore emeralds and diamonds, a pin and a beautifully designed ring, to match her green dress, and her shoes were the same square-buckled, low-heeled sable-brown design that Jacqueline Kennedy wore for her Boston visit earlier this week.

Today, Princess Irene will have a brief private tour at at the Museum of Fine Arts and then fly to Washington for a series of "person" parties in her honor (Lynda Johnson's dinner for 50 at the White House, Greek Ambassador and Mr. Matsas' Embassy dinner for about the same number.

The young pianist (she practices every day) returns to Athens Feb. 19.

Familiar faces were all around her Friday, sharing her obvious pleasure in the Prokofiev and the Rachmaninoff—Mrs. Sewall Fessenden and Mrs. Robert F. Daley, Mrs. Sherman Thayer, Mrs. Richard Ely, Mrs. Paul Bernat, Mrs. Charles F. Hovey, Mrs. Robert Thompson, Mrs. Archie Abrams, and over from the Ritz, where the blue and white flag of Greece has honored its royal visitor, M. and Mme. Pierre Lavoire, who are leaving for Washington today before returning to Paris.

PRINCESS IRENE
. . . on departure
(Bill Brett Photo)

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750

FEB 27 1967

New England Newsclip

If There Was an Encore!

I would like to add a few words to a letter in the Feb. 19 Sunday Globe regarding Boston opera audiences. In my opinion the criticism of coming late and leaving early can be applied not only to Boston opera audiences but to all audiences in this city.

I have attended concerts given by the Boston Symphony Orchestra to see the aisles jammed with "music lovers" dashing to the exits the minute the final piece is finished. Undoubtedly, Mr. Leinsdorf has become accustomed to the rudeness of Boston audiences; but when visiting companies such as the Metropolitan Opera, the Cleveland Orchestra, and many more are treated to a view of Boston's backs rather than to Boston's applause, something should be done to remedy the bad manners which characterize every Boston audience.

I have often wondered what would happen if Mr. Leinsdorf suddenly played an encore at Symphony. The frantic scramble back to the too hastily vacated seats might cure Boston concert and opera goers of their chronic and shameful bad manners.

JOHN H. McGUCKIN
Cambridge

Stokowski Conducts

Leopold Stokowski, after an absence of two months, during which time he toured Europe, conducting in Hungary, Rumania and Paris, returns to conduct the American Symphony in concerts to be given on Sun. afternoon, Feb. 26 at 3 o'clock and Mon. evening, Feb. 27 at 8:30 at Carnegie Hall.

The soloist at these concerts will be the violinist Joseph Silverstein, Concert Master of the Boston Symphony Orchestra. Mr. Silverstein will play the Brahms Violin Concerto. NE

Tickets are on sale at the Carnegie Hall box office, and are priced from $1.25 to $5.00.

255

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
FEB 13 1967
New England Newsclip

Social Chatter

By Alison Arnold

Princess Irene of Greece Visits Fine Arts Museum

A ROYAL VISITOR to the Boston Museum of Fine Arts, Saturday was Princess Irene of Greece. The Princess, sister of King Constantine of Greece, was greeted by director Perry T. Rathbone and Ralph Lowell, president of the Museum. Her visit to Boston was arranged by the Boston Council of International Visitors and she arrived Wednesday without fanfare.

After viewing the Museum's collection of ancient and rare musical instruments, the Princess attended a small reception in her honor, complemented by a musical program. John Johnson of the Camarata played the harpsichord.

* * *

Paintings Brighten Walls

Works from the museum collections, including a Monet painting and selected water colors of sunny Mediterranean and American scenes brightened the walls of the Trustees Room where luncheon was served.

Those attending the reception for Princess Irene were Dr. and Mrs. Cornelius Vermeule, Mr. and Mrs. Joseph W. Lund, Miss Narcissa Williamson, Mr. and Mrs. Ralph Lowell, Judge and Mrs. John Pappas, Dr. Dimitri Th. Pentzopoulos, Greek Consul in Boston, and Mrs. Pentzopoulos, Landon T. Clay, Dr. and Mrs. Klaus Liepman, Mrs. Laura Bernard and Mr. and Mrs. Perry T. Rathbone.

On Wednesday evening, the Princess attended a dinner party in Boston, given by Mrs. John C. Bullard of New Bedford. On Thursday morning, she attended a Symphony rehearsal, and visited Harvard University in the afternoon. She also attended a taping session of the Radcliffe Choral Society and Glee Club.

She visited the New England Conservatory of Music Friday, and was the guest of Henry Cabot, president of the Board of Symphony, and Mrs. Cabot, at a dinner party. Mr. and Mrs. Eric Leinsdorf were among the guests.

HEMPSTEAD, N. Y.
LONG ISLAND EXAMINER
W. 6,000
FEB 16 1967

CEDRIC COLEMAN WITH BOSTON SYMPHONY AT LINCOLN CENTER

Cedric Coleman, a Hempstead High School 1963 graduate, who is studying with a full scholarship at the New England Conservatory of Music, played with the Boston Symphony Orchestra at Lincoln Center, on Friday, January 27. He holds the position of alternate bassoonist.

Mr. Coleman was recommended for the position by Sherman Walt, his teacher at the Conservatory, who is also solo bassoonist with the Boston Symphony.

The son of Mr. and Mrs. Wyman Coleman, 23 Rose Avenue, Hempstead, young Coleman is a former student, of Manuel Zegler of Valley Stream, who plays first bassoon with the New York Philharmonic.

First Lessons in Hempstead Schools

While a student at Hempstead High School, Coleman was an active participant in its symphony orchestra and band. He received his initial instruction on the bassoon from Harry Hodges of th Hempstead Public Schools.

Last summer, Coleman played with the Dartmouth Festival Orchestra, Hanover, New Hampshire, directed by Mario Bonaventura.

He was offered a permanent position with the National Symphony in Washington, D.C., but he declined in order to complete his education.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Monday, February 27, 1967

'Broadway to Israel' Music At Agudat Achim Concert

"Musical Favorites from Broadway to Israel" is the theme of the program which the First Concert Trio will present at Congregation Agudat Achim on March 19 at 8 p.m. The event is one of a series being planned to mark the 75th anniversary of the congregation.

* * *

Members of the First Concert Trio are William Gunther, conductor-pianist; Miss Edith Gordon, soprano; and Herman Malamood, tenor and cantor at Temple Ansche Chesed of New York.

Gunther, born in Germany and raised and educated in Israel, was a member of the famous "Original Piano Quartet." He has appeared in concerts with Jan Peerce, Lotte Lenya and other artists of stage and screen. At present he is music director of Temple Ansche Chesed.

Miss Gordon, a graduate of the Juilliard School of Music is best known for her performances on Broadway, on national tour and on the CBS-TV "Omnibus." Recently she has appeared with the Cleveland Pops, the Boston Symphony Orchestra, the City Symphony of New York and in Israel, where she recorded three song recitals for Radio-Kol Yisroel.

Malawood has made radio and television appearances in the New York city area and has toured as leading tenor soloist with the 7th Army Symphony.

* * *

The committee sponsoring the Agudat Achim program includes Mr. and Mrs. Eugene Wachpress, Dr. and Mrs. Jason Tepper, Mr. and Mrs. Stanley Friedman, Mr. and Mrs. Theodore Takaroff, Mrs. Clifford Pepper, Mr. and Mrs. Fred Schneider, Mrs. Leon Levine, Mr. and Mrs. Murray Prager and Paul Wallach.

The concert will be open to the public and tickets may be obtained from Mrs. Jason Tepper or Stanley Friedman.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BKLYN CANARSIE COURIER
Saturday, February 25, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
Flushing Times
Friday, February 17, 1967

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
BROOKLYN KINGS COURIER
Saturday, February 25, 1967

Stokowski Conducts

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The soloist at these concerts will be the violinist Joseph Silverstein, Concert Master of the Boston Symphony Orchestra. Mr. Silverstein will play the Brahms Violin Concerto. NE

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HIGH FIDELITY
MUSICAL AMERICA
GREAT BARRINGTON, MASS.
MONTHLY 114,100
FEB 1967

be interesting to compare the Koussevitzky reading with that by the latter-day Russian Kiril Kondrashin, soon to be released on Melodiya/Angel.) This underrated delight now gets a *con brio* reading and should do much to revive excitement about it. Sardonic performances were among Koussevitzky's particular talents and one recalls his readings of such works as Prokofiev's *Lieutenant Kije* and Bartók's *Concerto for Orchestra*. (The Bartók, by the way, pokes fun at Shostakovich's Seventh Symphony; the Russian composer's Ninth Symphony mocks his own First Symphony.)

The Fifth Symphony of Tchaikovsky receives a broad—in both senses—handling under Koussevitzky, including several unwritten tempo changes, if this is your cup of *kvas*.

Koussevitzky promoted a good many American works and a couple of them find a place here. For a while a recording of Arthur Foote's Suite for Strings led by Howard Hanson was available on a Mercury disc, but the 1940 Koussevitzky recording was the one that for a time placed this work in the repertoire. The Suite cuts a strong, virile figure. Its striking opening movement has been used as theme music for classical radio programs throughout the country; its fugue is absolutely marvelous. This rendition, except for some sloppiness in the pizzicato movement, is a humdinger. The performance, never before released, of Hanson's Serenade for Flute, Harp, and String Orchestra comes out better than the music, as does the only other recording, on Epic, with Louis Lane and the Cleveland Orchestra. While Lane's performance is recorded in stereo, it lacks Koussevitzky's incomparable flutist, Georges Laurent, with his tender, tender, yet still bright playing.

Rachmaninoff's orchestral arrangement of his *Vocalise*, the fourteenth and last song in his Op. 34, and Rimsky-Korsakov's *Battle of Kershenetz*, from *The Legend of the Invisible City of Kitezh*, complete the collection.

For those who never heard Koussevitzky in the concert hall, this release should be instructive and enlightening. For sentimentalists, like myself, who cherish vivid memories of Koussevitzky, it will be a joy.

SERGE KOUSSEVITZKY: *"The Boston Symphony Orchestra: Treasury of Immortal Performances"*

Brahms: *Academic Festival Overture, Op. 80*; *Symphony No. 4, in E minor, Op. 98*. Tchaikovsky: *Symphony No. 5, in E minor, Op. 64*. Rachmaninoff: *Vocalise, Op. 34, No. 14*. Rimsky-Korsakov: *The Battle of Kershenetz*. Hanson: *Serenade for Flute, Harp, and String Orchestra, Op. 35*. Foote: *Suite for Strings, in E, Op. 63*. Shostakovich: *Symphony No. 9, in E flat, Op. 70*.

Boston Symphony Orchestra, Serge Koussevitzky, cond. RCA VICTOR ® VCM 6174, $14.37 (three discs, mono only) [from RCA Victor recordings, 1938–47].

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 11 1967
New England Newsclip

Women

A Princess On the Run

By MARJORIE SHERMAN
Globe Society Editor

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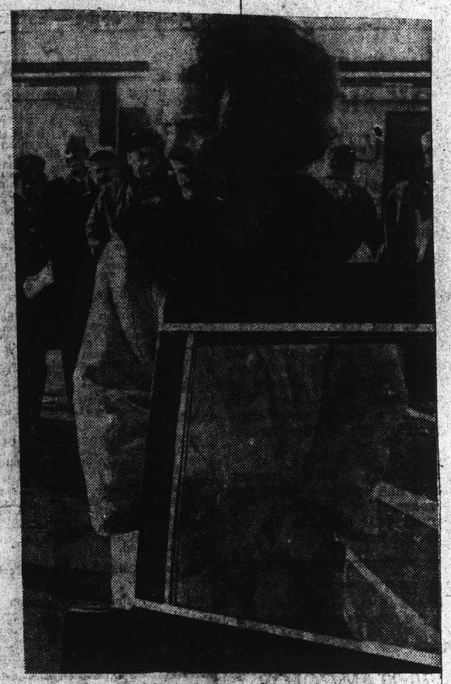

PRINCESS IRENE
. . . on departure
(Bill Brett Photo)

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
FEB 27 1967
New England Newsclip

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JOHN H. McGUCKIN
Cambridge

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
FEB 11 1967
New England Newsclip

As I Hear It

Britten: Bernstein to Bing

By Jay C. Rosenfeld

THE OPERA being played at the Metropolitan in New York this afternoon, and also being broadcast, had its first American performance at Tanglewood in 1946 with the composer in the audience.

Benjamin Britten's opera, "Peter Grimes," was the result of a long series of events in which the late Boston Symphony Orchestra conductor, Serge Koussevitzky, was the motive force. Britten, born in 1913, was a child prodigy and started writing music in his early years. But his music encountered indifference, if not hostility, in England. Finally, exasperated with English musical conservatism and disillusioned by Europe's political climate, he sailed for the United States in the spring of 1939.

* * *

HE REMAINED here three years. During that time he wrote an operetta, "Paul Bunyan," for the opera department of Columbia University. The story of the mythical giant of American folklore didn't go over very well. Another composition was a "Sinfonia da Requiem" which Koussevitzky played in Boston. This led to a Koussevitzky Foundation grant of $1,000 to compose an opera. Britten returned to England in the spring of 1942. He was excused from military service on the grounds that as a composer for the British Broadcasting Co. propaganda service, he was contributing fully to the national effort. Meanwhile, he went to work on "Grimes" and finished it in 1945. Its premiere was the first postwar performance in London's Sadler's Wells Theatre.

* * *

THE OPERA was prepared at the Berkshire Music Center opera department in the summer of 1946 under the direction of Boris Goldovsky, and was first played at Tanglewood on Tuesday evening, Aug. 6, 1946. Leonard Bernstein, at that time assistant to Koussevitzky in the conducting class of the academy, was conductor. Eric Crosier, who had been the London stage director, came over to assist in the staging of the opera, and Ralph Hawkes of the London music publishing firm of Boosey & Hawkes brought Britten himself over to help supervise the opera. Britten had dedicated the work in 1945 to Natalie Koussevitzky, the late wife of the conductor.

The libretto concerns the tormented career of a poor fisherman in a small Suffolk coast town, and is based on a poem, "The Borough," by George Crabbe, who was born two centuries ago in Aldeburgh, a small community like that in the opera, and where Britten himself now lives.

* * *

BRITTEN'S choice of the Crabbe story does not conceal any mystery as a glance at his whole career reveals that he has had a strange affinity for the sea and compassion for those whose livelihood is derived from it. The list of his subsequent operas confirms his bent for this type of situation — mysteries such as Poe and De Maupassant have developed or stories which interested Melville.

Indeed one of his later operas used "Billy Budd" as the libretto, and another opera, "Albert Herring," was based on the De Maupassant story, "Le Rosier de Madame Husson." This was also produced at the Berkshire Music Center in August 1949, two years after its premiere in Europe in 1947. This was a farce, however, and far removed from the nature of much of Britten's writing.

* * *

IN "GRIMES" the protagonist in the prologue stands in court accused of the death of his apprentice. His acquittal does not satisfy the townspeople, and three acts, each with two scenes, recount the rising, vigilant spirit of the citizenry and the falling spirit of the sadly harassed-in-soul fisherman.

* * *

BRITTEN is a tall, slender, light-haired man, easy to smile and with no indication from his appearance or manner that he might be a poet or an esthetic. The reception of "Grimes" at Tanglewood lead some of his more sanguine supporters to believe that the opera might go on Broadway. It is going on Broadway this season and this actual afternoon, but not in the way the enthusiasts of a score of years ago envisaged. They expected it might have a long, continuous run, but they were confronted with reality and convinced that Grimes doesn't pay.

In his international recognition, Britten has been given greater appreciation than by the Boston Orchestra, both on its home grounds and its summer terrain. Only a scant five years ago his War Requiem, which had been written for the rededication of St. Michael's Cathedral in Coventry in May, 1962, was played here at Tanglewood a bare two months later.

* * *

IN THE EXCITEMENT and glamour of a premiere, it is doubly difficult to discern whether a composition has more than immediate impact, and anyone who would dare to predict must have a bit of the foolhardy and the insensate. That "Grimes" has endured and after a score of years is evidently more firmly ensconced in the Metropolitan repertory than it may have been at its initial performance, must be due to its intrinsic worth rather than to the fortuitous grist of Bs with which it has been attended over its career: Britten from Bernstein to Bing.

VAN NUYS, CALIF.
VALLEY NEWS AND
VALLEY GREEN SHEET
D. 203,000
MAR 21 1967

'Messiah' in Full Score to Be on Video Saturday

Handel and Haydn Society of Boston will perform the complete, three-hour "Messiah" — divided into three major parts on Saturday, at 6:30 p.m. for television viewing over KCET — Channel 28.

Ever since the chorus introduced Handel's oratorio to the United States in 1818, audiences have flocked to the Boston Society's annual performances. The earlier world premiere took place in Dublin, Ireland in April, 1742.

The Boston Symphony Orchestra and 150-member chorus, with soloists, appear under direction of Dr. Edward Gilday, who has led the group for the past seven years.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
MAR 11 1967
New England Newsclip

George Edman, Editor, USIA Official, Dead

PAGE ONE

Berkshire Festival Cofounder Succumbs In Germany

George W. Edman, former Berkshire correspondent for The Union, former managing editor of the Berkshire Eagle in Pittsfield, and longtime foreign service officer with the U. S. Information Agency, died Friday in a U. S. Army hospital in Frankfurt, Germany.

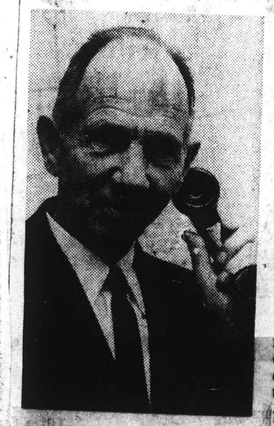
Had Operation

Mr. Edman was a founder of the Berkshire Music Festival. He had been on a special tour of duty in New Delhi, India, where he was operated on two weeks ago for ileitis. Four days ago he was flown to Germany from India.

He and his wife, the former Alice Ross Gould, had planned to return to Pittsfield this month after a second tour of duty in India, this time as a private consultant to the U. S. government.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAR 10 1967
New England Newsclip

George Edman Dies at 67; Served Eagle, State Dept.



George W. Edman

Festival Founder

Mr. Edman was one of the founders of the Berkshire Music Festival, now Tanglewood, and served as chairman of the coordinating committee for nine years. He was born in Orange and came to Pittsfield in 1923.

Besides his wife, he leaves three sons, Talmadge of Wilton Conn., who is national and international sales manager for the pulp division of the Weyerhaeuser Co.; Silas, general manager of the Chicago Symphony Orchestra; and Ross, professor of art history at the University of Illinois at the Circle Campus in Chicago; and several grandchildren.

George W. Edman, 67, a former managing editor of The Eagle and a retired career officer in the U. S. Information Agency's foreign service, died this morning at a U. S. Army Hospital in Frankfort, Germany, from complications following an operation two weeks ago for ileitis in New Delhi, India, where he was on a special tour of duty.

He was flown to Germany four days ago from India, having initially been making a favorable recovery from surgery. He and his wife, the former Alice Ross Gould, had planned to return to Pittsfield later this month, after completing a second tour of duty in India, this one as a private consultant to the U. S. government. He had previously served a three-year tour in India as an economic aid officer, returning to this country in 1965 and working in Washington until retiring at the end of the year.

Started in 1923

Mr. Edman began newspaper work in 1923 on the Springfield Union and also worked as Berkshire correspondent for the Boston Globe and the Knickerbocker Press of Albany, N.Y. He joined The Eagle staff in 1926 and organized the county department. He was appointed county editor in 1927 and was named managing editor in 1939. He was granted a leave of absence in May 1942 to become a civilian employe of the Office of War Information and handled press and radio activity for the OWI in Africa and Italy.

Mr. Edman was one of the original group to be awarded the Medal of Freedom for services during World War II. His final assignment with Allied Force Headquarters in Italy was as director of the psychological warfare branch. He also served two years as chairman of the Allied Publications Board, responsible for reintroducing a free press into Italy.

He returned to The Eagle in 1945 but resigned in February 1947 to become public affairs officer in Denmark for the State Department. Later that year, he was transferred to the Athens embassy. His other USIA assignments included Burma, Italy Syria and Panama.

He was decorated with the Order of the British Empire and by the Republic of Panama with the Order of Balboa. The city of Trikkala, Greece, made him an honorary citizen in 1948, along with Gen. James Van Fleet and the late Dr. Henry P. Grady. In 1955 he was made an honorary doctor of humane letters by his alma mater, the University of Massachusetts.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 12 1967
New England Newsclip

Music This Week

TUESDAY — Boston Symphony, Thomas Shippers conducting Bizet's Symphony in C, Menotti's "Apocalypse," and the Moussorgsky-Ravel "Pictures at an Exhibition." Symphony Hall at 7:30. Broadcast on Ch. 2 and WGBH-FM.

—Susan Gross, piano. Sonata in E flat major, Op. 31, No. 2, by Beethoven, and the Chopin B flat major Scherzo, Op. 31. Gardner Museum at 3 o'clock.

FRIDAY—Boston Symphony, Erich Leinsdorf conducting Mozart's Overture to "The Abduction from the Seraglio" and Piano Concerto in B flat, K. 456, with Evelyne Crochet as soloist, and Bruckner's Symphony No. 9 in D minor. Symphony Hall at 2 Program repeated Saturday at 8:30.

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—Boston Symphony, Erich Leinsdorf conducting. See Friday program. Symphony Hall at 8:30.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE JOURNAL
Sunday, February 1967

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 29 1967
New England Newsclip

The Writ Sarcastic

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LINDA VOGEL

Boston

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 15,950
MAR 16 1967
New England Newsclip

Final Concert

Pianist Claude Frank, a repeat soloist with the Boston Symphony Orchestra this year, will be the guest artist in the final concert of the Weston Country Evening Concert series, Friday night at 8:40 in the auditorium of the Country School on Alphabet Lane.

The program will include works by Mozart, Chopin, Beethoven and Schubert.

Reservations may be obtained from Mrs. Reginald B. Elwell at 893-7361; or anyone wishing further information may contact Mrs. Dudley B. Dumaine at 899-1098.

Fabien Sevitzky, 73, Led Miami Philharmonic

ATHENS, Greece (AP) — Fabien Sevitzky, Russian-born conductor of the Greater Miami (Fla.) Philharmonic, is dead at 73.

Sevitzky died Friday night of a heart attack after rehearsing with the state orchestra of Athens. He had come here two days ago for a concert series which was to be followed by appearances in Yugoslavia, Rome and London.

A nephew of the late Serge Koussevitzky, conductor of the Boston Symphony Orchestra, Sevitzky changed his name from Koussevitzky so as not to be confused with his celebrated uncle.

Having appeared with scores of orchestras in America and Europe, he became permanent conductor of the University of Miami Symphony in 1959, holding the post until 1965, when he joined the Greater Miami Philharmonic.

The body was to be flown to Miami for burial.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAR 13 1967
New England Newsclip

George W. Edman

To the Editor of THE EAGLE:—

May I say a word about the late George W. Edman whom I have known since 1935, when as clerks of our respective boards we met frequently to discuss matters relating to the Boston Symphony Orchestra's participation in the Berkshire Symphonic Festival? This relationship developed into a close friendship, for which I am most grateful.

Through the years of devoted service to his government with the USIS in Italy, and later in fields as diversified as Panama and India, he never lost interest in the Festival, in the development of which he played such an important part.

I wish to express my indebtedness to him, as well as my affection.

GEORGE E. JUDD.

Star Route,
Deposit, N.Y.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
FEB 11 1967
New England Newsclip

As I Hear It

Britten: Bernstein to Bing

By Jay C. Rosenfeld

THE OPERA being played at the Metropolitan in New York this afternoon, and also being broadcast, had its first American performance at Tanglewood in 1946 with the composer in the audience.

Benjamin Britten's opera, "Peter Grimes," was the result of a long series of events in which the late Boston Symphony Orchestra conductor, Serge Koussevitzky, was the motive force. Britten, born in 1913, was a child prodigy and started writing music in his early years. But his music encountered indifference, if not hostility, in England. Finally, exasperated with English musical conservatism and disillusioned by Europe's political climate, he sailed for the United States in the spring of 1939.

* * *

HE REMAINED here three years. During that time he wrote an operetta, "Paul Bunyan," for the opera department of Columbia University. The story of the mythical giant of American folklore didn't go over very well. Another composition was a "Sinfonia da Requiem" which Koussevitzky played in Boston. This led to a Koussevitzky Foundation grant of $1,000 to compose an opera. Britten returned to England in the spring of 1942. He was excused from military service on the grounds that as a composer for the British Broadcasting Co. propaganda service, he was contributing fully to the national effort. Meanwhile, he went to work on "Grimes" and finished it in 1945. Its premiere was the first postwar performance in London's Sadler's Wells Theatre.

* * *

THE OPERA was prepared at the Berkshire Music Center opera department in the summer of 1946 under the direction of Boris Goldovsky, and was first played at Tanglewood on Tuesday evening, Aug. 6, 1946. Leonard Bernstein, at that time assistant to Koussevitzky in the conducting class of the academy, was conductor. Eric Crosier, who had been the London stage director, came over to assist in the staging of the opera, and Ralph Hawkes of the London music publishing firm of Boosey & Hawkes brought Britten himself over to help supervise the opera. Britten had dedicated the work in 1945 to Natalie Koussevitzky, the late wife of the conductor.

The libretto concerns the tormented career of a poor fisherman in a small Suffolk coast town, and is based on a poem, "The Borough," by George Crabbe, who was born two centuries ago in Aldeburgh, a small community like that in the opera, and where Britten himself now lives.

* * *

BRITTEN'S choice of the Crabbe story does not conceal any mystery as a glance at his whole career reveals that he has had a strange affinity for the sea and compassion for those whose livelihood is derived from it. The list of his subsequent operas confirms his bent for this type of situation — mysteries such as Poe and De Maupassant have developed or stories which interested Melville.

Indeed one of his later operas used "Billy Budd" as the libretto, and another opera, "Albert Herring," was based on the De Maupassant story, "Le Rosier de Madame Husson." This was also produced at the Berkshire Music Center in August 1949, two years after its premiere in Europe in 1947. This was a farce, however, and far removed from the nature of much of Britten's writing.

* * *

IN "GRIMES" the protagonist in the prologue stands in court accused of the death of his apprentice. His acquittal does not satisfy the townspeople, and three acts, each with two scenes, recount the rising, vigilant spirit of the citizenry and the falling spirit of the sadly harassed-in-soul fisherman.

* * *

BRITTEN is a tall, slender, light-haired man, easy to smile and with no indication from his appearance or manner that he might be a poet or an esthetic. The reception of "Grimes" at Tanglewood lead some of his more sanguine supporters to believe that the opera might go on Broadway. It is going on Broadway this season and this actual afternoon, but not in the way the enthusiasts of a score of years ago envisaged. They expected it might have a long, continuous run, but they were confronted with reality and convinced that Grimes doesn't pay.

In his international recognition, Britten has been given greater appreciation than by the Boston Orchestra, both on its home grounds and its summer terrain. Only a scant five years ago his War Requiem, which had been written for the rededication of St. Michael's Cathedral in Coventry in May, 1962, was played here at Tanglewood a bare two months later.

* * *

IN THE EXCITEMENT and glamour of a premiere, it is doubly difficult to discern whether a composition has more than immediate impact, and anyone who would dare to predict must have a bit of the foolhardy and the insensate. That "Grimes" has endured and after a score of years is evidently more firmly ensconced in the Metropolitan repertory than it may have been at its initial performance, must be due to its intrinsic worth rather than to the fortuitous grist of Bs with which it has been attended over its career: Britten from Bernstein to Bing.

NEWS-TRIBUNE (e)
WALTHAM, MASS.
CIRC. 15,950
MAR 16 1967
New England Newsclip

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SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600
MAR 12 1967
New England Newsclip

Music This Week

8:30.

TUESDAY — Boston Symphony, Thomas Shippers conducting Bizet's Symphony in C, Menotti's "Apocalypse," and the Moussorgsky-Ravel "Pictures at an Exhibition." Symphony Hall at 7:30. Broadcast on Ch. 2 and WGBH-FM.

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CAPITAL CITY NEWS BUREAU
ALBANY
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

POUGHKEEPSIE
Sunday, Febr [illegible] 1967

VAN NUYS, CALIF.
VALLEY NEWS AND
VALLEY GREEN SHEET
D. 203,000
MAR 21 1967

'Messiah' in Full Score to Be on Video Saturday

Handel and Haydn Society of Boston will perform the complete, three-hour "Messiah" — divided into three major parts on Saturday, at 6:30 p.m. for television viewing over KCET — Channel 28.

Ever since the chorus introduced Handel's oratorio to the United States in 1818, audiences have flocked to the Boston Society's annual performances. The earlier world premiere took place in Dublin, Ireland in April, 1742.

The Boston Symphony Orchestra and 150-member chorus, with soloists, appear under direction of Dr. Edward Gilday, who has led the group for the past seven years.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 29 1967
New England Newsclip

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LINDA VOGEL

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Having appeared with scores of orchestras in America and Europe, he became permanent conductor of the University of Miami Symphony in 1959, holding the post until 1965, when he joined the Greater Miami Philharmonic.

The body was to be flown to Miami for burial.

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350
MAR 11 1967
New England Newsclip

George Edman, Editor, USIA Official, Dead

PAGE ONE

Berkshire Festival Cofounder Succumbs In Germany

George W. Edman, former Berkshire correspondent for The Union, former managing editor of the Berkshire Eagle in Pittsfield, and longtime foreign service officer with the U. S. Information Agency, died Friday in a U. S. Army hospital in Frankfurt, Germany.

Had Operation

Mr. Edman was a founder of the Berkshire Music Festival. He had been on a special tour of duty in New Delhi, India, where he was operated on two weeks ago for ileitis. Four days ago he was flown to Germany from India.

He and his wife, the former Alice Ross Gould, had planned to return to Pittsfield this month after a second tour of duty in India, this time as a private consultant to the U. S. government.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAR 10 1967
New England Newsclip

George Edman Dies at 67; Served Eagle, State Dept.

George W. Edman

Festival Founder

Mr. Edman was one of the founders of the Berkshire Music Festival, now Tanglewood, and served as chairman of the coordinating committee for nine years. He was born in Orange and came to Pittsfield in 1923.

Besides his wife, he leaves three sons, Talmadge of Wilton Conn., who is national and international sales manager for the pulp division of the Weyerhaeuser Co.; Silas, general manager of the Chicago Symphony Orchestra; and Ross, professor of art history at the University of Illinois at the Circle Campus in Chicago; and several grandchildren.

George W. Edman, 67, a former managing editor of The Eagle and a retired career officer in the U. S. Information Agency's foreign service, died this morning at a U. S. Army Hospital in Frankfort, Germany, from complications following an operation two weeks ago for ileitis in New Delhi, India, where he was on a special tour of duty.

He was flown to Germany four days ago from India, having initially been making a favorable recovery from surgery. He and his wife, the former Alice Ross Gould, had planned to return to Pittsfield later this month, after completing a second tour of duty in India, this one as a private consultant to the U. S. government. He had previously served a three-year tour in India as an economic aid officer, returning to this country in 1965 and working in Washington until retiring at the end of the year.

Started in 1923

Mr. Edman began newspaper work in 1923 on the Springfield Union and also worked as Berkshire correspondent for the Boston Globe and the Knickerbocker Press of Albany, N.Y. He joined The Eagle staff in 1926 and organized the county department. He was appointed county editor in 1927 and was named managing editor in 1939. He was granted a leave of absence in May 1942 to become a civilian employe of the Office of War Information and handled press and radio activity for the OWI in Africa and Italy.

Mr. Edman was one of the original group to be awarded the Medal of Freedom for services during World War II. His final assignment with Allied Force Headquarters in Italy was as director of the psychological warfare branch. He also served two years as chairman of the Allied Publications Board, responsible for reintroducing a free press into Italy.

He returned to The Eagle in 1945 but resigned in February 1947 to become public affairs officer in Denmark for the State Department. Later that year, he was transferred to the Athens embassy. His other USIA assignments included Burma, Italy Syria and Panama.

He was decorated with the Order of the British Empire and by the Republic of Panama with the Order of Balboa. The city of Trikkala, Greece, made him an honorary citizen in 1948, along with Gen. James Van Fleet and the late Dr. Henry P. Grady. In 1955 he was made an honorary doctor of humane letters by his alma mater, the University of Massachusetts.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAR 13 1967
New England Newsclip

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GEORGE E. JUDD.

Star Route,
Deposit, N.Y.

257

THE PILOT
BOSTON, MASS.
WEEKLY CIRC. 149,900
MAR 18 1967
New England Newsclip

National TV Concert Rehearsed, Videotaped In Boston Cathedral

Boston's venerable Cathedral of the Holy Cross has been the scene over the years of all manner of liturgical functions, from the baptism of infants and the confirmation of youngsters, to the ordination of priests and the consecration of bishops.

As the chief church of the Archdiocese and the particular parish of the Archbishops of Boston, Holy Cross has been a beloved edifice to three generations of Bostonians, and few there are in the area who haven't found their way, for some reason, to its Gothic splendors.

Primarily, perhaps, are the Cathedral's own parishioners, South End residents of myriad ways and walks of life who are gathered in the neighborhood of this immense church, largest in the See. Familiar with its chapels and shrines, too, are the staffs of hospitals and schools and businesses in the district. And occasionally there come to the Cathedral devotees of a different type, such as those who seven years ago flocked to the church to hear the world cathedral premiere of Pizzetti's "Assassinio nella Cattedrale," an operatic version of T. S. Eliot's great play, "Murder in the Cathedral," based on the death of St. Thomas a Becket.

But there are times, too, when the nation at large has opportunity to visit our cathedral via the remarkable inventions of television and its handmaiden, the so-called videotape—a process of live filming undertaken with a view to future telecasts.

Perhaps the most striking of these national visits to Holy Cross was the extraordinary Requiem Mass telecast from the Cathedral on the first anniversary of the death of President Kennedy. That visit has since been available in another remarkable form, the recorded version of Mozart music by the Boston Symphony Orchestra, Erich Leinsdorf conducting.

This week, still another opportunity was given the American viewing public of visiting Holy Cross when a CBS-TV Network team moved their complicated equipment into the Cathedral to videotape a one-hour special concert of religious music.

Highlights of the rehearsal and taping session are shown here. The concert, called "In Praise of the Lord," will be telecast this Sunday, March 19, from 10 to 11 a.m., via Boston's WHDH-TV, Channel 5.

Performers include noted Boston composer-conductor C. Alexander Peloquin; the Peloquin Chorale; Boston Symphony organist Berj Zamkochian; Columbia recording artist, Mother Marie Laetitia, R.J.M.(soprano); Dennis Striny (baritone); and a chamber orchestra, drawn largely from the Boston Symphony.

Host for the program is Rt. Rev. Walter Flaherty, Director of the radio-TV office of the Archdiocese of Boston.

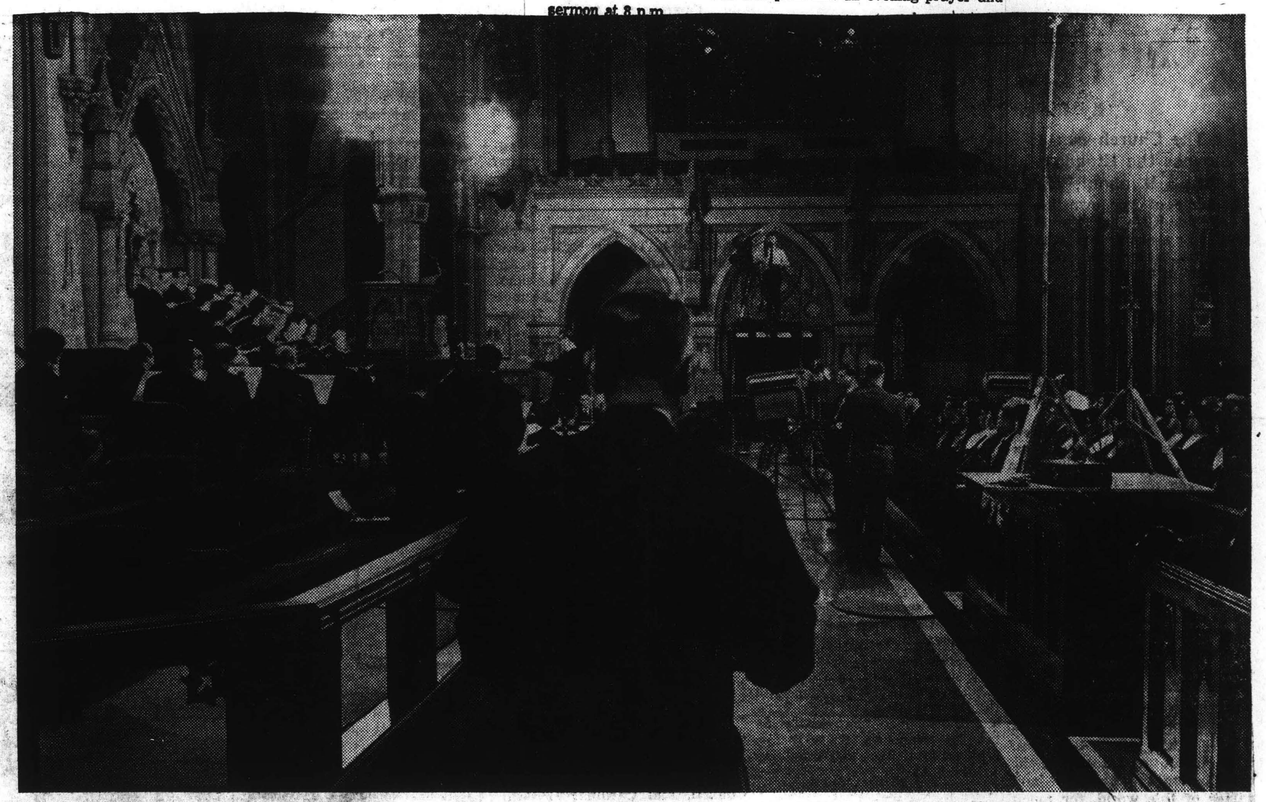
The music to be heard on Sunday retells the story of Christ's life in terms of the last five centuries of sacred music by Catholic, Protestant and Jewish composers.

Dr. Peloquin has recently returned from a European tour during which he conducted performances and workshops in Rome, Germany and Belgium. He toured in Germany with his new "Mass for Joy," scored for guitar, brass and tympani.

He has also conducted a wide range of non-religious music, most recently a concert performance of Bizet's "Carmen." He has received a number of honorary degrees and awards and has contributed articles to such publications as Musart and the new edition of the Catholic Encyclopedia.

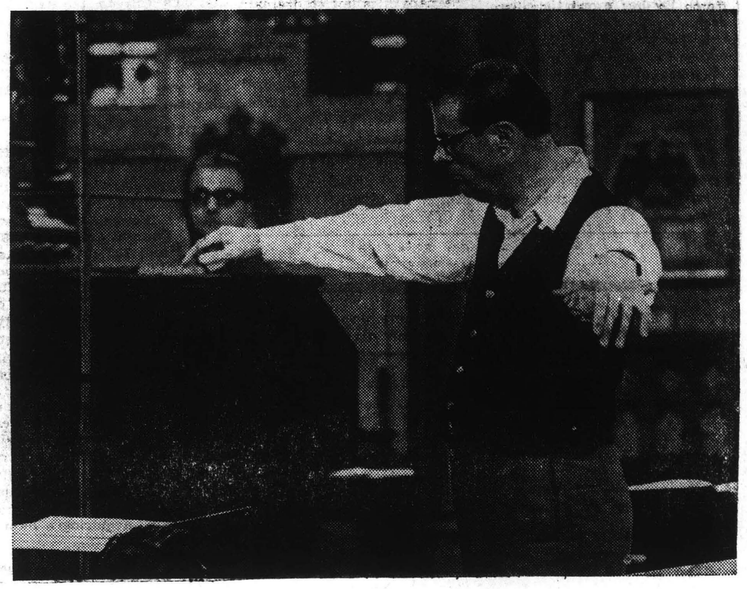
"In Praise of the Lord" was produced by CBS News in co-operation with the National Council of Catholic Men. Producer for CBS is Chalmers Dale; for NCCM, Robert J. Allen. Executive producer for CBS is Pamela Ilott; for NCCM, Richard J. Walsh. Portman Paget directs.

Holy Cross Cathedral was dedicated in 1875, a successor to the original Cathedral of Bishop Jean Cheverus, designed in 1802 by architect Charles Bulfinch. One of the large churches of the world, Holy Cross is 354 feet in length, 90 feet wide at the nave, 170 feet wide at the transepts, and occupies an area of 45,000 square feet. An echo of its title appears in the cruciform incorporated into the official coat of arms of the Archdiocese of Boston, which device is also part of the personal arms of Cardinal Cushing.



COMMENTATOR . . . Rt. Rev. Walter Flaherty, director of the Archdiocesan Radio and TV apostolate, is shown here, back to the camera, providing a narration for "In Praise of the Lord." Musicians and the Peloquin Chorale are seated within the sanctuary at left, while other singers and the public are in the pews at right. In the aisle are CBS-TV staff cameramen videotaping the session.

Pilot Photos by Philip A. Stack



POISED AND READY . . . Composer-conductor C. Alexander Peloquin is ready here to begin the program. Awaiting his "downbeat" in the background is Boston Symphony organist Berj Zamkochian, also on the faculty of Regis College in Weston.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAR 25 1967
New England Newsclip

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAR 24 1967
New England Newsclip

Hub Symphony Unit to Play at Trinity Church

SYMPHONY BRASS SECTION TO JOIN TRINITY CHOIR

The brass section of Boston Symphony Orchestra will join the choir of Trinity Church in presenting Easter music at the 9 a.m. and 11 a.m. Holy Communion services.

A third Holy Communion service will be celebrated at 7:30 a.m. Sunday without music.

The rector, Rev. Dr. Theodore P. Ferris, will deliver sermons at the later services.

During Easter Sunday there will also be a Junior Church Family Festival service at 4:30 p.m. and an evening prayer and sermon at 8 p.m.

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAY 8 1967
New England Newsclip

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAY 8 1967
New England Newsclip

No Direct CIA Aid To Symphony: Cabot

By WILLIAM SONZSKI

Henry B. Cabot, president of the trustees of the Boston Symphony Orchestra, said Sunday that while the State Department has given direct financial assistance for overseas tours of the orchestra, the CIA has not.

A California publisher has alleged that the CIA secretly financed a visit to France by the orchestra in 1952.

"To my knowledge, the CIA had nothing to do with it," Cabot told The Herald. "The cultural affairs office in the State Department has helped out on several trips, but we have never dealt with the CIA."

Cabot noted that other U.S. musical companies and dance groups have also toured Europe and the Soviet Union with aid from the State Department "as a regular policy." He said New York, Philadelphia and Cleveland orchestras were among them.

The chamber group of the Boston Symphony Orchestra is currently on a tour of England, West Germany and the Soviet Union.

A U.S. official in Washington said the Soviet portion of the trip is part of the official cultural exchange program instituted between the two countries in 1958.

Exchange programs are financed by the State Department's cultural affairs bureau with funds appropriated by Congress, the official said.

JEWISH ADVOCATE
BOSTON, MASS.
WEEKLY CIRC. 26,000
APR 27 1967
New England Newsclip

Boston Symphony Puts Archives in B.U. Library

The Boston Symphony Orchestra has designated Boston University's Mugar Memorial Library as the respository for the orchestra's archieves that date back to 1881.

All tape recordings of orchestra radio broadcasts since 1958, estimated at nearly 450, are in the audio department of the library. In addition there are several commercial recordings and 37 programs on video tape.

A complete set of programs dates back to 1881, when the orchestra was founded and played its first concert in the old Boston Music Hall.

The archives contain several hand-copied scores of operas of the late 18th and early 19th centuries.

Manuscripts of commissioned works by the following composers are included: Igor Stravinsky, Paul Hindemith, Arthur Honegger, Sergei Prokofiev, Ottorino Respighi, Albert Roussel, Randall Thompson, Walter Piston and Edward Burlinghame Hill.

HERALD (e)
PORTSMOUTH, N. H.
CIRC. 16,500
APR 1 1967
New England Newsclip

BOARD MEMBERS—Two outstanding musicians now living in New Castle are members of the Board of Directors of the Portsmouth Community Concert Association. The men are Jacbobus Langendoen, left, and George Hamer, who play the cello and organ, respectively.

Community Concerts End Campaign Tonight

The Community Concert Association's membership campaign ends today.

Membership in the association will close for the year at 5:30 p.m., when the campaign headquarters at Kimball's Store will close.

While a canvass has been made in Portsmouth and in the surrounding area, Miss Anne Withington, association secretary, said people not contacted can join at the headquarters or by calling the special phone that has been installed at the headquarters, 436-7555.

Only association members will be admitted to the concerts, with no sale of tickets for any one concert.

Two outstanding musicians are serving on the association's Board of Directors.

Jacbobus Langendoen and George Hamer, both of New Castle, have had outstanding musical careers and are aiding with the work of the concert group.

Langendoen was a cellist with the Residentie Orchestra and the French Opera Orchestra in The Hague. He played an audition for Pierre Monteux, then conductor of the Boston Symphony, and was accepted for the orchestra.

* * *

After a career of 42 years with the Boston Symphony and the Boston Pops, he retired in 1962 following the Berkshire Festival. Although formally retired, Langendoen still plays several concerts each season with the Boston Symphony.

Hamer studied organ with Charles Courboin, the famous French organist at St. Patrick's Cathedral in New York City. He was organist and choir master at the Mercersburg Academy for Boys in Pennsylvania.

The Robert DeCormier Folk Singers will present a concert Tuesday and new members will be able to attend by showing stubs. The entire organization is strictly non-profit, devoted solely to bringing fine artists to Portsmouth.

TIMES (e)
BEVERLY, MASS.
CIRC. 8,450
APR 5 1967
New England Newsclip

NEWS (e)
SALEM, MASS.
CIRC. 27,700
APR 5 1967
New England Newsclip

Public Groups Share in Estate

SALEM — Oliver Wolcott, 75, son of the late Gov. Roger Wolcott, gave $5000 to Peabody Museum in Salem and $2500 each to the Boston Symphony Orchestra and Massachusetts Horticultural Society in his will, filed at the Registry of Probate.

Wolcott, a resident of 1020 Bay Rd., Hamilton, was retired counsel and vice president of the Old Colony Trust Co., Boston. He died March 11.

His will, dated Feb. 2, gave his paintings and portraits to his son, Oliver, Jr., of Hamilton. Also sharing in a trust fund established from the residue are his widow, Sybil Appleton Wolcott and two daughters, Mrs. Helen W. Parson of Wayland and Mrs. Augusta W. Howes of Framingham.

Peabody Museum was also given Wolcotts' books on voyages and explorations.

The will nominated the son and the bank as executors of the estate. Its value was not estimated.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
APR 18 1967
New England Newsclip

ONORED ON ANNIVERSARY—Dr. Theodore Ferris (right) with Bishop Anson Phelps Stokes.

Trinity Rector Gets a Surprise

By MIN S. YEE
Staff Reporter

It was an awkward moment for a minister.

When the Rev. Theodore Parker Ferris, who has served 25 years as rector of Trinity Church, Copley Sq., walked into the main ballroom of the Sheraton Plaza Hotel, 1000 friends and parishioners rose and applauded vigorously.

It was a surprise banquet honoring the Rev. Mr. Ferris and perhaps one of the best-kept secrets in the city, at least from him.

Everybody else knew. Parishioners, friends, newspapermen, radio and television men, caterers, program printers. Even the Boston Symphony knew.

"O, my God," he whispered softly and strode down the steps into the ballroom as members of the Boston Symphony played something called "Fanfare for Doctor Ferris."

He became rector of Trinity Church in 1942.

In 1952, he was selected as one of the 12 outstanding ministers in the United States by Life magazine.

A strong advocate of the dynamism of the city parish, Dr. Ferris has consistently maintained that "the city parish is still very much alive."

"Ted is the only rector of Trinity that knew enough about music to be a trustee of a symphony," said the Rt. Rev. Henry Knox Sherrill, retired presiding bishop of the Episcopal Church in the U.S., former Episcopal Bishop of Massachusetts and rector of Trinity Church, in his crisp toastmastery delivery.

"That he's resisted the temptation to enter Babylon is one of the triumphs of Boston over New York, said Bishop Sherrill.

Turning to Dr. Ferris, Bishop Sherrill said, "In the name of all these people I want to thank you. Go ahead now on your next 25 years."

Friends and parishioners presented the Rev. Ferris with a cash gift and a book of more than 1000 signatures. George Peabody Gardner made the presentation.

Among the head table guests were Dr. Nathan M. Pusey, president of Harvard University; the Rt. Reverend Anson Phelps Stokes Jr., bishop of the Episcopal diocese of Massachusetts; the Rt. Reverend John M. Burgess and the Rt. Reverend Frederick C. Lawrence, suffragan bishops of the Massachusetts diocese; the Very Rev. Charles H. Buck Jr., dean of the Cathedral of St. Paul, Boston; and the Very Rev. John B. Coburn, dean of the Episcopal Theological School, Cambridge.

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

New York Times
Saturday, April 8, 1967

UNCF Drive Taps Time, Inc., Exec

NW YORK, N.Y. The appointment of Andrew Heiskell as the 196 chairman of the Greater New York Committee of the United Negro College Fund was announced today by George Champion, the Fund's national campaign chairman.

Heiskell, who is chairman of the Board of Directors of Time Inc., will direct a group of nearly 1,000 volunteers who will seek $1,800,000 as part of the organization's national goal of $5,250,000. Last year, the New York Committee raised $1,283,000 for the Fund's member institutions.

In accepting the appoitment, Mr. Heiskell noted, "I believe that the Fund's 33 member colleges, with 35,000 students enrolled, are doing one of the most important jobs in American education today. These colleges must be helped to move ahead rapidly on all fronts. We simply do not have another hundred years in which to do a long-delayed job."

Mr. Heiskell added, "Of all the forces that alter the human condition none is stronger than the well-educated mind."

During the past two decades, the United Negro College Fund has received more than $95 million in contributions to assist its predominantly Negro Member institutions. Money contributed to the Fund is used to expand educational programs, bolster scholarship aid to nearly 19,000 needy strudents, improve faculties and build library holdings.

Mr. Heiskell is chairman of the Board of Trustees of Urban America, a member of the Executive Committee of the Inter-American Press Association and serves on the Boards of Directors of the Council for Latin America, the Atlantic Council, the Inter-American Foundation for the Arts and the Actors Studio.

He is a member of the Board of Trustees of the Boston Symphony, Bennington College and the University of Chicago, as well as a member of the Visiting Committee of the Joint Center for Urban Studies of M.I.T. and Harvard University, the Board of Visitors of the Graduate School of Public and International Affairs of the University of Pittsburgh, and the Boards of Directors of the Institute of International Education and the International EExEcutive Service Corps.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
APR 28 1967
New England Newsclip

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
APR 30 1967
New England Newsclip

B.S.O. Archives to B.U.

The Boston Symphony plans to put the orchestra's archives on deposit in Boston University's Mugar Library.

The arrangement gives students access to such musical materials as original manuscripts, programs and tape recordings and relieves Symphony Hall of a storage problem.

The collection remains the property of the orchestra, according to Gustave A. Harrer, director of libraries at B.U.

The program books date back to the orchestra's founding in 1881. The manuscripts include several hand-copied scores of 18th and 19th century operas.

Among the contemporary manuscripts are Stravinsky's Symphony of Psalms, Hindemith's Concert Music for Strings and Brass, a Honegger symphony, Prokofiev's Symphony No. 4, Roussel's Symphony No. 3, Piston's Symphony No. 8, Thompson's "Last Words of David," and pieces by Respighi and Hill. All were commissioned by the orchestra or dedicated to its conductors.

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
APR 3 1967
New England Newsclip

SOCIETY

by Miriam Tod

* * * * *

At the last but one Friday afternoon symphony concerts on Friday, spring was in the air. The feminine audience blossomed forth with a show of spring hats that made the floor of the venerable old Symphony Hall look like a flower garden. Mini skirts there may be, but the symphony goers stick firmly to the length they feel is correct, regardless of fashion, and a much more pleasing scene it makes.

Among those there enjoying the very varied profram of music which included something for everyone, was Mrs. Albert Goodhue of Marblehead in a pale blue fitted coat, trimmed with black jet buttons; Mrs. Hollis T. Gleason of Cohasset; Mrs. Paul Schmid of South Westport, very chic in black and white checks; Mrs. Robert Lawrence of Westwood in a lemon yellow suit; Mrs. Richard Overholt of Dedham in bright green, a green velvet band in her hair; Mrs. Nelson Aldrich of Marblehead; Miss Bertha Stringer of Hingham; Mrs. Prentiss Shepherd of Boston; Mrs. M. Tucke Curtiss Jr. and Mrs. Richard Harpin, both of Hingham, who were together; Mrs. Charles Bartlett of Dedham who was at the International Ball later; Mrs. Edward F. Woods of Cohasset; and Mrs. Barton Gummere of Marblehead in a mustard yellow coat and Mrs. Richard Ely of Weston in a gay little hat of springing white flowers, who were deep in conversation during the intermission.

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MUSIC CLUBS MAGAZINE
CHICAGO, ILL.
5 TI. A YR. 5,500
APR 1967

Boston Symphony Orchestra—History

The Boston Symphony Orchestra, which will be heard at the New York Convention, had an unusual beginning. Whereas most of this country's orchestras have been organized by a committee of interested citizens, Boston's orchestra was started by one man. This same man guided it personally and paid all its debts from his own pocket for nearly 40 years. Thus the Boston Symphony Orchestra enjoyed the great advantage of growing to full maturity with a freedom from serious financial struggle.

The Orchestra's remarkable founder was Major Henry Lee Higginson. He has been called a typical Bostonian, with regard to his strong convictions and ideals, his love of music, his loyalties and personal courage. He was thwarted from becoming a pianist himself by a hand injury during his student days. For 20 years afterward he labored in the Boston financial world, losing one fortune and amassing another, always nourishing a dream to provide Boston with a great symphony orchestra like those of the European capitals he knew so well. When the moment finally came, the citizens of Boston were ready to accept and support an orchestra.

The first concert took place in the Boston Music Hall on October 22, 1881. The Orchestra's Boston concerts were played in the Music Hall for nearly 20 years, until the present Symphony Hall was opened in 1900. In those years the German tradition in music prevailed, with its devotion to Beethoven, Mozart, and Schubert, and the early Boston Symphony Orchestra conductors were German. Georg Henschel was its first conductor, from 1881-1884. Then followed Wilhelm Gericke, 1884-1889 and again from 1898-1906; Artur Nikisch, 1889-1893; Emil Paur, 1893-1898; Karl Muck, 1906-1908; Max Fiedler (no relation to Arthur Fiedler), 1908-1912; and again Karl Muck, 1912-1918.

The First World War brought enormous changes to the Orchestra. The strong anti-German feeling which was then prevalent resulted in the unfortunate dismissal of Doctor Muck and some of the players. At this time Major Higginson was then in his eighties and he recognized the burden of carrying the Orchestra was too much for him. In 1918 he entrusted the Boston Symphony Orchestra to a Board of Trustees for the first time, and in so doing handed over a greater measure of responsibility to the citizens of Boston.

Several devoted patrons immediately came to the financial rescue, and the Trustees engaged the French conductor Henri Rabaud to lead the Orchestra through the tremulous season of 1918-1919. In the five seasons following, 1919-1924, Pierre Monteux undertook the rebuilding of the ensemble. At the end of his term he had received much critical acclaim for having restored the Orchestra to its former capabilities.

A new era began with the advent of Serge Koussevitzky. His particular combination of intellect, dramatic flair, electric enthusiasm, and cosmopolitan taste in music proved to be so enduring that he served an unprecedented term of 25 years, 1924-1949. During his tenure the Orchestra responded to the challenges of a rapidly changing world. The Orchestra's recordings, begun slowly and painstakingly in 1917, appeared with more and more frequency, as did regular broadcasts of its live concerts. In 1930 the free Esplanade Concerts on the Charles River embankment began under the leadership of Arthur Fiedler. In 1936 Doctor Koussevitzky and the Orchestra played their first summer concerts in the Berkshire Hills, and in 1938 they began their annual summer residence at the now famous estate of Tanglewood, in Lenox, Mass. All these avenues quickly increased the Orchestra's audiences by the tens of thousands. In 1940 Doctor Koussevitzky realized his dream of many years when the Orchestra founded Berkshire Music Center at Tanglewood. This summer academy of music for young advanced musicians further increased the Boston Symphony Orchestra's influence throughout the world.

The broader audience, the added activities, and the extra financial responsibilities which naturally resulted, all played a part in the next development in the method of support of the Orchestra. From the beginning, of course, there had always been the basic funds provided by the sale of tickets, but a yearly deficit resulted, which Major Higginson paid from his personal funds for 1881-1918. In the next 16 years a handful of Boston citizens helped the Trustees to erase the annual deficits. By 1934, however, private fortunes had dwindled to a marked degree, and the Trustees conceived the idea of the Friends of the Boston Symphony Orchestra, whereby a contribution of any amount automatically made the donor a Friend of the Orchestra. This placed the support of the Orchestra directly in the hands of its audiences and admirers in Boston and throughout the world, making it completely a public trust. Boston has taken the plan to its heart. There have been the additions of a strong endowment fund, and income from recordings, but the Friends of the Boston Symphony Orchestra still constitute a major source of support, contributing as much as $350,000 annually in recent years.

Serge Koussevitzky retired as Music Director of the Orchestra in 1949 but continued as Director of the Berkshire Music Center until his death in the summer of 1951. Charles Munch began his 13-year tenure as Music Director in the 1949-1950 season. He continued the policy of giving strong support to the music of contemporary composers, and introduced much music from the French repertoire to this country. During Doctor Munch's term the Orchestra made its first tours abroad, under the auspices of the United States Government. In 1951 he restored to the public the privilege of hearing the Orchestra in Open Rehearsals, a practice which Major Higginson had instituted in the early days. Doctor Munch retired at the end of the 1961-1962 season, and Erich Leinsdorf began his current term in the fall of 1962.

The Boston Symphony Orchestra was never simply a small community ensemble. Major Higginson's policy and his financial support led the Orchestra into early and continuous visits to other cities in the East and throughout the country. Boston accepted its early accomplishments with pride, and has watched it grow into one of the major musical organizations of the world.

Tours

In the early years of its history the Boston Symphony Orchestra stayed close to its home city. During its second season the Orchestra traveled across the Charles River to Cambridge where concerts were given thereafter for 81 years until the "Cambridge" concerts were moved to Symphony Hall to accommodate an ever-increasing audience. The third season (1883) saw the Boston Symphony Orchestra journey to Providence for the first of a continous series of concerts that in 1965 brought the Orchestra to the Rhode Island capital for the 82nd consecutive year.

Not until the sixth year of the Orchestra (1887) did it venture to New York City. With the 1965-1966 season the Orchestra had visited New York for 79 seasons—longer than any other visiting orchestra to that city.

Through its long history Boston's orchestra has visited many neighboring New England cities and colleges with some of these hearing the Orchestra annually.

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TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100
APR 4 1967
New England Newsclip

Schools Get Federal Grant To Study Opera Production

By MARY ANN O'CONNELL
Telegram Staff Reporter

The School Department has received a $37,368 federal grant that will enable it to cooperate with the Boston Opera Company in a pilot project on relating curriculum to the performing arts, Miss Dorothy M. Davis, coordinator of governmental relations, said yesterday.

The purpose, she explained, is to provide cultural enrichment and give children from target area schools an idea of the many occupational opportunities in the performing arts.

The grant was made under Title I of the 1965 Education Act that provides funding for programs in target area schools. Those are schools that have a relatively high concentration of pupils from low-income families.

Selection Under Way

The 100 to 200 students from public and parochial schools who will participate in the program are being selected by their teachers and principals on the basis of talent in a particular area, she said. Students talented in home economics, industrial arts, English, music or physical education are being selected. Students talented in a particular area will work in groups of eight to 10, she added.

The students "will learn how to produce an opera starting with the fundamentals and working up," Miss Davis commented. Sometime in early May or late June they will produce Offenbach's opera "Voyage to the Moon."

The students will attend two performances of the Boston Opera Company and participate in seven Saturday sessions at Providence Junior High School where they will learn about the work that goes into producing an opera. Miss Davis explained that home economics students would learn about making costumes and industrial arts students about making stage sets.

To Go Backstage

Before the students go to the opera they will be given an orientation program. At the opera, they will spend some time backstage studying their particular area of interest, Miss Davis said.

"We are teaming a member of our staff with a member of the Boston Opera staff," she said, explaining that a home economics teacher would work with the staff member in charge of making costumes. Along with the student program, there will be in-service training for the teachers. Miss Sarah Caldwell, director of the Boston Opera Company, will be working with the teachers.

The School Department is doing the program for the state Department of Education "to see if this type is worthwhile for Title I," Miss Davis said.

Work began in September when teachers from public and parochial schools met to plan the program.

A coordinator will be selected by the school administration, but the program will be under the direction of Miss Caldwell.

Boston Symphony

The Boston Opera Company is expected to perform the Offenbach's opera for the students sometime in the next few weeks in one of the schools. Miss Davis said the date was indefinite because of the difficulty in coordinating the schedules of Boston Symphony members with the opera company members. The symphony will play the music for the opera.

Students who will participate are grades seven, eight and nine at Providence and Grafton Street Junior High Schools and students in grades seven and eight of Canterbury, Chandler, East Kendall, Elizabeth, Gage, Oxford and Woodland streets schools and Holy Name, Sacred Heart School, Sacred Heart Academy, St. Joseph, St. Paul, St. Peter and St. John Ascension parochial schools.

RECORD (m)
MERIDEN. CONN.
CIRC. 20,000
APR 17 1967
New England Newsclip

George Faxon Recital For St. Andrew's Event

George Faxon, organist and choirmaster of Trinity Church, Boston, will present a dedicatory recital of the new Austin pipe organ at St. Andrew's Episcopal Church on April 24 at 8 p.m. The general public is invited.

He is associate professor of church music at Boston University and is a fellow of Trinity College, London, Eng.

Faxon received his early training at the New England Conservatory of Music, continuing studies with Harold Darke at Kings College, University of Cambridge, England, and with Carl Dolmetsch, Haslemere, England.

Former positions held include assistant to Palmer Christian, University of Michigan, assistant to E. Power Biggs and subsequently head of the organ department, Longy School, Cambridge, Mass., and for ten years on the faculty of the New England Conservatory and head of the organ department there for seven years.

George Faxon

He is also known as an organ recitalist and has played many recitals throughout the country and was chosen one of the convention recitalists at the National Convention of the American Guild of Organists in New York in June 1956. He also was on the faculty of Union Seminary School of Sacred Music in New York during the summer term 1956 as instructor in organ and director of the organ class. Recent recitals include two appearances in Symphony Hall, Boston, under the auspices of the Boston Symphony Orchestra.

Faxon has recorded for AEolian-Skinner "King of Instruments" series and was formerly dean of the Boston Chapter, American Guild of Organists. Writing of a recital in Saint Thomas Church, New York, Ray Berry of the "American Organist" says: "For this listener, and without any reservation, George Faxon, more than any other organist I know, brings to organ literature literate attention freed from all fetishes, fads and hamstrings. He is without peer in imaginational, resourceful use of any instrument, in the ability to communicate a magnificent musical experience. George Faxon is one of the truly great organ artist-musicians extant."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE
SCHENECTADY GAZETTE
Friday, April 21, 1967

Whittemore, Lowe In Concert Weds.

Arthur Whittemore and Jack Lowe, duo-pianists, will present the final concert of the Community Concerts season Wednesday at Proctor's Theater.

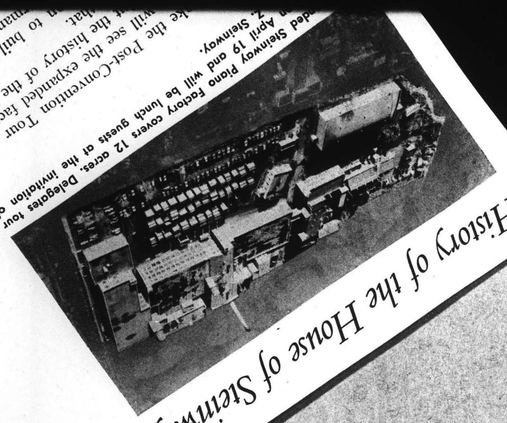
Admission is by membership card only. Bonus tickets to new members joining during campaign week will be mailed Monday, according to Mrs. Calvin L. Keiper, registrar.

Whittemore and Lowe, acknowledged as music's pre-eminent two-piano team, have run up a record of achievement in all media open to duo-pianists. They have appeared as soloists with the New York Philharmonic, the Philadelphia Orchestra, the Boston Symphony and the Philharmonia of London, as well as the orchestras of Chicago, Cleveland, San Francisco, St. Louis, Washington, Cincinnati, Los Angeles, Dallas, Detroit, Oklahoma City, Denver, San Antonio, Atlanta and Rochester. In the recording field, they are among the few serious performers to sell over one million records.

One section of the Wednesday night program will be a "Music of Today" portion during which the duo-pianists will announce from the stage the selections to be played.

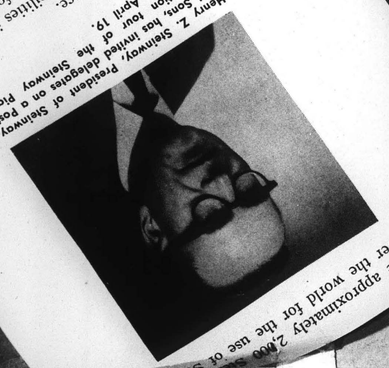
The program will also include a "Sonata in D minor," Bernardo Pasquini; "Sonata in E flat Major," J. S. Bach; and "Arrival of the Queen of Sheba from Handel's Solomon." Also the Brahms "Variations on a Theme of Haydn" and "La Valse" by Ravel. "La Valse," a choreographic poem, was originally written for two pianos.

History of the House of Steinway



Steinway Piano Factory covers 12 acres. Delegates tour and April 19 and will be lunch guests of the Invitation of

the Post-Convention Tour of the will see the exquisite factory, on the history of the House of



Henry Z. Steinway, President of Steinway and Sons, has invited delegates on a post-Convention tour of the Steinway Piano Factory on April 19.

There are approximately 2,000 Steinway Pianos listened all over the world for the use of Steinway Artists.

In rehearsal and performance.

Steinway manufacturing facilities in the United States have long since left Park Avenue for the Astoria section of New York City. 109 West 57th Street, Steinway Hall has been located at first two floors on which the showroom, concert and service department of Steinway & Sons occupies the artist, and famous "piano bank" holding as many basement houses the selection of world-wide in many as 100 concert grands for the selection of world-wide in many The House of Steinway, is of course, Hamburg and a finishing manufacturing facilities in Hamburg and a finishing factory in London to serve the export markets of

While still a young orchestra in 1886 the Boston Symphony traveled to Chicago for the first of more than a score of visits, the most recent during its trans-continental tour under Erich Leinsdorf in 1963. Cincinnati, Columbus, Detroit, and Ann Arbor have heard the Boston Symphony Orchestra on numerous occasions.

Each season in addition to its New England and New York appearances the Boston Symphony Orchestra is heard in several cities along the eastern seaboard. In the course of 85 years the Orchestra has traveled from Atlanta to San Francisco, from Montreal to Dallas, from Moscow to Tokyo.

The first tour to Europe took place in 1952 with concerts in 11 cities including London, Berlin, and Amsterdam. Four years later the Boston Symphony Orchestra returned to Europe this time as the first western orchestra to be heard in the Soviet Union. Concerts there were given in Moscow and Leningrad. Guest Conductor Pierre Monteux conducted Stravinsky's "Le Sacre du Printemps" in Paris where 40 years earlier he had conducted the world premiere in the same theatre. On this tour other cities visited included Prague, Vienna, Oslo, Helsinki, and a special program in the Cathedral at Chartres. During the 1956 tour the Orchestra also played in Ireland and at the Edinburgh International Music Festival.

The longest international tour by the Orchestra took place in 1960 when the Orchestra under Charles Munch, as it was on the two previous foreign tours, gave two concerts in Taiwan, 22 in Japan, three in the Philippines, seven in Australia, and two in New Zealand.

Erich Leinsdorf

The following is excerpted from "Erich Leinsdorf: Musician of the Year" by Milton Esterow, which appeared in "Musical America," December, 1963.

"One day in 1961, Thomas D. Perry, manager of the Boston Symphony, called Erich Leinsdorf, 'Henry Cabot would like to meet you,' he said. 'Could you have lunch with us on Monday?' Leinsdorf said he could. He was not sure what Cabot, President of the Orchestra's Board of Trustees, had in mind, but suspected that 'Cabot wanted to look me over for future reference.' Cabot, it developed, was thinking not only about the future but also about the present. After some casual talk about a number of things, including how Cabot played the clarinet, he offered Leinsdorf one of music's biggest plums—the post of musical director of the Boston Symphony. . . .

"Erich Leinsdorf was born on February 4, 1912. His father died when Erich was three. 'I was started in music by my mother,' Leinsdorf said. 'Her plan was to get me —through the help of one of her uncles, who was an editor—into the newspaper business. I started playing the piano when I was five. Up to my 15th year, I was in doubt what I was going to be. I was interested in soccer. I played left fullback, and when I was tired of running I was the goalie. I had a very good kick with my left foot.

"'By the age of 18, I knew I was going to be a performer. I didn't know in what capacity. At that age you can't make up your mind. I tell the kids at Tanglewood that the casting is done a little bit by forces outside themselves.

"'I studied orchestral conducting in Vienna and tried to land any kind of position. Austria was in a depression, and the shadows across the border were large.' In 1933, he hiked 150 miles to Salzburg, where he got a job as Bruno Walter's assistant in preparing operas for the festival.

"In 1934, Toscanini was in Vienna to conduct the Vienna Philharmonic. 'I was sitting and listening to one of the rehearsals,' Leinsdorf said. 'One of the officials of the orchestra came into the hall and said they couldn't find anyone to play Kodaly's 'Psalmus Hungaricus' on the piano for the old man. I told him I could. Toscanini liked the way I played it.'

"For the next three summers, Leinsdorf was Toscanini's assistant in Salzburg. In 1938, Leinsdorf was hired as a conductor at the Metropolitan. How did he get the job in New York? 'Lotte Lehmann had a lot to do with it. I knew her well in Salzburg. I coached her in some of her roles. But I've never quite pinned down who did what. Toscanini? He wasn't on speaking terms with the Met. The direct line was Lehmann, Edward Johnson and Artur Bodanzky.'

"On Leinsdorf's arrival in this country, there was visa trouble. His visa expired in 1938. 'It took the help of a freshman Congressman named Lyndon Johnson to prepare the necessary legal formula for me to leave the country, go to Canada briefly, and apply to the American consulate for quick re-entry.'

"Leinsdorf made his debut at the Met on January 21, 1938, conducting 'Die Walküre.' Noel Strauss wrote in The New York Times: 'Although but 26 years old, the new director led his forces with a sure hand and in general made a favorable impression. If there was nothing startling about his work, it evidenced solid musicianship and was ripe with exceptional promise.'

"Some months later, the Met was ripe with complaints. The Wagnerian wing, led by Lauritz Melchior and Kirsten Flagstad, felt that Leinsdorf was not yet ready to conduct at the Met.

"'To my fairly accurate memory, there was never an overt fight between us,' said Leinsdorf. 'There was a disapproval of my musical ways. Bodanzky had got them used to a style—to get through as fast and easily as they could. He speeded up Wagner's tempos till it wasn't even funny. Lauritz told me, "You know, you may be right with your tempos, but nobody can sing these operas three times a week your way."'

"Leinsdorf was at the Met until 1943. He left to become conductor of the Cleveland Orchestra. A few months later, he was inducted into the army. He was honorably discharged 18 months later. From 1947 to 1955, he was conductor of the Rochester Philharmonic. Then there was a season as director of the New York City Opera. He went back to the Met as guest conductor and was there until the call came from Boston.

"Leinsdorf lives in Brookline, Massachusetts, with his wife, Anne, whom he married in 1939. They have five children."

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CIRC. 61,100
APR 4 1967
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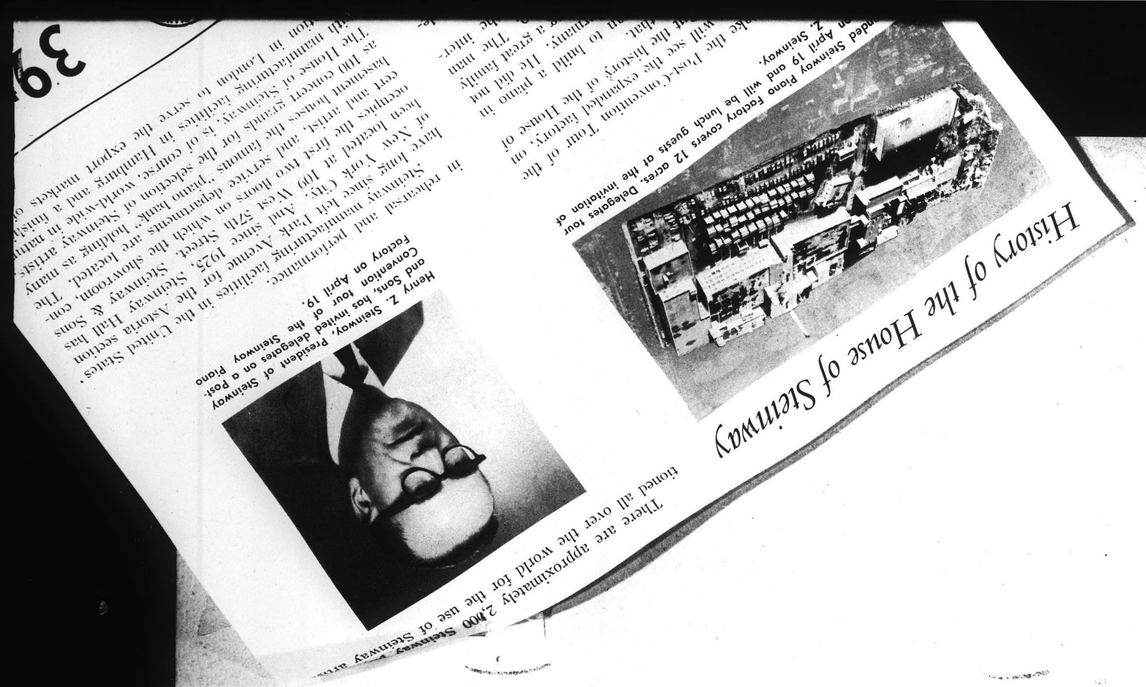

History of the House of Steinway

While still a young orchestra in 1886 the Boston Symphony traveled to Chicago for the first of more than a score of visits, the most recent during its trans-continental tour under Erich Leinsdorf in 1963. Cincinnati, Columbus, Detroit, and Ann Arbor have heard the Boston Symphony Orchestra on numerous occasions.

Each season in addition to its New England and New York appearances the Boston Symphony Orchestra is heard in several cities along the eastern seaboard. In the course of 85 years the Orchestra has traveled from Atlanta to San Francisco, from Montreal to Dallas, from Moscow to Tokyo.

The first tour to Europe took place in 1952 with concerts in 11 cities including London, Berlin, and Amsterdam. Four years later the Boston Symphony Orchestra returned to Europe this time as the first western orchestra to be heard in the Soviet Union. Concerts there were given in Moscow and Leningrad. Guest Conductor Pierre Monteux conducted Stravinsky's "Le Sacre du Printemps" in Paris where 40 years earlier he had conducted the world premiere in the same theatre. On this tour other cities visited included Prague, Vienna, Oslo, Helsinki, and a special program in the Cathedral at Chartres. During the 1956 tour the Orchestra also played in Ireland and at the Edinburgh International Music Festival.

The longest international tour by the Orchestra took place in 1960 when the Orchestra under Charles Munch, as it was on the two previous foreign tours, gave two concerts in Taiwan, 22 in Japan, three in the Philippines, seven in Australia, and two in New Zealand.

Erich Leinsdorf

The following is excerpted from "Erich Leinsdorf: Musician of the Year" by Milton Esterow, which appeared in "Musical America," December, 1963.

"One day in 1961, Thomas D. Perry, manager of the Boston Symphony, called Erich Leinsdorf, 'Henry Cabot would like to meet you,' he said. 'Could you have lunch with us on Monday?' Leinsdorf said he could. He was not sure what Cabot, President of the Orchestra's Board of Trustees, had in mind, but suspected that 'Cabot wanted to look me over for future reference.' Cabot, it developed, was thinking not only about the future but also about the present. After some casual talk about a number of things, including how Cabot played the clarinet, he offered Leinsdorf one of music's biggest plums—the post of musical director of the Boston Symphony. . . .

"Erich Leinsdorf was born on February 4, 1912. His father died when Erich was three. 'I was started in music by my mother,' Leinsdorf said. 'Her plan was to get me—through the help of one of her uncles, who was an editor—into the newspaper business. I started playing the piano when I was five. Up to my 15th year, I was in doubt what I was going to be. I was interested in soccer. I played left fullback, and when I was tired of running I was the goalie. I had a very good kick with my left foot.

"'By the age of 18, I knew I was going to be a performer. I didn't know in what capacity. At that age you can't make up your mind. I tell the kids at Tanglewood that the casting is done a little bit by forces outside themselves.

"'I studied orchestral conducting in Vienna and tried to land any kind of position. Austria was in a depression, and the shadows across the border were large.' In 1933, he hiked 150 miles to Salzburg, where he got a job as Bruno Walter's assistant in preparing operas for the festival.

"In 1934, Toscanini was in Vienna to conduct the Vienna Philharmonic. 'I was sitting and listening to one of the rehearsals,' Leinsdorf said. 'One of the officials of the orchestra came into the hall and said they couldn't find anyone to play Kodaly's 'Psalmus Hungaricus' on the piano for the old man. I told him I could. Toscanini liked the way I played it.'

"For the next three summers, Leinsdorf was Toscanini's assistant in Salzburg. In 1938, Leinsdorf was hired as a conductor at the Metropolitan. How did he get the job in New York? 'Lotte Lehmann had a lot to do with it. I knew her well in Salzburg. I coached her in some of her roles. But I've never quite pinned down who did what. Toscanini? He wasn't on speaking terms with the Met. The direct line was Lehmann, Edward Johnson and Artur Bodanzky.'

"On Leinsdorf's arrival in this country, there was visa trouble. His visa expired in 1938. 'It took the help of a freshman Congressman named Lyndon Johnson to prepare the necessary legal formula for me to leave the country, go to Canada briefly, and apply to the American consulate for quick re-entry.'

"Leinsdorf made his debut at the Met on January 21, 1938, conducting 'Die Walküre.' Noel Strauss wrote in The New York Times: 'Although but 26 years old, the new director led his forces with a sure hand and in general made a favorable impression. If there was nothing startling about his work, it evidenced solid musicianship and was ripe with exceptional promise.'

"Some months later, the Met was ripe with complaints. The Wagnerian wing, led by Lauritz Melchior and Kirsten Flagstad, felt that Leinsdorf was not yet ready to conduct at the Met.

"'To my fairly accurate memory, there was never an overt fight between us,' said Leinsdorf. 'There was a disapproval of my musical ways. Bodanzky had got them used to a style—to get through as fast and easily as they could. He speeded up Wagner's tempos till it wasn't even funny. Lauritz told me, "You know, you may be right with your tempos, but nobody can sing these operas three times a week your way."'

"Leinsdorf was at the Met until 1943. He left to become conductor of the Cleveland Orchestra. A few months later, he was inducted into the army. He was honorably discharged 18 months later. From 1947 to 1955, he was conductor of the Rochester Philharmonic. Then there was a season as director of the New York City Opera. He went back to the Met as guest conductor and was there until the call came from Boston.

"Leinsdorf lives in Brookline, Massachusetts, with his wife, Anne, whom he married in 1939. They have five children."

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

APR 4 1967 New England Newsclip

Schools Get Federal Grant To Study Opera Production

By MARY ANN O'CONNELL
Telegram Staff Reporter

The School Department has received a $37,368 federal grant that will enable it to cooperate with the Boston Opera Company in a pilot project on relating curriculum to the performing arts, Miss Dorothy M. Davis, coordinator of governmental relations, said yesterday.

The purpose, she explained, is to provide cultural enrichment and give children from target area schools an idea of the many occupational opportunities in the performing arts.

The grant was made under Title I of the 1965 Education Act that provides funding for programs in target area schools. Those are schools that have a relatively high concentration of pupils from low-income families.

Selection Under Way

The 100 to 200 students from public and parochial schools who will participate in the program are being selected by their teachers and principals on the basis of talent in a particular area, she said. Students talented in home economics, industrial arts, English, music or physical education are being selected. Students talented in a particular area will work in groups of eight to 10, she added.

The students "will learn how to produce an opera starting with the fundamentals and working up," Miss Davis commented. Sometime in early May or late June they will produce Offenbach's opera "Voyage to the Moon."

The students will attend two performances of the Boston Opera Company and participate in seven Saturday sessions at Providence Junior High School where they will learn about the work that goes into producing an opera. Miss Davis explained that home economics students would learn about making costumes and industrial arts students about making stage sets.

To Go Backstage

Before the students go to the opera they will be given an orientation program. At the opera, they will spend some time backstage studying their particular area of interest, Miss Davis said.

"We are teaming a member of our staff with a member of the Boston Opera staff," she said, explaining that a home economics teacher would work with the staff member in charge of making costumes. Along with the student program, there will be in-service training for the teachers. Miss Sarah Caldwell, director of the Boston Opera Company, will be working with the teachers.

The School Department is doing the program for the state Department of Education "to see if this type is worthwhile for Title I," Miss Davis said.

Work began in September when teachers from public and parochial schools met to plan the program.

A coordinator will be selected by the school administration, but the program will be under the direction of Miss Caldwell.

Boston Symphony

The Boston Opera Company is expected to perform the Offenbach's opera for the students sometime in the next few weeks in one of the schools. Miss Davis said the date was indefinite because of the difficulty in coordinating the schedules of Boston Symphony members with the opera company members. The symphony will play the music for the opera.

Students who will participate are grades seven, eight and nine at Providence and Grafton Street Junior High Schools and students in grades seven and eight of Canterbury, Chandler, East Kendall, Elizabeth, Gage, Oxford and Woodland streets schools and Holy Name, Sacred Heart School, Sacred Heart Academy, St. Joseph, St. Paul, St. Peter and St. John Ascension parochial schools.

RECORD (m)
MERIDEN. CONN.
CIRC. 20,000

APR 17 1967 New England Newsclip

George Faxon Recitali[illegible] For St. Andrew's Event[illegible]

George Faxon, organist and choirmaster of Trinity Church, Boston, will present a dedicatory recital of the new Austin pipe organ at St. Andrew's Episcopal Church on April 24 at 8 p.m. The general public is invited.

He is associate professor of church music at Boston University and is a fellow of Trinity College, London, Eng.

Faxon received his early training at the New England Conservatory of Music, continuing studies with Harold Darke at Kings College, University of Cambridge, England, and with Carl Dolmetsch, Haslemere, England.

Former positions held include assistant to Palmer Christian, University of Michigan, assistant to E. Power Biggs and subsequently head of the organ department, Longy School, Cambridge, Mass., and for ten years on the faculty of the New England Conservatory and head of the organ department there for seven years.

George Faxon

He is also known as an organ recitalist and has played many recitals throughout the country and was chosen one of the convention recitalists at the National Convention of the American Guild of Organists in New York in June 1956. He also was on the faculty of Union Seminary School of Sacred Music in New York during the summer term 1956 as instructor in organ and director of the organ class. Recent recitals include two appearances in Symphony Hall, Boston, under the auspices of the Boston Symphony Orchestra.

Faxon has recorded for AEolian-Skinner "King of Instruments" series and was formerly dean of the Boston Chapter, American Guild of Organists. Writing of a recital in Saint Thomas Church, New York, Ray Berry of the "American Organist" says: "For this listener, and without any reservation, George Faxon, more than any other organist I know, brings to organ literature literate attention freed from all fetishes, fads and hamstrings. He is without peer in imaginational, resourceful use of any instrument, in the ability to communicate a magnificent musical experience. George Faxon is one of the truly great organ artist-musicians extant."

CAPITAL CITY NEWS BUREAU
ALBANY, N.Y.
NEWSPAPER CLIPPINGS
COMPLETE NEW YORK STATE SERVICE

SCHENECTADY GAZETTE
Friday, April 21, 1967

Whittemore, Lowe In Concert Weds.

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EVENING GLOBE
BOSTON, MASS.
CIRC. 415,850
MAY 8 1967 New England Newsclip

SUN (e)
LOWELL, MASS.
CIRC. 44,600
MAY 8 1967 New England Newsclip

HERALD NEWS (e)
FALL RIVER, MASS.
CIRC. 40,250
MAY 8 1967 New England Newsclip

TIMES (e)
BEVERLY, MASS.
CIRC. 8,450
MAY 8 1967 New England Newsclip

CIA Man Says Boston Symphony Tour Financed

United Press International

NEW YORK — A former Central Intelligence Agency officer said he turned over thousands of dollars in CIA funds to American labor leaders to help bolster unions in post-war Europe against Communist subversion.

The onetime CIA executive, Thomas Braden named United Auto Workers president Walter P. Reuther, to whom Braden said he handed over $50,000 in $50 bills, and driving Brown of the American Federation of Labor who allegedly got $15,000 "from the vaults of The CIA."

Braden, now editor and publisher of the Blade-Tribune, Oceanside, Calif., defended these and other actions of the CIA in an article in the Saturday Evening Post.

Referring to criticisms made by Reuther's brother, Victor, director of international affairs for the UAW about labor cooperation with the CIA, Braden scoffed, "Victor Reuther ought to be ashamed of himself."

"At his request, I went to Detroit one morning and gave Walter $50,000 in $50 bills. Victor spent the money, mostly in West Germany, to bolster labor unions there."

In Detroit, Walter Reuther confirmed Sunday that the U.A.W. did agree, reluctantly, on one occasion, to the request to transmit government funds to supplement inadequate funds being made available by the U.S. labor movement.

Reuther did not name the sources of the funds in his statement but a U.A.W. spokesman confirmed today that the money referred to was the $50,000 mentioned by Braden.

Reuther also said that following this incident his brother victor was contacted by Braden and asked to become an agent for the CIA, using as a front his position as European representative of the C.I.O.

Included among other claims by Braden were:

—That the CIA financed a highly successful European tour by the Boston Symphony Orchestra.

—That money for the publication of Encounter, a magazine published in England dedicated to cultural achievement and political freedom, come from the intelligence agency.

—That a CIA agent was placed in a "Europe-based organization of intellectuals called the Congress for Cultural Freedom.

Of all the groups with which the CIA worked, Braden said, the intelligence agency had the greatest difficulty with labor.

He cited the case involving Jay Lovestone, an assistant to David Dubinsky in the International Ladies' Garment Workers' Union.

TAIN, CONN.
50
MAY 15 1967 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAY 10 1967 New England Newsclip

HERALD (m)
BOSTON, MASS.
CIRC. 159,500
MAY 9 1967 New England Newsclip

MONITOR (e)
BOSTON, MASS.
CIRC. 177,750
MAY 10 1967 New England Newsclip

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200
MAY 8 1967 New England Newsclip

New York Post
D. 324,256 SUN. 243,637
MAY 9 1967

TRAVELER (e)
BOSTON, MASS.
CIRC. 146,300
MAY 9 1967 New England Newsclip

GAZETTE (e)
TAUNTON, MASS.
CIRC. 12,800
MAY 8 1967 New England Newsclip

EAGLE (e)
CLAREMONT, N. H.
CIRC. 7,050
MAY 8 1967 New England Newsclip

TIMES (e)
GLOUCESTER, MASS.
CIRC. 10,200
MAY 10 1967 New England Newsclip

TIMES (e)
BEVERLY, MASS.
CIRC. 8,450
MAY 9 1967 New England Newsclip

STANDARD-TIMES (e)
NEW BEDFORD, MASS.
CIRC. 67,000
MAY 8 1967 New England Newsclip

GAZETTE (e)
WORCESTER, MASS.
CIRC. 91,350
MAY 8 1967 New England Newsclip

PATRIOT-LEDGER (e)
QUINCY, MASS.
CIRC. 51,100
MAY 8 1967 New England Newsclip

BANNER (e)
BENNINGTON, VT.
CIRC. 5,300
MAY 8 1967 New England Newsclip

EVENING EAGLE-TRIBUNE
LAWRENCE, MASS.
COMB. CIRC. 43,400
MAY 8 1967 New England Newsclip

RECORD-AMERICAN (m) (e)
BOSTON, MASS.
CIRC. 411,800
MAY 15 1967 New England Newsclip

NEWS (e)
MILFORD, MASS.
CIRC. 9,300
MAY 15 1967 New England Newsclip

NEW ENGLAND NEWS ROUNDUP

Whether the entire membership of the Boston Symphony Orchestra represented just so many Central Intelligence Agency operatives was a moot point. Thomas W. Braden, a former CIA official, said that the agency financed trips abroad by the orchestra. He made the statement in the course of interviews during which he said the CIA also channeled $50,000 through the United Auto Workers union to combat Communist influence in foreign trade union organizations.

Henry B. Cabot, president of the board of trustees of the Boston Symphony, said the orchestra had received some help from the State Department in financing its trips abroad, "but to my knowledge, the CIA had nothing to do with it."

★ ★ ★

Hub Symphony Tie With CIA Refuted

Symphony - CIA Link Is Denied

Charges Denied By Symphony

DORCHESTER—The CIA seems to finance everything. One recent allegation is that they sponsored a world tour of the Boston Symphony Orchestra.

Do you suppose they would be interested in assisting our Stadium Commission Chairman James F. Burke? A money-losing stadium would certainly not look good for democracy. **PETE HEADLEY**

On The Lighter Side

By DICK WEST

WASHINGTON (UPI) —New reports of Central Intelligence Agency involvement with private groups keep popping up.

In the latest controversy there were assertions, and some denials, linking the CIA with such diverse enterprises as the AFL-CIO, the Boston Symphony Orchestra, the magazine Encounter, the Congress for Cultural Freedom and an organization called PEN.

Boston Orchestra Denies Financial Aid from CIA

BOSTON (UPI)—A trustee of the Boston Symphony Orchestra denies a charge the orchestra was linked to the Central Intelligence Agency (CIA).

Henry B. Cabot, president of the trustees, said Sunday the State Department has given financial assistance for overseas tours of the orchestra, "but to my knowledge, the CIA had nothing to do with it."

A former CIA officer, Thomas Braden, now publisher of an Oceanside, Calif., newspaper, made the charge Sunday in New York.

Cabot said the State Department has financed other U.S. musical companies and dance groups on European Soviet Union tours. "It's a regular policy," he added.

The chamber group of the Boston Symphony Orchestra is currently on a tour of England, West Germany and the Soviet Union.

CIA Tried to Block Parts of Mag Story

The CIA and U.S. labor

By Erwin D. Canham

Let's think

Now there is another flurry of rather sensational publicity concerning the CIA and American labor unions. There is also publicity about the CIA's relations with various cultural organizations — including, of all things, the Boston Symphony Orchestra.

It is inevitable that all these things should come to light. Doubtless there will be more. But neither Americans nor other supporters of freedom around the world should draw hasty conclusions. The nations in the late 1940's and 1950's were engaged in ruthless political warfare. Communism, effectively led from Moscow, had infiltrated many national and international organizations of real importance. Trade unions were a major target.

Whereupon the United States, acting in close collaboration with likeminded peoples and governments elsewhere, began to create defenses. None of these defenses was more vital, or more effective, than in the trade-union movement. American unions, both those stemming from the AFL and the CIO, were vigorous and helpful. They contributed a good deal of their own resources to defend free trade unions in Western Europe and the Americas, primarily, and to set up Communist-free international labor groupings.

Was it wrong?

American labor could hardly have been expected to pay all the costs of these activities. Thus government, chiefly through the CIA, came into the picture. The Communists were fighting their side of the battle in all sorts of clandestine ways, and doubtless still are. Was it wrong to use CIA funds to combat them? Was it adopting Communist tactics? When is it legitimate to "fight fire with fire"? When is it not?

Under the circumstances of the late 'forties and early 'fifties, subsidy of various anti-Communist activities was hardly to be avoided without giving up the struggle ingloriously, scarcely before it began. Now we have proceeded far beyond that point. Western Europe is strong. The free trade-union movement can look out for itself, though some unions in some countries are still infiltrated. The game is far from over.

I do not hold much with the theory of "fighting fire with fire." There is always danger of self-destructive weapons. Freedom is a powerful tool, and freedom is strongest when it is totally in the open. Secret subsidies carry dangerous seeds of corruption and dishonesty. But there are international tasks that must be financed, hopefully in the open.

Taxpayers pay

The taxpayers, after all, pay the whole costs of CIA. All the money comes from the same ultimate place — every American's pocketbook. Is there no way by which the device of the public corporation, openly financed either by tax money or contributions, can be used to pay for things that have to be done? Cannot we increase the scale of legitimate private foundation support in such areas?

Of course, such things as paying for the Boston Symphony Orchestra's Paris trip with CIA funds are plain silly. Soon it was done differently. The good musicians found themselves on the State Department's open cuff. It is now said that CIA financing may first have been used because open funding would have required security clearance and some of the musicians may have had dubious politics in their backgrounds. Could be. But how silly and how tragic, too.

Some hope

There is some hope that we have grown up. But we should not exaggerate the errors of our past. The United States, and likeminded nations and peoples, have fought a pretty good fight these years against infiltration. Communism is weaker by far within the institutions of the non-Communist nations than it was in the late 1940's. People are thinking for themselves. Though they criticize the United States vigorously and enthusiastically, they refrain from swallowing Communist dogma, too.

The CIA is being shrunk back to its essential task of intelligence work, or so it seems.

The battle within labor around the world goes on. Nowhere is it more essential than in Latin America, where very effective support of free trade unions has been carried out by an agreement between United States employers and labor leaders. These things can be done — the right way.

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BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

MAY 13 1967

New England Newsclip

As I Hear It

No One's Perfect

By JAY C. ROSENFELD

EVERYONE KNOWS the old story of the Quaker who told his wife that no one in this world was perfect "excepting thee and me and not even thee some times."

The Boston Symphony Orchestra has had three musical directors since it first came to the Berkshires in the summer of 1936: Koussevitzky, Munch and the incumbent Leinsdorf. Each one has been a man of great musical stature but individual in his every approach and in the execution of whatever he chose to concentrate on. Every conductor has his favorite composers, his special interests in the literature as well as his own methods and idiosyncrasies in performance. The Boston leaders have afforded their audiences much gratification, but even landslides in politics are far from unanimous. There has always been cavil in Boston as in every orchestral household and as there is and always has been in politics in Washington.

* * *

WE MAY HAVE opposing opinions about many things in music, such as in the choice of programs and their execution, but when you give one person the responsibility of constructing, preparing and performing a concert, at least you must further allow him his own way of doing and stating things. But as careful and meticulous as he may be, there are always details, if not larger segments, of a work which do not come out as planned. The most unexpected factors may interfere.

There are few musical events—small or large ensembles or even solo performances—in which some slight deviation from plan does not occur. A string may break; a wind-instrument player's throat or nostril may develop a temporary hindrance; a mosquito, invisible from the audience, may make an unscheduled visit; a page can refuse to get turned, or a performer may grab two at a time; somebody in the audience may distract a player for an instant. A million things can, and do, happen, but the average professional musician has enough experience and sang-froid to carry on without betraying that anything has gone awry.

* * *

THERE WAS a famous incident at Parma during a performance of "Rigoletto" in which the Gilda of the evening went astray vocally and the whole audience, obviously as familiar with the Verdi masterpiece as were the artists on stage, prompted the temporarily befuddled soprano with unanimity and the deepest of empathy. Another similar incident occurred when the New York Philharmonic Orchestra on tour was to give a concert in Tchaikovsky Hall in Moscow. A member of the orchestra's staff was giving an introductory message to the audience, in Russian, to be sure, when he stumbled over a pertinent phrase and the entire audience with one sympathetic voice supplied the proper and needed word.

Arthur Schnabel was once listening to a playback of a Beethoven piano sonata he had just recorded. The slip of a single finger became evident as a wrong note sounded. The recording engineers offered to excise the offending passage and let him replay the phrase accurately which they then would insert. Schnabel objected. He said that he thought that the spirit of the music, even with the incorrect note, was so exactly as he wanted to express it that he would prefer to let the imperfect performance remain rather than replace it with a more accurate but possibly duller one.

* * *

MILTON KATIMS, conductor of the Seattle symphony, told of his first appearance in the National Broadcasting Co. orchestra under Toscanini. He had won the coveted place at the first desk of the violas, but in the very first concert he barged in at an improper moment and sullied an otherwise clean and clear performance. He couldn't wait, he remembered, to get backstage after the concert to tell the maestro how mortified he was to have spoiled the evening. Toscanini laid his hand on Katim's shoulder and told him, "It even sounded good."

Maggie Teyte, the late great singer and Debussy specialist, gave a recital in Williamstown some years ago at which she sang some of the numbers for which she was so famous. At the conclusion of one she told her audience with disarming candor, "I can do it better than that," and, turning to her accompanist, said: "Let's do it again."

* * *

STRINGS NOT only break but get out of tune while they are being played, bow hair gets less taut as a performance goes along, a drop of perspiration starts a ski-run down the facial slopes of a momentarily unresourceful and defenseless soloist, some detail of a performer's costume annoys or embarrasses him. One's imagination cannot possibly set down the whole catalogue of possibilities. Fortunately, very, very few performances are even temporarily disrupted. Under the most aggravating conditions the show goes on.

BERKSHIRE EAGLE (e)
PITTSFIELD, MASS.
CIRC. 29,200

MAY 20 1967

New England Newsclip

As I Hear It

To Be a Conductor

By Jay C. Rosenfeld

BERLIOZ PLAYED a flute and a guitar; Koussevitzky, the double bass; Monteux, viola; Munch, violin; Bernstein, Leinsdorf and Szell, piano; Toscanini, cello. The only vocalist I can recall who became a big time conductor was Georg Henschel who was selected to conduct the Boston Symphony Orchestra when Henry Lee Higginson founded it in 1881. Henschel, incidently, was 31 at the time. He lived to be 84 and after his Boston stint returned to London where he continued to be held in the highest esteem as a vocal coach. He numbered among his pupils the venerated Roland Hayes long after he had been established as one of our proudest vocal exhibits.

* * *

LEOPOLD STOKOWSKI on his 85th birthday April 17 declared that the modern orchestra is so complex that when he took over the Philadelphia Orchestra (in 1912), he went to Paris every summer to study a new instrument. "I learned trumpet, trombone, tuba, everything. I did not want to annoy my players by asking them something about the nature of their instrument."

Anyone who thinks it would be nice to become a conductor because all you have to do is to swing a baton all evening is a trifle naive. A conductor should, first of all, know all the orchestral instruments, and if at first hand, all the better. A conductor whose instrument is the piano can sometimes make himself look pretty ridiculous to the musicians before him if he doesn't know what the strings, for example, are capable of or incapable of, or how a vibrato is manipulated or a string most opportunely crossed, or if he asks for certain effects from the winds when he doesn't quite know how their tone is produced.

* * *

TOO MANY estimates of the ability of a conductor are derived from the impact on the audience of a series of final crash-bangs played with full force and unanimous precision. This can be the least requirement of the conductor. An orchestral score presents an incomprehensible diagram to a novice or to a professional as a blueprint to an engineer.

A conductor working in material employing voices finds it imperative or, at least, mighty convenient to learn the vocal demands of the work. Many of them sing along or mouth the syllables as they direct. A man immersed in the mere notes of his score cannot sense and hence signal an accent while his singer is in untenable equilibrium.

* * *

THERE HAVE been so-called infant prodigy conductors. It is within the limits of possibility that a musically inclined youngster, or an uninstructed oldster, for that matter, could make certain indications to an ensemble to which experienced musicians could execute passable performances. He might establish an acceptable tempo and maintain precision, even display a degree of flexibility in ritards, for instance. But to produce an individual package combining tonal balance, dynamics, intelligent contrasts and all the details of a disciplined performance takes time, study, experience and talent. Even the "born" conductor has to acquire these attributes.

Even the most gifted have pretty limited repertories at the beginning of their careers, a fact which has prevented the nomination of a few outstanding talents from being chosen for posts of long-season responsibilities. To be sure, mose students get to know the orchestral repertory so that it is pretty familiar to them after deep immersion in the musical whirlpool. But to do more than merely beat time is another matter. To penetrate the essence of the composer's message is not an instant accomplishment.

* * *

CONDUCTORS HAVE their favorites and preferences. When Charles Munch made his American debut with the French Broadcasting Orchestra, his major offering of the concert was the Berlioz "Fantastic" Symphony. When he came to Boston for his first guest appearance with the Boston Symphony, the anchors of his program was the "Fantastic." After being engaged as the orchestra's musical director, his first program was weighted again with the same Berlioz. When he took the orchestra on tour in this country or, in 1952, on its European tour, every program included the Berlioz. He became known as a Berlioz specialist and he merited the honor. He did it well and obviously felt most secure in it. But for those whose lot it was to sit before him at the desks or whose duty it was to sit in the audience and hear the symphony six, seven, eight or more times, it became somewhat like being served roast beef eight times in a row—no matter how renowned the chef.

* * *

IT IS ONLY within a fairly short few generations that the vocation of conductor has become so glamorous. There was no one who merely swung a baton in Bach's day. Indeed, the leader either sat at a keyboard and indicated whatever was essential as he, too, played along, or the concertmaster directed from his post at the head of the violins. The early conductors faced the audience, believe it or not. It was Mendelssohn who is credited with having been the first to turn his back to the audience and to look at his musicians. He also wore white gloves. Wagner did away with a few of the remaining foppish ornaments of the craft and got down to the business of making music.

There is a good chance that orchestral playing today is far more expert than was tolerated a century and more ago when musicians were so poorly paid they had to do some sort of moonlighting. There are few surer thrills than the spectacle of a symphony orchestra executing any item of the repertory with serried ballet rhythmic discipline, and producing "charms to soothe the savage breast."

UNION (m)
SPRINGFIELD, MASS.
CIRC. 79,350

MAY 17 1967

New England Newsclip

Boston Symphony Bill

The Senate passed the bill to allow the Boston Symphony Orchestra to hold additional property, up to $40 million.

TELEGRAM (m)
WORCESTER, MASS.
CIRC. 61,100

MAY 15 1967

New England Newsclip

Music: Assumption Dedication Concert

By RAYMOND MORIN
Telegram Music Critic

The authoritative and worthily-voiced Gilbert and Anna Chabot Memorial Organ was formally dedicated yesterday afternoon in beautiful Hebert Memorial Auditorium at Assumption Preparatory School.

Berj Zamgochian of the Boston Symphony Orchestra performed a program that united musical value with a substantial demonstration of the instrument's resources.

It is a two-manual Wicks Organ.

Zamgochian is a thoroughly sound musician. He has an ample technique which he uses wisely. His dedication to the music he plays was illustrated by his reverent comments about his incentive for arranging "Hymn of Vesting" from the divine liturgy of the Armenians.

A disclosure of the instrument's high range potency was made in the introduction to Handel's "Concerto No. 2 in B flat major." This particular quality re-occurred frequently during the program.

The impression was one of brassy largess and pomp. The spirited opening movement was spun with clean technique and a good supply of tonal color.

Special attributes of the Handel were an impressive pedal cadenza and effective choice of solo stops for the recitative — styled adagio.

Bach chorale-preludes were exemplary of fleet fingerwork, soulful harmonic patterns in rich tonal fabric, and expansive effects.

The Bach "Toccata in D minor" was well-ordained and effectively brilliant. The accompanying Fugue was alertly paced, and made frequent alternations of keyboard for contrasted coloration.

Two episodes of warmly-toned reflection were Franck's "Cantabile" and "Pastel No. 3" by Karg-Elert, although the latter progresses to heavy sonorities. Both gave clear accounts of the instrument's poetic capacities.

An "Impromptu" by Louis Vierne wa a model of digital velocity. The Armenian "Hymn of Vesting" featured winding melody with modal intervals engaged in impulsive rhythmic figures.

Bossi's "Giga" proved to be a pert, energetic little work of considerable technical finesse.

Manari's "Concert Study for Pedals" on the Theme "Salve Regina" was a tour de force in ornate passage weaving. It was a spirited if not tonally flawless performance.

A large audience was most enthusiastic.

GAZETTE (e)
WORCESTER, MASS.
CIRC. 94,350

MAY 15 1967

New England Newsclip

EXPRESS (e)
NEWPORT, VT.
CIRC. 4,150

MAY 23 1967

New England Newsclip

Boston Symphony Artist

Recital Held on Dedication Of Assumption Prep Organ

By JOHN F. KYES
Gazette Music Critic

The beautiful Hebert Memorial Auditorium of Assumption Preparatory School was nearly filled yesterday for the dedicatory recital by Berj Zamkochian, organist of the Boston Symphony Orchestra, on the Gilbert and Anna Chabot Memorial Organ.

This Wicks 20-rank instrument of the new open-tone type memorializes the Parents of the Rev. Gilbert E. Chabot, A.A and is a gift of the family.

Zamkochian did a highly creditable piece of work, playing from memory practically all of the varied and taxing program.

The volume and timbre seem well suited too the size of the auditorium, and highly adaptable to a varety of uses and needs. The console is movable.

Demanding Performance

The sturdier voices were displayed in Handel's Concerto No. 2 in B flat major and in Bach's Toccata and Fugue in D minor. These also naturally contained some of the most demanding and skilled playing of the afternoon.

Three chorale preludes of Bach were strongly contrasted. "Rejoice Ye Christian Men" had a colorful theme against rapid background filigree. "My Heart Is Filled With Longing" brought warmth and poignancy. "Now Salvation Is Come to Earth" returned to the use of the great organ.

"Mood music," presenting various aspects of the organ came in Franck's "Cantabile," Vierne's "Impromptu" and Karg-Elert's "Pastel No. 3."

Bossi's "Giga" was a study in perpetual motion.

A different flavor entered the program with Zamkochian's own arrangement of the "Hymn of Vesting" from the Armenian Divine Liturgy. This had mysticism and Eastern modality.

Manari's Concert Study for Pedals on the Theme, "Salve Regina" was impressive in technique without being too centered on virtuosity. The encore, "Toccata" by C. Alexander Peloquin of Rhode Island, was rousing fare, logical both in its fleet themes and its final dissonances.

TIMES UNION
ALBANY, N. Y.
D. 71,635 SUN. 122,607

JAN 8 1967

Symphonies

They're Making More Music

By JOAN SIMMONS

A lot of people are making a lot of music across the country if the American Symphony Orchestra League's survey of the 1965-66 symphonic season is a reliable indication.

The number of symphony orchestras operating in the country last year was set at 492 by this survey. Esitmates from other sources have ranged as high as 1200 to 1400.

The American Symphony Orchestra League, which conducted the survey in cooperation with Broadcast Music, Inc., omitted 800 orchestras from its calculations because of the paucity of their public performances. Although the exact number of concerts required was not specified by the agency making the survey for the two organizations, Broadcast Music Inc. stated that the dividing line was assumed to be three concerts or less.

According to these standards the Albany Symphony would have been included on the strength of a single concert, having given four performances in the season in question.

No other Capital District organization would seem to qualify under the current survey, but the Northeastern New York Philharmonia and the Northeastern New York Student Orchestra, both based at Union College in Schenectady, would meet the terms for the current season.

SOME MUSIC MAKERS—Clockwise, from top left: Edgar Curtis, founder-director of Northeastern New York Philharmonia and Northeastern New York Student Orchestra; Julus Heigyi, director of the Albany Symphony; Claude Monteaux, director of the Hudson Valley Philharmonic; Engene Ormandy of the Philadelphia which summers here and Erich Leinsdorf whose Boston Symphony also summers in the area; and Wolfgang Mozart, whose works lead the concert repertoire.

In First Season

The former is just a year old, making this its first full season with a schedule of 23 concerts. The Student Orchestra was initiated at the beginning of the 1965-66 season and this year is presenting ten performances.

The Albany Symphony Orchestra has expanded its subscription series by one concert for the current year. In addition it has "sold" an additional concert which

See SYMPHONIES, P.-2

Figures Show Mozart Most Popular Composer

Here is a breakdown on the popularity of some of the composers and musical eras as reflected in the 4,871 concerts staged by the 492 orchestras included in the American Symphony Orchestra League study. The survey covered the 1965-66 concert season in which a total of 19,375 works were performed.

Composer or Era	Works Performed
Mozart (most popular composer)	1,298
Beethoven (second)	1,202
Brahms (third)	776
20th Century Composers	6,720
Stravinsky	326
Ravel	288
Copland	167
Bernstein	136
Barber	105
Bartok	105

Symphonies: A National Survey Finds Them Making More Music

Continued from Page F-1

was presented in Menands in November.

The breakdown of the types of orchestras included in the nationwide survey bears an interesting resemblance to the current local situation. Of the 492 organizations, 146, or more than one-fourth, are youth orchestras, similar in make-up to the Northeastern New York Student Orchestra which includes area high school and college students with a general age range of 15 to 21 years.

The number of youth orchestras included both city or community-wide organizations, such as the Student Orchestra, and specific high school and college orchestras. None of the area school orchestras qualified because of the lack of public performances.

Of the 346 "adult" orchestras surveyed, there were 276 community orchestras consisting primarily of amateurs. It is in this category that the Albany Symphony would be included. The dividing line for "professional" and "amateur" is only vaguely defined.

It includes musicians like members of the Albany Symphony who are members of the American Federation of Musicians, the national musicians union, but who make their livlihoods as everything from court stenographers to teachers and housewives. Also covered are organizations like the Northeastern New York Philharmonia, whose members work entirely within their field of music although not exclusively as performers.

Rest Professional

The remainder of the orchestras studied were divided into 43 "metropolitan" orchestras of professional standing and 27 "major" orchestras, of course also entirely professional in make-up.

The divisions into categories is based on the annual budget. Major orchestras are lead by the Boston and Philadelphia Symphonies and the New York Philharmonic, all with annual budgets of approximately $3,000,000. To be eligible for a "major" designation an orchestra must spend at least $500,000 a year according to generally accepted standards.

Metropolitan Orchestras range from $100,000 to $500,000 in annual expenditures. In this category are such organizations as the Hudson Valley Philharmonic based in Poughkeepsie. Operating on a budget in excess of $125,000 this orchestra derives its support from the entire mid-Hudson area, performing from Chatham southward.

The 492 orchestras gave a total of 4,871 concerts during the period in question, making an average of almost ten per ensemble. Of course there are many in the ranks of the Albany Symphony with four or five concerts annually as opposed to the top orchestras. Erich Leinsdorf, conductor of the Boston Symphony Orchestra, claims a "54 week" season annually for that organization, a feat which makes it responsible for a good number of the total annual concerts.

19,375 Works Played

In further breakdowns, the orchestras performed a total of 19,375 different works of which 6,720 were by Twentieth Century composers, an amazingly high percentage for this group. More astonishing at first glance is the fact that of the 783 composers represented in the year's program's, 573 worked or work in this century or were "modern" composers.

On second glance this would appear more plausible when one considers the large number of works of major classical composers that are prominent on concert circuits as compared to the relatively few works per composer among those still actively composing.

The survey bears this out attributing an entirely predictable 1,298 performances for works of Mozart, the most frequent "favorite" choice by most serious music lovers. Beethoven came close with 1,202 performances. Beethoven would appear to be the local favorite with his Third, Fifth and Ninth symphonies being among the most popular ever written. All were performed in this area last season, the Ninth receiving three presentations within four months.

Brahms came in third with 776 performances.

Stravinsky First

Of the 20th Century composers Stravinsky ranked first with 326 followed by Ravel with 288. Of composers active since 1938 (contemporary) Aaron Copland came in first with 167 performances. Copland was a popular local choice among the contemporaries even conducting some of his own works at Tanglewood. Also among the contemporaries were Leonard Bernstein with 136 and Samuel Barber and Bela Bartok each with 105.

All were represented in area performances although the proportions in relation to the national figures are more complicated than we care to tackle.

The final consideration is the source of finance for this extensive activity. The Philadelphia Orchestra boasts a high earning power of 86 per cent of its annual budget. The earning power nationally ranges from almost nothing to a mean of about 50 per cent, with only a few of the major orchestras nearing Philadelphia's claim.

The second source of income are grants from state local and federal governments as well as private foundations and businesses.

The Hudson Valley Philharmonic derives a large part of its financial backing from area businesses combined with various grants. Often grants, like those of the Ford and Rockefeller Foundations, are offered on a matching basis with equal amounts raised from local business.

The Northeastern New York Philharmonia and Student Orchestra are both primarily dependent upon a federal grant under Title Three of the 1964 Education Act. The terms of this grant forbid charging an admission fee thus eliminate an earned income for concerts financed by the grant. Union College also subsidizes certain operating expenses of both orchestras.

The Albany Symphony is entirely dependent upon earned income and business support. The only monetary gift received by the Symphony in recent seasons is a small grant from the Albany League of Arts.

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The New York Times
NEW YORK, N. Y.
D. 635,619 SUN. 1,337,277
NOV 22 1966

Air Shuttle Continues to Grow,

Musician boards shuttle at La Guardia with bass fiddle. Airline charged half-fare for it.

3 Million a Year Line Up For Guaranteed Seating

By EVERT CLARK

An Eastern Air Lines official, discussing that phenomenon of air travel known as the Eastern air shuttle, said recently:

"A Frankenstein's monster is what it is. It walks, it talks, it growls—but how do you control it?"

He meant that the shuttle, as usual, was growing and changing at a faster rate than the airline could cope with gracefully, an airline within an airline, run as much by passenger demand and other outside factors as by the company.

One of the most successful ideas in transportation history, the shuttle is said to be the only new way of handling passengers in more than 30 years of air travel in this country. Yet today the shuttle has its problems: old planes, crowded airways, congested terminals, uneven floods of passengers. Nevertheless an airline management that finally made the shuttle stop losing money intends to keep it flying.

The shuttle is a guaranteed-seat, no-reservation service linking Washington, New York, Newark and Boston. But that is like saying an airplane is a long, slender tube that flies.

The shuttle is a happening, a social and business tool, a V.I.P. airline without V.I.P. frills, a way of life for commuters between some of the most vital political, cultural and economic power-centers of the 20th century.

It is air travel in microcosm, a laboratory for the study of passenger habits and transportation innovations, a conversation piece, a nightmare and a boon for its operators and its users.

On its first day, five and a half years ago, the shuttle carried 640 passengers. Tomorrow, Eastern expects it to carry 20,000—most of them college students going home for Thanksgiving.

Each holiday the students help to strain the shuttle to the utmost and swell its total, which has exceeded 12 million passengers and now averages more than three million a year. Since the shuttle began, only two persons have been killed, both in a collision with another plane near the New York-Connecticut border.

In pre-shuttle days Eastern carried only 40 per cent of the Washington-New York area air traffic and 35 per cent of the New York area-to-Boston traffic. It now carries 86 per cent and 76 per cent, respectively.

If the shuttle were split off from Eastern's other operations it would rank ninth among the nation's major domestic air carriers and 16th among the 95 major world airlines.

But it is not so much an airline as a convenience.

Prominent Riders

The wife of a prominent New York banker once shuttled to Boston because a rug was several hundred dollars cheaper there. Arthur Goldberg, United States Representative to the United Nations, often shuttles several times a week, and last Friday's shuttle travelers included Lynda Bird Johnson (flanked by three Secret Service men), Under Secretary of State and Mrs. Nicholas Katzenbach, Cardinal Spellman and the Secretary General to the North Atlantic Treaty Organizations, Manlio Brosio.

The key to the shuttle—and to Eastern's frustrations — is the guaranteed seat. It means that a passenger can show up at a shuttle gate without a reservation, and, if he is on time, he is certain of a ride.

Shuttle flights are scheduled for the hour or the half-hour, depending on the city. But as soon as the first plane fills up, even if it is before departure time, that plane wheels away from the gate and another "section" (airplane plus crew) is rolled out to handle the leftovers. Many times in a week a second, third or fourth section is required, so that planes are leaving every 15 or 20 minutes.

Sixteen times Eastern has flown an extra section for a single passenger, to prove that a seat really is guaranteed.

Occasionally seating poses a minor problem. The Boston Symphony Orchestra, some 90 players strong, showed up unexpectedly at Boston's Logan Airport one night to go to New York. Eastern hauled an extra section out of the hangar, so the symphony could fly.

All the instruments went into the baggage compartment, except the bass fiddle. It rode, at half fare, strapped into a seat beside the bull-fiddle player.

"Cellos, drums—all that other stuff is no problem," an Eastern aide said. "It all goes into the baggage compartment. But not bull fiddles. They won't give them up; they just won't give them up. A bull-fiddle player won't walk without his fiddle."

Eastern's wags like to pretend that a great fear permeates those who run the shuttle. Some night, they say, a 95-member orchestra—and a bull fiddle—will show up to ride on a 95-seat Lockheed Electra or Lockheed Constellation, and Eastern will have to roll out another plane to carry a bull fiddle at half fare.

Chattanooga Daily Times
CHATTANOOGA, TENN.
D. 52,372 SUN. 86,562
SEP 20 1966

Letters to the Editor

Let's Make City True Music Center

When I visit in other Tennessee cities somebody is sure to tell me that they envy me. Because I live in Chattanooga, that Great Music Center of the Southland. Then I give my accustomed snarl and ask: "Are you sure we are talking about the same Chattanooga? Would you mind repeating what you say, in the presence of our three TV channels and our some ten radio stations?" Because clearly they have not heard the word, they do not recognize that there may be quite as many music lover as aficionadas of high school football—or even national baseball.

True, we have extraordinarily devoted members of the Symphony Guild or the Opera Guild, who put in longer hours at the telephone than any operator of a stocking machine. I understand they are struggling to assure a full house for our two operas—count 'em, while Atlanta has a week, and people begging. True, the Symphony Guild is still trying to fill a thousand seats. If our V.I.P. industrialists are too tired for an evening of symphonic music they might buy a $5 pool ticket, which will go to music students or Senior Neighbors, who love music and cannot afford it. And if members of the Chamber of Commerce, or the Mayor, or the Councils, who yearn for more and more industrial establishments, would consider the experience of other cities—Louisville, Ky., Atlanta, Ga.—they would notice that the cultural tone of a city determines the placement of many plants, because it is often hard to find excellent industrial managers, and these managers want a cultural climate for their children. Maybe music, also.

Since TV is increasingly disgusting, I was thrilled, a few Sundays back, to turn on the station that had advertised, Mirabile dictu, a live broadcast from Tanglewood, Mass. I have always loved the Boston Symphony Orchestra, have heard it in Boston, and in those wooded acres where the students sit on blankets outside the shell, and the white birches grow tall. What did I get? A long drawn out baseball game, with a few late flickers of a magnificent pianist. And I don't like baseball. Shoot, if you must, this old grey head!

Now, tonight, the first Metropolitan Opera opening in 75 years. From New York's vast Lincoln Center. This is a night to wait for! Alas, this is a night for a local football tussle. Actually, I like football. But I am heartbroken, I am real Mad. There should be some sponsors, some stations, willing to recognize that some of Chattanooga — Tennessee —not Mississippi, Not Alabama, down to earth old Tennessee, some of our citizens want to see Chattanooga as the music center of our Southland.

—LORINE PRUETTE, Ph.D.

SUNDAY HERALD
BOSTON, MASS.
CIRC. 280,100
MAY 7 1967
New England Newsclip

LETTERS FROM OUR READERS

Extend Esplanade Concerts

To the Editor of The Herald:

Ere long Mr. Fiedler will move with his orchestra from Symphony Hall to the Shell on the Esplanade. Then after too few concerts the beautiful shell will be silent and it should not be silent.

There is nothing lovelier in Boston than a summer evening on the banks of the Charles—the little boats with their red sails and the sunsets—then as the twilight wanes, the lights, one by one stud the buildings on the opposite shore. Thousands of people enjoy these evening concerts and what finer entertainment do we have to offer tourists?

Aren't there other orchestras who can carry on after Mr. Fiedler departs?

If allowing the Shell to remain like a ghost for so many weeks is caused by lack of funds, it is none too soon to think about a 'money for music" campaign. There seem to be funds for everything under the sun—or what about the old fashioned "pass the hat?"

We must have Esplanade concerts all through the summer evenings!

ETHEL L. JACKSON
Brookline

The New York Times
NEW YORK, N. Y.
D. 835,000 SUN. 1,500,000
FEB 26 1967

ANVIL

There is a forge in Millstone Valley, N. J., that is reputedly the oldest extant in this country, dating from about 1690. When struck with a hammer, one of the anvils—not the most historic but the largest — gives off just the right sound for Robert Moevs's latest composition, "Et Occidentem Illustra." Accordingly it was shipped up to Boston last week for use in the premiere of the work by the Boston Symphony on Friday. It is accompanying the orchestra for repetitions of the work at the State University of New Jersey in New Brunswick on Thursday and Carnegie Hall on Saturday.

The discovery of the anvil by Moevs, who lives in the forge's vicinity, gave him more than musical satisfaction. It added to the historical associations of his work. This was commissioned by the Jersey institution, still known as Rutgers, to commemorate the bicentennial of its charter last year. Now in his third year as composer-in-residence at Rutgers, the 46 - year - old Moevs adapted the university motto for his title. His text—the work is for chorus and orchestra — comes from Dante's "Inferno," which was 700 years old in 1965. And Millstone Valley was where Rutgers moved when New Brunswick became headquarters for the British during the Revolutionary War.

SATURDAY REVIEW
NEW YORK, N.Y.
W. 298,100
FEB 25 1967

Pianist Foss, the protégé of Serge Koussevitzky, bows to a Tanglewood audience after performing the solo part in a Bach concerto. Leading the orchestra's applause is concertmaster Richard Burgin.

MORNING GLOBE
BOSTON, MASS.
CIRC. 234,750
MAY 27 1967
New England Newsclip

Svetlana May Work With BSO

By MARGO MILLER
Globe Critic

Svetlana Alliluyeva may do the narration in a Boston Symphony-RCA Victor recording of the children's classic, "Peter and the Wolf," by Prokofiev.

"Peter" had its American premiere in Symphony Hall Mar. 25, 1938, under the direction of Serge Koussevitzky, a friend of the composer.

Negotiations between Mrs. Alliluyeva, who found asylum in the United States last month, and the recording company are pending.

The Boston orchestra has been doing a series of recordings of Prokofiev's orchestra music for RCA, "Peter" had tentatively been scheduled for December performances, with Erich Leinsdorf conducting and a narrator to be selected.

In the form of a fairy tale, "Peter" also introduces children to the instruments of the orchestra. It was an instant success in Moscow, where its premiere was given on May 2, 1936.

Prokofiev's connections with the Boston Symphony go back to the Koussevitzky era. Many of the American premieres of his works were given here and his Symphony No. 4 was written as a commission for the orchestra's 50th anniversary, 1930-31.

The Boston public and press found this Symphony hard to take. Angered, Prokofiev said he would write something they could understand. This turned out to be "Peter."

During the Stalin era, Prokofiev and other Russian composers were criticized for writing "difficult" music. The decree for public performance was for simple music that simple people could enjoy. This ban on experimentation has gradually been ignored.

It is believed that Mrs. Alliluyeva's name and her pleasing personality at television press conferences made her a natural for the BSO-RCA project.

Public figures are often called upon to narrate "Peter." Mrs. Eleanor Roosevelt did it at Tanglewood with the Boston Symphony for a war-relief benefit.

SUNDAY GLOBE
BOSTON, MASS.
CIRC. 532,600

MAY 7 1967

New England Newsclip

Leinsdorf Replies to a Critic

'I Consider Masterworks Inviolable'

"I belong to that quaint school of men who consider masterworks inviolable," Erich Leinsdorf, music director of the Boston Symphony Orchestra, declares in a letter to the Globe in which he stoutly defends the autonomy of art.

The letter was written in reply to an attack on the orchestra for the Holy Week performance of Bach's The Passion According to St. John for its "anti-Semitism."

The exchange of letters between the critic, Arthur Korb of Newton Centre, Globe music critic Michael Steinberg and Leinsdorf follows in sequence:

Korb writes: "It's been years since I heard this work in a concert hall, and it came as a shock to hear the Jews described as godless, sadistic beings, thirsting for the gentlest and holiest of all men. I couldn't help but think what a smash hit this must have been in Germany under Hitler.

"No amount of rationalization can soften the impact of that picture of the Jews as a people guilty of the most horrible crime of the ages (a picture made more powerful because of the beautiful music of the score), guilty not just 2000 years ago but now, as we hear it told again. This is part and parcel of the very thing that Pope John and now Pope Paul renounced, and that finally moved the Catholic hierarchy itself to 'absolve' the Jewish people of guilt, and Catholic texts are being revised, though opposition continues, as does anti-Semitism.

"I believe the St. John Passion text should and could be modified in such a way that none of the power or beauty of the total concept will be lost. The solution is simply to refer to the Jews not as Jews but as 'the people.' To Jesus, the Jews were still 'His people' and the world consisted of only them and the Roman conquerors. He would not have referred to them as though they were different from him, as does this text. Without getting involved in theology, since it is not necessary, I point out that Bach himself didn't hesitate to cut, change and edit the score, and I think he'd approve of this change, were he alive today."

Steinberg comments: "This has come up often in connection with Bach's Passion settings. Only a year ago, Lukas Foss, for the performances of the St. John Passion that he conducted at a series of New York Philharmonic concerts, made almost the very changes Korb suggests; however, the changes were unsympathetically received by most listeners.

"One relevant point is that one must understand the texts of the Bach Passions whole, that is, the gospel plus the commentary that is made on it in the arias and chorales. This commentary exists in order to remind the Lutheran congregation that was Bach's audience for these works, that Jesus died on the cross not because of the emnity of the Jews, but to atone for the sin of all mankind since the fall of Adam. Or, to put it another way, it is the congregation's own guilt that makes the Passion and the death of Jesus necessary."

Leinsdorf writes: "While I had only one letter protesting against any part of the text as it appears in the Passion According to St. John, I am glad to reply to the significant letter which you received from Korb. He proposes changes in the text, perhaps unaware that a recent performance by a venerable organization substituted an innocuous 'folk' or 'people' whenever the original says 'Jew.'

"I felt at the time that by censoring or changing the text something improper was happening. My dear sir, and all of you who would agree with him, be advised that I feel you cannot have it both ways. If you opposed the book burnings of the Nazis, if you objected and condemned the muzzling of all artists not acceptable to the Third Reich, then you must reject and condemn any effort to suppress or change a work of supreme accomplishment by one of the Evangelists and one of the great composers. If St. John and Bach can be changed with the consent of civilized people, then they invite the placing of the seal of approval by any and all vigilante groups and societies which may wish to have most of the creative heritage clorinated, sterilized and deodorized. A culture is not a hospital, and an orchestra is not a political manifesto. Any viewpoint but the liberal one will destroy all vestiges of free artistic expression. To judge what is art and what political propaganda, there are professional experts with many years of experience in most of our reputable organizations.

"The Boston Symphony Orchestra Corporation appointed me on Apr. 17, 1961, to guide the musical and artistic policies of the orchestra. For the length of my adult life I have had no doubt that the Passion According to St. John by Bach is a masterwork for the ages. It belongs on our concert programs.

"As long as I hold the responsibility for this orchestra's artistic policies, the works selected will have been chosen for their merit and to be given as intended by the composers.

"I know stage personalities who prove their own religious devotion by refusing to make the sign of the cross when they play Don Carlo or Boris Godunov or Des Grieux. They do not understand the realm of imagination and make-believe, and they are ill-fitted for the chosen profession as stage performers.

"Any real performer who steps onto the stage leaves his private person in the dressing room; and the imaginative member of the audience leaves his everyday person in the cloak room.

"I belong to that quaint school of men who consider masterworks inviolable. A Goethe poem cannot be changed any more than a Beethoven sonata, nor can a fig leaf covering an Apollo do anything to conceal the small-mindedness of him who placed it on the statue.

"Culture, art, and the creative output of great men tend to resist any efforts toward conformity. And I feel that political philosophical or any other private thoughts must not be applied to works of artists, for when they are we invite dictatorial methods and thus the destruction of artistic freedom."

Chicago's AMERICAN
Always on Top of the News
D. 428,852 SUN. 498,861

APR 7 1967

Roger Dettmer

Boston Music Suffers Decline

MUSIC CRITICS WHO LIVE in glass cities, to bend the axiom, perhaps have no business throwing stones, and Lord knows our symphonic community is, by major-league measure, currently one of the country's three glassiest. How otherwise, tho, to express dismay, and distress, at the Boston Symphony's decline in five seasons under the arched eyebrows of Erich Leinsdorf?

The same orchestra that played momentous Mahler in Orchestra hall the first season of Leinsdorf's tenure returned last evening for the first of two programs in the absence, and under auspices, of our own beleaguered band —on tour until April 20. Their opening concert gave the promise, on paper, of eloquent expression as well as intellectual substance, and accordingly a large audience of the local faithful gathered to be regaled.

By prior Boston standards, however, works of Haydn, Webern, and Bruckner were conducted in greater part dispassionately, played with only modest discipline, and without the sonority that was Koussevitzky's signature until his retirement 18 seasons ago.

EVEN UNDER the volatile Munch, Koussevitzky's B-S-O "sound" prevailed, albeit sporadically in a hectic, Gallicized context. But replacements have been numerous in key chairs during Leinsdorf's administration, and his strings are the principal sufferers, especially since Richard Burgin's retirement as concertmaster.

Violins, in particular the firsts, have a steelier, thinner sound than remembered, and incline toward arpeggiated attack [releasing at will, not to say whim, on the basis of Thursday's scattered returns]. Bass strings of today favor a slow, throbbing vibrato, and have been instructed—as Chicago's celli and bass also have been, by Martinon—to lay on with a long bow.

Winds have fought the good fight to sustain whilom standards, altho flutes and reeds have a basic intonational problem if we keep in mind that this is, after all, the Boston and not Buffalo's orchestra. Brass have retained the lung-power of yore, and much of their vaunted luster, but attacks in the Ninth Symphony of Bruckner—a reading by Leinsdorf almost casual in its lack of commitment, and repeatedly in violation of the composer's tempo and dynamic indications—were divisive.

LEINSDORF led off, conducting from a two-manual, scarcely audible harpsichord aimed in at his players, with Haydn's scampering 13th Symphony, in D, for the first time in Chicago. It failed, however, in spite of prevailing precision, to skip or to sing — as the content required—and in fact plodded a good deal. When, that is to say, it didn't perish of inertia in the slow movement, afflicted with a palpitant, 19th century-style cello solo.

Leinsdorf needed four of Anton Webern's pointillistic Six Pieces, Op. 6, in the original version for large orchestra of 1909, to realize that he wasn't conducting Alban Berg instead [Fritz Reiner led their first local performance within a fortnight of the Pittsburgh premiere in America]. Playing was never, for as much as a moment, soft enough—even when the conductor refrained from correction of the composers' dynamic and tempo marking.

The concluding Bruckner, not played here since the season of 1949-50, was plainly—and to be sure sadly —an instance of interpretation without intuition, or even remarkable sympathy. Leinsdorf couldn't recall the original scherzo tempo when it returned, and elsewhere seemed to relish only the lyrical second themes in Bruckner's Brobdignagian sonata-schemes.

His manner, as well as appearance, too often reminded one of a maitre'd, in circumstances clearly requiring a maestro. And the orchestra was a consequent reflection of their leader's recreative casuistry.

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Close-Up

Five-Year Inventory

By Dan Webster

Patriot Ledger Correspondent

Stately, lithe Erich Leinsdorf glided into the room upstairs in Symphony Hall, shook hands with the press during a series of steps and bows that looked choreographed and sat down to sketch a new era with the Boston Symphony Orchestra.

That was five years ago. Many of the questions raised by his appointment to succeed Charles Munch have been answered; many of the answers Leinsdorf has provided have been questioned, but there is no doubt that he has put a firm imprint on that august musical institution.

With his fifth season closing, Leinsdorf was willing to take stock and look ahead, but not, he points out, to the next five years. "I won't offer a five-year plan; I'll end up sounding like a Stalinist," he joked last week during his orchestra's stop in Rochester, N.Y.

Fun And Profit

Rochester was an important city in his life and the concert there had been a pleasure for him. "Everybody stood up and it was an emotional thing for me," he said.

But looking over the five years spent near the BSO podium, Leinsdorf recalled his promise to reinstate Mozart and Haydn in repertory which had developed a distinctly French accent during Munch's 13-year regime.

"I have shifted the emphasis from the shorter pieces of the 19th and early 20th century to the short symphonies of the 18th century. I have done this quite deliberately. Haydn is the most unplayed composer we have. I think I can still do 78 symphonies which have not been performed in Boston.

Not Lost Nor Least

"He is a vastly unknown composer; with him I am never in embarrassment for an opening number.

"With Mozart, I have played a good deal, but I am planning many of the Divertimenti and I am going to explore all the Piano Concerti, many of which have not been done in Boston.

"Making programs is the most difficult part of conducting, and I don't think that three days go by without my making a change or adding something new to my plans. I do it mostly on hunches.

"I find that the more I go on and the more the public writes to me, the more complex it becomes trying to reconcile every demand of varying lines of taste. The most outspoken people are those who subscribe to short series. For some, Berg is too old fashioned and for others Bonancini too recent. I can't please everybody, but I use the letters as guides and then . . . one applies one's hunches.

"On our tour we are doing Michael Colgrass' 'As Quiet As.' I find it a very fine piece — a not too frequent reaction to a lot of recent music — and I find it has an instant appeal which I don't mind at all. I can't say I mind having a happy audience.

"We played Robert Moev's piece in New York and got a controversial response. He was upset, but I said it was music designed to rouse controversy and anyway, anything is better than indifference.

Modern Touch

"Next year, I am playing the Webern Variations and doing the Schoenberg Piano Concerto. There is no dearth of important pieces to play.

"The problem is keeping familiar works fresh for the audience and the orchestra. The point is not to do the Brahms, the Beethoven and the Tchaikovsky too frequently so the audience doesn't take them for granted. I conduct 100 concerts during the winter season and I have to be very careful to keep the old works in reserve so that when they arrive it is as if they were new and sometimes they arouse great emotions when they are rediscovered. These standbys can become a ritual and like some religious ritual, lose the meaning."

Leinsdorf left an expanding operatic career to take the BSO podium, and his contract barred him from the pit for two years. But he has kept an eye on opera by producing one each season at Tanglewood, the orchestra's summer home in the Berkshires, and through recordings in Rome, now that the ban is off.

Original versions have caught his attention and the uncut "Lohengrin" he premiered in 1965 paved the way to this summer's American premiere of the original "Fidelio" at Tanglewood.

"I like to go into problem works. One might as well see what a composer had in mind when he first wrote a work, before he felt the need to revise or before his friends convinced him to do it.

Obscure Opus

"This un-Fidelio was difficult to plan. We located it in some out-of-the-way publication, found the publisher had sold it to somebody else in Franconia or Swabia, and discovered the parts were missing and so on. Before we signed the singers we stressed to them that they would all have to relearn the music," he said.

Unlike other Tanglewood operas, this "Fidelio" will not be recorded. Why?

"You recall Count Bobby and the marriage broker?" Leinsdorf asked, drawing on an Austrian comic figure.

"The marriage broker told Count Bobby he had found a contessa, very beatuiful, wealthy, of an excellent family. And besides, she's a maiden.

"Count Bobby said 'I must marry a woman of good family. Rank and title is, of course, a necessity, and that she is beautiful is wonderful. But I won't marry her. If nobody else wanted her before, I don't want her either.'

"That's why we're not going to record 'Fidelio.' "

Looking ahead, he said, "In the long view, there are big works I'd like to do. Our Schumann 'Faust' was a rewarding work and I am thinking now of the 'Guerrelieder' and some more original operas.

"I'll give you a puzzle. Next year, we may do a very very popular opera which has never been performed in its original form, not even at its premiere. It's not 'Faust.' "

Answers, anyone?

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